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RICE 20 CENTS

AUGUST 28, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

4 to 1

¶ The crux of the whole matter is:

¶ In your own best interests Motion Picture News should receive the bulk of your advertising,—

¶ Or—

¶ Motion Picture News should increase its rate to meet the figures of proven supremacy given in the recent tests.

The News Alone Covers the Field

L. XXII No. 10 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles ... New York ... Chicago

Peerless Pictures Co.

offer

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"The HEART of a WOMAN"





An Unusual Photo Drama

by Albert J. Hall

featuring

Jack Richardson – Mignon Anderson –
– Pat O'Malley – Clara Horton –
and George Fisher

O.S.M. 29 IV 22

PEERLESS PICTURES COMPANY

117 West 46th St. New York City

TERRITORIES ALREADY CLOSED

New York State and Northern N. J.—Empire State Film Co.
New England States—Klein Distributing Corp.
Western Mo. and Kansas—Crescent Film Co.
Western Penn. and W. Va.—Nov[illegible]ee Film Co.



FAMOUS PLAYERS-LASKY CORPORATION
presents

"Humoresque"

featuring
ALMA RUBENS



THAT "Humoresque is to this season what "The Miracle Man" was to last is now definitely known.

Not since that unforgetable masterpiece of George Loane Tucker's has there been a production of such vital humanity, such a mighty theme, or one so wonderfully acted.

Crowded houses all summer long at the Criterion on Broadway, the unanimous opinion of the critics, and the emotional response of those who see it, demonstrate beyond all chance that it will be the outstanding box-office sensation of the new season.

Story by Fannie Hurst. *Scenario by* Frances Marion
Directed by Frank Borzage

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



COSMOPOLITAN PRODUCTIONS.

A Paramount Picture

Adolph Zukor presents

DOROTHY DALTON

IN

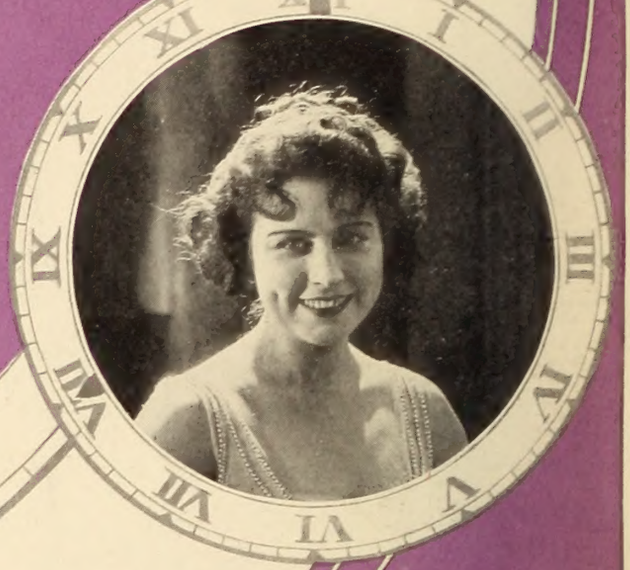
SIR JAMES BARRIE'S FAMOUS PLAY "HALF AN HOUR"

AT seven-thirty she said farewell to her husband—forever.

And then—in a crowded thirty minutes—she knew, for the first time, Life! She knew joy and tragedy, sorrow and disillusionment—and finally—

At eight o'clock she was another woman! Dorothy Dalton was never more magnificent than in this master drama by England's greatest living dramatist.

Scenario by Clara S. Beranger. *Directed by* Harley Knoles



A Paramount Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO



Released in S[illegible]ember



The New Art Film Company presents

DOROTHY GISH

in

"Little Miss Rebellion"

BY HARRY CARR
SCENARIO BY WELLS HASTINGS
DIRECTED BY GEORGE FAWCETT

A Paramount Picture

YOU'D NEVER dream it!

That that pretty girl who flapped flapjacks in the restaurant window was a real princess!

But she was!

And when the revolution overthrew her she came to New York.

What happened then, all the delightful adventures that followed—these make a picture of a new kind for Dorothy Gish—one that your people will more than enjoy.

FAMOUS PLAYERS LASKY CORPORATION



A Hugh Ford Production

Jesse L. Lasky presents

THOMAS MEIGHAN

in

"Civilian Clothes"

a Paramount Picture

IT'S another Tom Meighan knockout! Remember "The Miracle Man," "Male and Female" and "Why Change Your Wife?" Then you know the box office value of Tom Meighan.

This is another good luck picture from the good luck star.

A big stage hit (it's going to open again in the fall on Broadway)—an even bigger picture.

From the play by Thompson Buchanan
Scenario by Clara S. Beranger

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Released in September

ONLY an organization that has back of it the resources—in artists, in ideals, and in equipment—that the Famous Players-Lasky Corporation has, can offer to exhibitors such a list of assured box office successes as are now ready for release.

The productions here listed are typical of what the rest of the year will bring. They are all worthy of the name

A Paramount Picture

SEPTEMBER

A George Fitzmaurice Production "The Right to Love"—Lavish and beautiful with more human passion and more spectacular thrills than "On with the Dance."
Charles Ray in "A Village Sleuth"—A Thos. H. Ince Production. Here's Charlie again in a funny hick role—full of laughs.
Elsie Ferguson in "Lady Rose's Daughter."—Never before has Miss Ferguson appeared to such advantage as in this, her biggest picture, dramatically and scenically.
Wallace Reid in "What's Your Hurry?"—Here are thrills and more than thrills; comedy and more than comedy. A thundering drama that is as vital as the elements.
"Humoresque," featuring Alma Rubens—A Cosmopolitan production. Its Broadway record tells the story. The biggest picture of the year.
Dorothy Dalton in Sir James Barrie's famous play "Half an Hour."—The author of "Male and Female" and "Peter Pan" has written here a tremendous emotional drama.
A Hugh Ford Production, Thomas Meighan in "Civilian Clothes."—The good-luck star in a great comedy drama, wonderfully produced.
Dorothy Gish in "Little Miss Rebellion."—A princess making flapjacks! Something different for Miss Gish. Wholly delightful.

OCTOBER

Cecil B. DeMille's Production "Something to Think About."—Into simple humanities DeMille has gone in this production, with his magic touch.
Douglas MacLean in "The Jailbird,"—A Thos. H. Ince Production. He broke out of jail and started a lot of things, and then broke back in to finish them.
Roscoe (Fatty) Arbuckle in "The Round Up."—A George Melford Production. Fatty's first full length drama! And made from the great melodramatic stage success.
Maurice Tourneur's Production "Deep Waters."—An idyll of New England's coast that tells a story of a love that could not be drowned even in the deep waters of jealousy.
William S. Hart in "The Cradle of Courage."—Hart is a crook who turns cop and fights a mighty fight to be square. Action and thrills to the limit.
Ethel Clayton in "A City Sparrow."—A heart interest story that will move the most calloused to tears and the gloomiest to laughter.
William Gillette's "Held By the Enemy."—The biggest of all stage startlers, acted by an all star cast and produced on a gigantic scale. A punch in every scene.
Bryant Washburn in "A Full House."—A riproarious game of love that wasn't played exactly according to Hoyle. A royal flush of laughter that'll win all hands.
Cosmopolitan Production "The Restless Sex" with Marion Davies.—Robert W. Chambers' great novel translated to the screen with all its passion and romance.
Charles Ray in "An Old Fashioned Boy."—A Thos H. Ince Production. It's a typical Ray comedy drama.

NOVEMBER

George Melford's Production "Behold My Wife."—Sir Gilbert Parker's famous story. Backgrounds of marvelous color; acted by an all star cast.
Ethel Clayton in "Sins of Rosanne."—She loved only jewels, and her heart was as hard as her diamonds. Until a man found a way to awaken her. Wierd, thrilling and mystifying.
Wallace Reid in "Always Audacious." ("Toujours de l'Audace")—A crook who looks like a millionaire and cops his sweetheart, his home and his millions—until the beans are spilled.
Enid Bennett in "Her Husband's Friend."—A Thos. H. Ince Production. A domestic drama with a different angle, and thoroughly captivating.
Billie Burke in "The Frisky Mrs. Johnson."—Clyde Fitch's famous play of a woman who sacrificed even her reputation to save her friend. Billie Burke's best role.
Bryant Washburn in "Burglar Proof."—He was so stingy you couldn't get a nickel out of him with dynamite. But a girl found the combination to his heart as well as to his pocketbook.
A George Fitzmaurice Production "Idols of Clay."—In the South Seas, in London's Bohemia and in the palaces of the rich, she searched—for love. Stupendous in drama, opulent and spectacular in production.
Dorothy Dalton in "A Romantic Adventuress."—Against her will an adventuress—a blackmailer! Forced to trick the man she really loved. How does she save herself from her fate?



Free!

ADVERTISING, in hundreds of newspapers, listing all theatres participating. This is twice as many as last year.

Full page advertisements in the Saturday Evening Post and Colliers' Weekly, reaching over ten million readers.

Two styles of one-sheets, free at exchanges.

Free slides.

Free cuts (one and two-color) for heralds.

Free cloth colored banners for theatre front. (You can use these all the year round).

Free calendar cuts for your ads.

Free Paramount Week Money Sheet.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Ready?

We're ready. The stars are ready. The players are ready. The directors are ready. The stories are ready and—

The public's ready

How about you? Are you ready for the great exhibitor cash-in week—the start of the big new season—the push that'll set your theater off to the biggest business in its history?

It's not too late now. You can book up for the solid week and cash in big.

It's a national event

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



DAVID WARK GRIFFITH

presents

"THE LOVE FLOWER"

From the Collier's Weekly Story
"Black Beach" by Ralph Stock



"The Love Flower's"

wondrous appeal
is being carried to
millions of picture patrons
now through these pages in

The Saturday Evening Post





Ernest Shipman

PRODUCTION AFFILIATIONS

* * * * *

JAMES OLIVER CURWOOD PRODUCTIONS

" Nomads of the North "

(A First National Attraction)

" Back to God's Country "

by

James Oliver Curwood

(A First National Attraction)

NATIONAL FILM CORPORATION

Re-Issue of

" Tarzan of the Apes "

and

" A Romance of Tarzan "

(First National Attractions)

LEGEND FILM PRODUCTIONS, Inc.

New Series of Two-Reel Comedies

CATHRINE CURTIS CORPORATION

Studios, Los Angeles

HENRY MACRAE

Supervising Director of

DOMINION FILM COMPANY, Inc.

Production rights to works of Ralph Connor and other famous authors

WINNIPEG PRODUCTIONS, Ltd.

(Winnipeg, Canada)

" The Foreigner "

by

Ralph Connor

NORTHERN PICTURES CORPORATION, Ltd.

(Calgary, Canada)

" Cameron of the Royal Mounted "

and

" The Patrol of the Sun Dance Trail "

by

Ralph Connor

Cable
" ERNSHIP "
Phone: Bryant 4730
6 West 48th Street
New York City

RALPH CONNOR



The Foreigner
The Prospector
The Man from Glengarry
Cameron of the Royal Mounted
Black Rock
The Major
The Sky Pilot
Patrol of the Sun Dance Trail
12 in All

PRODUCTIONS

Separate producing units, each complete in itself, will make these Ralph Connor stories.

* * * * *

"*Telling the Truth in Pictures*" will be the slogan—each production will be made upon the identical locations described by the author.

* * * * *

Scenes will be "shot" in vast outdoor studios ranging from the snow-capped Rockies to the storm swept shores of Newfoundland.

* * * * *

Each director will SPECIALIZE upon the story in hand, and compete for supremacy with the other producing units.

* * * * *

Keen competition between these producing units will result in greater artistry and more entertaining screen drama.

* * * * *

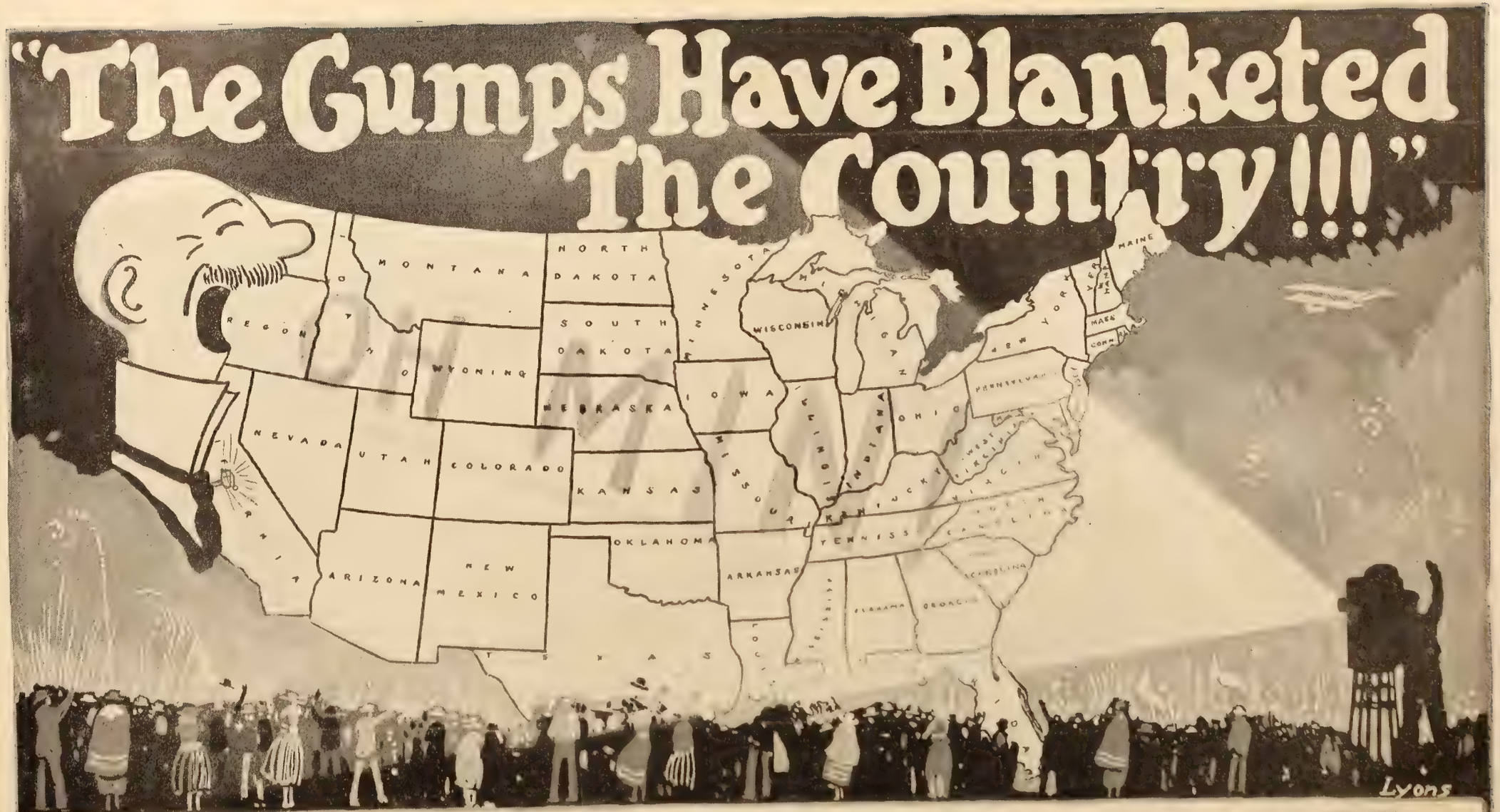
In due season each company will make its own individual announcements to the trade.

Management of

Ernest Shipman

6 West 48th Street New York, N. Y.

"The Gumps Have Blanketed The Country!!!"



NEW ENGLAND STATES—
First Nat. Exhibitors' Circuit, Boston, Mass.

NEW YORK STATE & NORTHERN NEW JERSEY—
Merit Film Corporation, New York City.

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON, and OREGON—
Supreme Photoplays Corp., Denver, Colorado.

CALIFORNIA, NEVADA and ARIZONA—
Consolidated Film Corp., Los Angeles.

Consolidated Film Corp., San Francisco.

NORTH and SOUTH CAROLINA, GEORGIA, ALABAMA, TENNESSEE and FLORIDA—
Savini Films, Inc., Atlanta, Ga.

EASTERN MISSOURI and SOUTHERN ILLINOIS—
United Films Service, St. Louis, Mo.

WESTERN PENNSYLVANIA & WEST VIRGINIA—
Apex Pictures, Inc., Pittsburgh, Pa.

ILLINOIS and INDIANA—
Celebrated Players Film Corp., Chicago, Ill.

LOUISIANA and MISSISSIPPI—
Pearce Films, New Orleans, La.

OHIO and KENTUCKY—
Warner Film Attractions, Cleveland, Ohio.

EASTERN PENN. and SOUTHERN NEW JERSEY—
Royal Pictures, Inc., Philadelphia, Pa.

NORTHERN WISCONSIN, NO. and SO. DAKOTA—
Merit Film Co., Minneapolis, Minn.

TEXAS, ARKANSAS and OKLAHOMA—
R. D. Lewis Film Co., Oklahoma City, Okla.

SOUTHERN WISCONSIN—
Ludwig Film Exchange, Milwaukee, Wis.

STATE OF MICHIGAN—
Strand Features, Inc., Detroit, Mich.

IOWA and NEBRASKA—
Greater Productions Co., Des Moines, Iowa.

WESTERN MISSOURI and KANSAS—
Crescent Film Corp., Kansas City.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA—
Federal Film Service, Washington, D. C.

For Foreign Rights Apply Celebrated Players Film Corporation, Chicago

"'Tis always morning somewhere in the world."

HOMELESS and friendless, young Ed Simpson had neither the education nor the inclination to define the optimism which sang in his heart. But it was there, just the same.

You see, Ed was a foundling, a nobody's child, and he was growing up in an orphan's home. The jeers and sneers and general abuse which he suffered, form the background for the smashing

WILLIAM D. TAYLOR

Special Feature

THE SOUL OF YOUTH

Now available at all Realart branch offices.

Ed Simpson grips your sympathies because of his plucky, up-hill fight against a sordid and unfair environment. The lad did not recognize it as a moral struggle. He was boy to the core and most of his fighting was done with his fists. Under dramatic circumstances and by his courage and originality Ed won militant friends and his progress toward real happiness began right there.



The role of Ed Simpson is portrayed by LEWIS SARGENT, perhaps the greatest boy actor in the business. Young Sargent will be remembered for his superb portrayal of Huckleberry Finn in the tremendously popular screen production of Mark Twain's immortal classic which was also directed by Mr. Taylor.





THE SOUL OF YOUTH is Realart's *first* special feature. It typifies Realart's idea of what a special feature should be — big story, exceptional cast, super-direction and production befitting these other necessary qualities. It is a play, not alone that arouses sympathy, but one that appeals strongly to reason. It has more of the so-called big moments than any two or three ordinary feature productions; it is packed with punch!

There is the moment when the boy battles with his fists against a whole gang to protect a stray dog that is being persecuted.

There is the moment when he meets his first big test of a new friendship by holding up the cop on the beat long enough to permit his newsboy chum to escape arrest — and then himself goes to jail with the policeman.

There is the moment when he limps away, dangerously wounded, from an exploit of daring undertaken to clear the good name of a friend who loves the sister of his benefactor.

There is the moment when, friendless and alone, a man of influence as his prosecutor and with every incentive for lying, he faces the judge in court—*and tells the truth.*

There are many more such moments — adventures in streets and alleys, in foraging for food as a homeless lad must, in meeting the problems of the great, wide world.

Space is inadequate to list them all, but together they constitute a drama that will play on the heart strings and pull at purse strings. In offering THE SOUL OF YOUTH, Realart is confident that it is well started in a new phase of its career and fully justified in its decision to limit its activities along special feature lines to the production of four pictures a year.

THE SOUL OF YOUTH is available today at any Realart branch office. You can get playing dates now, but there are weeks of waiting in store for those who long delay action.



REALART
PICTURES CORPORATION
469 Fifth Ave., New York City



WE herewith announce that our first production for nation-wide release in the great first run theatres of the country is a

THOMAS H. INCE

Associated Producers

SPECIAL

HOMESPUN FOLKS

A Modern "Old Homestead" and "Way Down East"—a Heart-Drama of Ten Thousand Small Towns and Sixty Million Small Town People

By Julien Josephson Directed by John Griffith Wray

Featuring

LLOYD HUGHES

and the most natural and perfect cast ever assembled for a great native American drama.

Here is a story with tears in it. A story with healthy laughter in it. A story with thrilling excitement and action in it. A story that does not burlesque the country and its wholesome people. A story that fills your brain with a memory of the old home town.

First Run Release Date: SEPTEMBER 12, 1920.

The twenty-two Resident Managers in charge of Associated Producers offices are now notifying our first runs of their play dates. One hundred prints are being issued on this remarkable production which means that more than three hundred of the largest cities in the country can play "Homespun Folks" within thirty days from its first release on September 12th.

Watch for the "Homespun Folks" insert in next week's trade journals.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

WE are pleased to announce the completion of another notable first production by a member of Associated Producers, Inc.

FOR EARLY FALL SEASON RELEASE

We announce for release on September 26th the first spectacular

J. PARKER READ JR.

Associated Producers

SPECIAL

A rich, colorful, magnificent production starring

LOUISE GLAUM

in

THE LEOPARD WOMAN

From the world-known novel by Stewart Edward White

Directed by Wesley Ruggles

Step by step, with tremendous rapidity, J. Parker Read, Jr's. production standards and Louise Glaum's personal popularity and drawing power have increased through a sequence of great successes. First *"Sahara,"* then *"The Lone Wolf's Daughter;"* next *"Sex,"* later *"Love Madness,"* a tremendous picture; and now *"The Leopard Woman,"* the greatest of all of them.

This production has been purposely deferred two additional weeks, or till September 26th, to enable Mr. Read and his staff to add to it those final little touches that have still further increased the power of *"The Leopard Woman."*

Watch for the remarkable trade paper insert in the motion picture trade journals week after next.

MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER
MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ARCO PRESS, NEW YORK

Congratulations to William Fox Upon His Tremendous Growth

Associated Producers, Inc., view with pleasure the announcement of William Fox and his Fox Film Corporation for the amusement year now about to open.

We wish him well with his great volume of product distributed in virtually every part of the world through his own organization.

William Fox is the first great independent producer and distributor of this industry. He alone broke the monopoly of the Motion Picture Patents Company and through this courageous step made this a "free industry" in which strong and able men could establish themselves and in which, rightly, weak men could fail as weak men fail in other industries and professions.

No men agree on all points at issue and there may be, and are, doubtless many points over which we would differ with him over the multitude of phases of this industry and its problems.

But we admire his daring and insistence upon independence and we hail his *gigantic imagination* that has built a powerful, sound, world-wide independent organization to establish his name.

It is fair to point out that Associated Producers, Inc., places the same emphasis upon its freedom and independence that William Fox places upon his own. Like his own organization, ours is being kept free of entangling alliances and intrigues.

Competing fairly and cleanly with him at a thousand points or more, it may be a pleasing surprise to William Fox to know that Associated Producers, Inc., sales organization of a hundred men carries our liking and respect for this first great independent out across the broad map of America to the exhibitors we mutually serve, as well as to those we expect to serve.

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

INDEPENDENT FILMS ASSOCIATION NEWS

VOL. I. No. 1 CHICAGO, U. S. A.

MOVIE FIRE ATTRACTS BIG CROWD

Excitement Attends Filming of Night Scenes for Neal Hart's Big Special, "Hell's Oasis"

GLENDALE, CALIF., Aug. 21.—(Special to The News.)—The red glare of what appeared to be a large conflagration attracted thousands of excited men, women and children to the studios of Pinnacle Productions, Inc., on East Windsor Road in this city last night, and supplied plenty of excitement for a short time.

Motorists gathered at the spot in the belief that a part of Glendale was aflame, but remained to witness the spectacular event upon learning that it was "just a movie stunt."

No damage was done, except that a small section of the high fence surrounding the spacious grounds of the Pinnacle gave way under pressure from the crowds outside.

The fire was staged between 9 and 10 o'clock. The scene was one of the final ones in the picture, "Hell's Oasis," upon which Neal Hart and his company have been working for the past six weeks, and the script called for the burning of a frame church. It will be remembered in the story of "The Fighting Parson," from which "Hell's Oasis" is taken, that the action takes place in a Western town which has become a hot bed of vice, sin and violence. By freak of chance there comes to this town a girl of refinement and high ideals, and the story tells of her contact with the rough inhabitants and the influence she exerts upon one man whose feet have wandered far afield, and who has almost forgotten there is any good in the world.

A Bullet-Scarred Church

Almost—for chance puts it up to him to protect the girl from harm, and his acts antagonize the powers of evil.

There is a little church, long deserted, whose windows have been targets for bullets. The girl's influence on the man-about-to-go-wrong flowers in his determination to re-open the forlorn and disused house of worship. His intention becomes known, and the opposing faction sets fire to the church to defeat him.

All preparations had been made. A frame church had been erected at the studio and a line of hose was run and connected to a water plug in case of emergency. But no word of this leaked out of the studio.

Thus the flames came as a complete surprise to the townspeople. The frame building ignited quickly and was soon a red hot furnace. The ruddy glare against the sky was made more brilliant by the calcium lights and Cooper-Hewitts used for better photographic effect. The result was that Manager C. M. Griffin found his hands full in handling the crowd that stormed the portals of his studio.

Public Supplanted the Extras

"Chuck" Welty, cameraman for Hart, said he got some remarkable shots. It was one of the most realistic fires ever seen locally for motion picture purposes. A crowd of extra players had been employed to register excitement in the picture, but so many outsiders found their way through the broken down fence that Manager Griffin could have spared the expense of the extra mob had he known what was coming.

When the walls fell in a great shower of sparks and burning embers was sent high in the air, but fell harmlessly on the open fields surrounding the Pinnacle grounds.

But little work remains to be done in the finishing of "Hell's Oasis." All location shooting was finished some time ago, and upon the taking of a few more interiors in the studio the production will go to the cutting room. It is expected that the assembled negative will go to Chicago for printing within the next ten days.

Hart's Romantic Career

Hart has had a romantic and vivid career, though still a young man, and is today one of the few genuine Westerners to be found in picture work. He was for two years a deputy sheriff in the roughest part of Wyoming, and helped in many an outlaw chase. Prior to that time he had been a cowpuncher and cattle inspector. When Neal Hart is called upon for gun-play in the movies, he is on familiar ground. He is an expert horseman, never permits any double to work for him no matter how hazardous the stunts he is called on to perform, and is a big, good-natured, slow-speaking he-man—the outdoor type of American manhood that American audiences love.

The picture, "Hell's Oasis," is scheduled for release on October 1, and will be distributed by the Independent Films Association of Chicago.

NEW IDEA BACK OF PINNACLE COMEDIES

Do you find pretty girls easy to look at?

Does your heart leap at the spectacle of a winsome little queen moving daintily along, all dolled up like a million dollars?

Or do you need to see a doctor about goat glands?

Well, ole top, that makes about sixty million of us in the United States alone, not to mention Canada and Bessarabia and the South Sea Islands and Sawtelle, Calif. What man does not thrill to the sight of a pretty woman?

But hold, mates! Pretty girls are not rare in this favored land. We can see them on every side, and sometimes front and rear. Feminine beauty is no novelty. Put the costumes—ah, there you have it!

What a difference just a few ribbons make!

O. W. Moore, general manager of Calumet Productions, Inc., maintains that the costume is the thing. Mr. Moore has discovered an entirely new method of achieving ultra-bizarre effects of feminine accoutrement. Calumet Productions will use this method in making a new line of attractions to be called Pinnacle Comedies.

Pinnacle Girls are to appear against a background of dainty, sparkling, clever comedy in twenty-six annual releases. Production has already been started at the Pinnacle Studios in Glendale, Calif., and distribution will be handled by the Independent Films Association of Chicago.

The first release of Pinnacle Comedies is slated for November 1.

Published in the interest of INDEPENDENCE by the INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg., Chicago

MEMBERSHIP LIST TO DATE

The following well known independent exchanges have become members of the Independent Films Association up to this date, and hold exclusive franchises for the distribution of the Neal Hart Specials in their respective territories:

BOSTON, MASS.—Major Film Corp., E. J. Farrell, gen. mgr.

SYRACUSE, N. Y.—Dooley Exchange ,Inc., Thos. W. Dooley, gen. mgr.

Dallas, TEX.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

WASHINGTON, D. C.—Exhibitors Film Exchange, Abe Dresner, gen. mgr.

BUFFALO, N. Y.—Dooley Exchange, Inc., Thos. W. Dooley, gen. mgr.

PITTSBURGH, PA.—S. & S. Film & Supply Co., Saniel & Steinberg, gen. mgrs.

SAN ANTONIO, TEX.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

CLEVELAND, O.—Warner Film Attractions, Dave Warner, gen. mgr.

NEW ORLEANS, LA.—Pearce Films, Inc., J. Eugene Pearce, gen. mgr.

OKLAHOMA CITY, OKLA.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

DETROIT, MICH.—Strand Features, Inc., Dave Mundstuk, gen. mgr.

OMAHA, NEBR.—Magnet Film Co., C. C. Bridwell, gen. mgr.

KANSAS CITY, MO.—Crescent Film Co., Al Kahn, gen. mgr.

ATLANTA, GA.—Pearce Films, Inc., J. Eugene Pearce, gen. mgr.

LITTLE ROCK, ARK.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

DAVENPORT, IA. — Magnet Film Co., C. C. Bridwell, gen. mgr.

PEERING AHEAD

This column is compiled, with the aid of our best wee-ja board ,as a forecast of what will appear in the I. F. A. News for August 14, 1930.

Billy Saal was a visitor at the London offices of the Independent Films Association this week, after a very successful sojourn at Monte Carlo. It is reported that Billy has purchased eleven theatres located in South France and will add them to the chain of the Southern Enterprises, Inc.

Neal Hart last week announced his donation of $250,000 to the fund being raised to provide a home for broken down branch managers thrown out of employment several years ago when Independent Films replaced the old branch exchange system with its modern clearing house method.

A suit for $400,000 has just been filed by the Rivoli Theatre, New York, against the Gotham distributors for Independent Films. The Rivoli, it seems, has been playing Pinnacle Comedies first run on Broadway, each comedy running three weeks. They sought to increase the run to four week but allege the distributors refused to allow the additional time on account of other bookings. The amount sued for represents the loss in actual business for the additional week, according to plaintiff's petition.



In an interview published in the New York Morning Telegraph, D. W. Griffith predicts for the coming year the most successful season the film industry has ever enjoyed. "Bigger productions than ever before are being made," said Mr. Griffith, "and they are enjoying longer runs." All of the D. W. Griffith Productions are handled by the Independent Films Association.

SQUIDGELUMS

SUNSHINE AL, of the Kansas City KAHN family, reports his lil' ole Crescent Film Co. as having done a whale of a summer business with the "Lost City." "And now," says Al, "Watch us knock 'em dead with the Neal Hart Independent Specials this Fall."

UTELEMUKAHNDOIT

In the New Orleans and Atlanta territory, the Neal Hart Specials will be distributed by Pearce Films, Inc. J. EUGENE PEARCE, general manager, affixed his signature last week to the documents that give him exclusive handling of "Hell's Oasis" and seven other big productions within his territory.

HURRAHFORTHESOLIDSOUTH

MAX WAINTROUB, manager of the Fontenelle Film Exchange, dropped in as an association visitor last week with his regular Omaha smile and left two days later with a whole flock of Chicago grins. Max is preparing for the new series of Pinnacle comedies to dove-tail with his very successful campaign of the "Hallroom Boys."

OHUWINTERGARDENMAX

ABE DRESNER wires that the coming Neal Hart Specials are causing more comment in Washington than the political chatter as to who's going to decorate the White House. The Exhibitors Film Exchange, which Abe pilots so successfully, has just released Roy Stewart in "The Lone Hand" and reports capacity bookings.

WHYNOTNEAL4PRESIDENT

"There will be nothing in the whole wide world like Pinnacle Comedies," says Eddy Eckels. "I know—I've seen some stills. Wait till you've glommed these! My prediction is that they will leap overnight into the grandest popularity ever enjoyed by any line of independent comedy release."

WHEREARETHOSESTILLSNOW?

DAVE WARNER felt so contented with the world in general after signing a year's contract for Pinnacle Productions, that he immediately went vacationing to the Maplewood Shore Club. Phil Selznick has joined the Warner Film Attractions forces and Dave is already warning the Cleveland exchanges to "watch out for Death Shot Phil."

WISHWECOULDVACATION?

PHIL GOLDSTONE of the Sterling, Omaha, blew in and glad-handed the help last Saturday. Used to know Ph. when he was selling World fillum in Nebrasky. Them was the happy days. Phil has stuck around Omaha so long all the film boys are beginning to know it as Goldstone, Nebr.



WHATKEEPSPHILINOMAHA?

It was raining in Chicago when DAVE MUNDSTUK, the w. k. chief of the Strand Features, reached our fair city from Detroit, but Dave was plenty dry and craved creme de menthe.

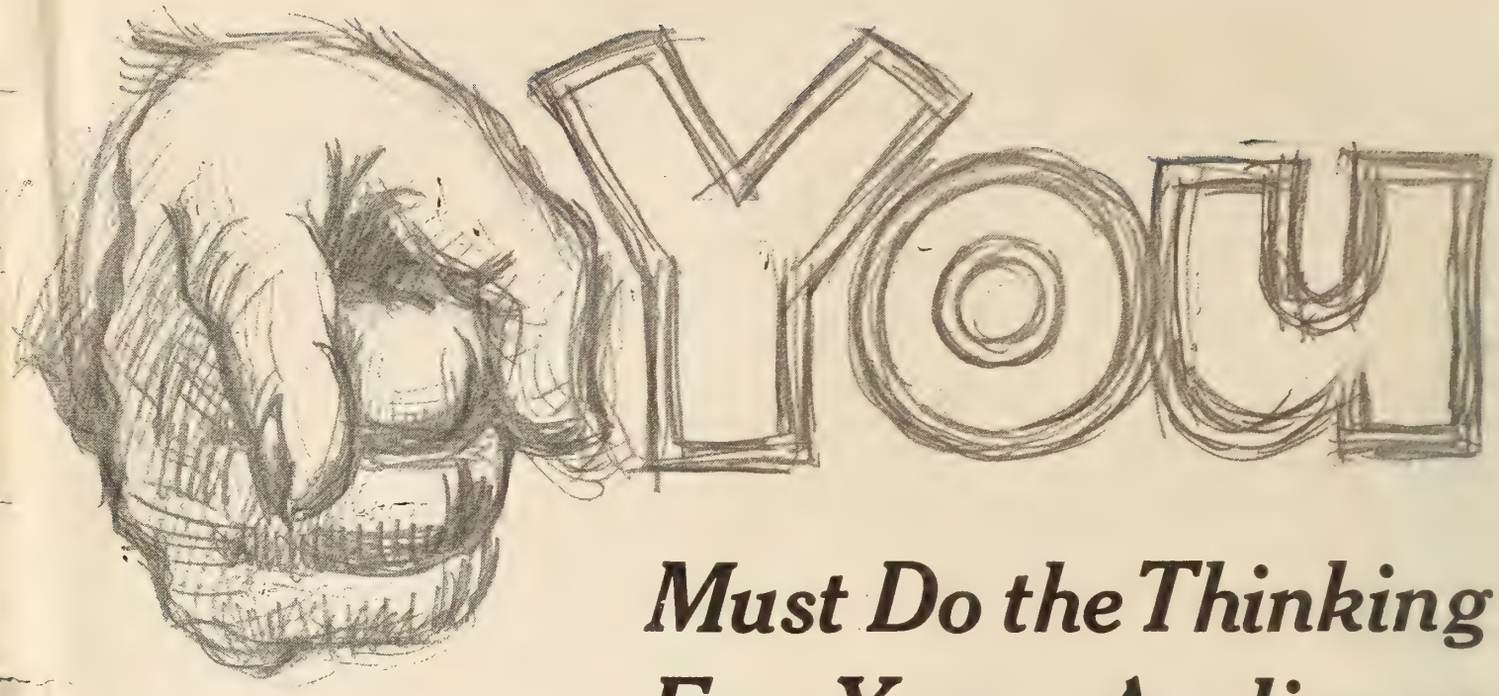
CORDIALRECEPTIONHADTODO

Board of directors,
Committee of the whole;
Hokum resolutions—
Fighting for control!

Lot of stupid little men
Frown and stew and fret.
It's the organized organi-
Zations' Annual Sweat.

HEYEDDIEBRINGTOWELS


Carl Laemmle
presents
Von Stroheim's
MASTER PICTURE
Now Released
The DEVIL'S PASSKEY



Must Do the Thinking For Your Audience

YOU the exhibitor, are the single individual in whom is placed the responsibility of making a choice for hundreds—perhaps thousands—of persons. You must know their likes and dislikes—must give them a program that is sure to please. And since you know that every fan enjoys the news reel, it's up to you to choose the *best* news reel. You know *by its record* that International News is the service that scores the most and biggest scoops—the service that brings *first* the news of the world in pictures. You know that International News *always* contains the most interesting features. You know, because of these facts, that International News is in the highest favor. Therefore the logical choice for *YOUR* theatre is

INTERNATIONAL NEWS

RELEASED THRU UNIVERSAL



Carl Laemmle presents

HARRY CAREY in BLUE STREAK M'COY"

Directed by Reeves Eason
Story by H. H. Van Loan

MANY of our western character players take themselves very seriously. They want to be sure that their " stuff " gets over. So some are deadly—and some are super-deadly—and some are simply awful.

Harry Carey's just *human*. And that's what people like. Says one exhibitor: " When I play Carey my audiences just sit there and grin and chuckle—until the villain pulls something rough—and then it's a real pleasure to see Mister Lazy Loafing Laughing Carey *drop* that easy nonchalance and get into action like ten tornadoes. And when the fight's over, does he stick out his chest? *He does not!* He goes to nursing his sore thumb that he pretty nearly busted on the other fellow's bean—just like a big human kid after a scrap in the high-school yard—it does me good to see him—he's so darn *natural!*

Play human Harry Carey in his latest, " BLUE STREAK McCOY "—it's the picture of a fighting terrier of a man who wouldn't let his boss's wife elope even if he had to bore a dozen men to keep her from it.

You Can See
HARRY CAREY
only in

UNIVERSAL SPECIAL ATTRACTIONS

"Will Satisfy Any Audience Anywhere"—MOTION PICTURE NEWS

E. K. LINCOLN
—IN—
The Inner Voice



DIRECTED BY R. WILLIAM NEILL

— with —

AGNES AYRES
FULLER MELLISH
RILEY HATCH
WALTER GREEN
EDWARD KEPLER



Scored a Distinctive Triumph at the Leading Broadway Theatres

Broadway Theatre
Adelphi Theatre
Symphony Theatre
Fox's Audubon
Moorish Gardens
Olympia Theatres
Broadway Photoplays
Moss' Regent Theatre
Schuyler Theatre
Standard Theatre
Fox's Washington Theatre



AMERICAN CINEMA CORPORATION

411 FIFTH AVENUE — WALTER NIEBUHR, Pres. — NEW YOR

THE SECOND AMERICAN CINEMA SUPER-SPECIAL



DIRECTED BY WILFRID NORTH

—with—

MARTHA MANSFIELD
ROGERS LYTTON
GLADDEN JAMES
ANN DREW
ALBERT BARRETT
GRETA HARTMAN
FRAZER COULTER

A Worthy Successor to "The Inner Voice"

In Preparation

"Stolen Moments"

DIRECTED By James Vincent

featuring

Marguerite Namara

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, Pres.

411 FIFTH AVENUE
NEW YORK

EARTHBOUND

Done on a scale of magnificence, impressive and artistic. Director Hunter is to be felicitated. With the Possible exception of The Miracle Man, EARTHBOUND should prove to be THE MOST TALKED ABOUT FEATURE PRODUCED THIS YEAR.

JOLO. VARIETY, Aug. 13, 1920

PERSONALLY DIRECTED BY

T. HAYES HUNTER

ROBERTSON-COLE
SUPER-SPECIAL



R-C PICTURES

Gasnier presents

LEW CODY

in

Occasionally Yours

ROBERTSON-COLE
SUPER ~ SPECIAL

DUSTIN FARNUM'S

GREATEST PICTURE

BIG HAPPINESS

Story by PAN
Directed by COLIN CAMPBELL



Out of the ruin of an absinthe-crazed being, love-purifying, wonderful love — wrought its miracle and on through the perplexing road of life made of this man - a triumph.

Big Happiness is the pursuit of all— Dustin Farnum shall bring Big Happiness to the exhibitor in his greatest picture.



R-C PICTURES



"I'll Make You Pay The Penalty!"

Blizzard! Arch fiend. Sworn enemy of humanity. Twisted soul and face of Satan. The most unforgetable character that ever dominated a motion picture!

In his brain seethed a plot to loot an entire city and wreak horrible vengeance on those he hated.

Lon Chaney, as Blizzard, contributes a performance that is literally astounding. And "The Penalty", telling a big story in an unusual way, is easily one of the finest pictures of the new season.

GOLDWYN PICTVRES CORPORATION
SAMUEL GOLDWYN *President*

SAMUEL GOLDWYN AND REX BEACH PRESENT

GOUVERNEUR MORRIS'

FAMOUS STORY

THE PENALTY

DIRECTED BY WALLACE WORSLEY

Three Box Office Winners



MADGE KENNEDY

in The

Girl With the Jazz Heart

By Robert Shannon

Directed by

Lawrence Windom

Timed to the minute, this picture is a story of a girl with a jazz heart who jazzed her way into one of the most interesting of screen romances. It is Madge Kennedy at her charming*est.*



MARY ROBERTS RINEHART'S

famous story

It's a Great Life

Directed by E. Mason Hopper

You've been waiting for another "23½ Hours Leave." "It's a Great Life" even surpasses the author's other success. This comedy sensation throbs with love and dances with humor. It holds the interest all the way.



JACK PICKFORD

in The

Man Who Had Everything

By Ben Ames Williams

Directed by

Alfred E. Green

Jack Pickford, in this new and highly original photoplay, plays the part of a young man who has everything he wants in the way of fortune, but a blind man and a pair of beautiful eyes show him the error of his ways. A big picture.

GOLDWYN PICTURES



VERA McCORD PRODUCTIONS INC. PRESENTS

"The GOOD-BAD WIFE"

ADAPTED FROM "THE WILD FAWN"
BY MARY IMLAY TAYLOR

SHE'S A CARD!
SHE'S A CHARACTER!
In fact —

The best Drawing Card and the greatest Character ever put on the screen

WHO?

"THE GOOD-BAD WIFE"

Adapted from "The Wild Fawn" by Mary Imlay Taylor. Recently published by Munseys

EVERYBODY'S INTERESTED IN HER-
Husbands-Wives-Sweethearts-and Other Wives-but especially Exhibitors

State Right Buyers, who are interested in what Exhibitors are interested in will wire—and those who are alert and enterprising as well, will wire first for State Rights on the box office sensation of 1920 —

"THE GOOD-BAD WIFE"

A Photoplay that will reach home.

In six reels of intense human interest Drama with an all star cast.





GABLIK STUDIOS

ADDRESS ALL COMMUNICATIONS TO
FILM BOOKING OFFICES INC.
729 SEVENTH AVE. NEW YORK CITY.

LLOYD HAMILTON AT HIS BEST



"HAM"

OUTDOES HIS TRIUMPH OF "DUCK INN"

E. W. HAMMONS PRESENTS

"DYNA MITE"

TWO REELS OF — VIOLENT LAUGHTER

A MERMAID COMEDY

SITUATIONS as striking as lightning itself that will be followed by veritable thunders of mirth—and the sunshine of satisfaction.

MERMAIDS represent the maximum in action and in cleverness. Ask those exhibitors who have shown "A Fresh Start" and "Duck Inn."

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave., New York

Public Notice and

Information has reached me that certain persons are and for some time have been endeavoring to induce Larry Semon to leave the employ of the Vitagraph Company of America and to engage in the production of motion pictures for some other company.

I wish to warn the motion picture trade in general and particularly those who make a practice of stealing motion picture stars from reputable producers that Larry Semon is at present under written contract with the Vitagraph Company which will not expire until December 1, 1924, unless before that date he completes thirty-six (36) motion pictures with the aid and assistance of the Vitagraph Company of America.

Under this contract Semon has agreed to devote his entire time and attention to the business of assisting in the production of these pictures for the Vitagraph Company of America, and he has expressly agreed that he will not, until the full completion of his contract, engage in similar work either in his own behalf or in behalf of any other person or cor-

Warning to the Trade:

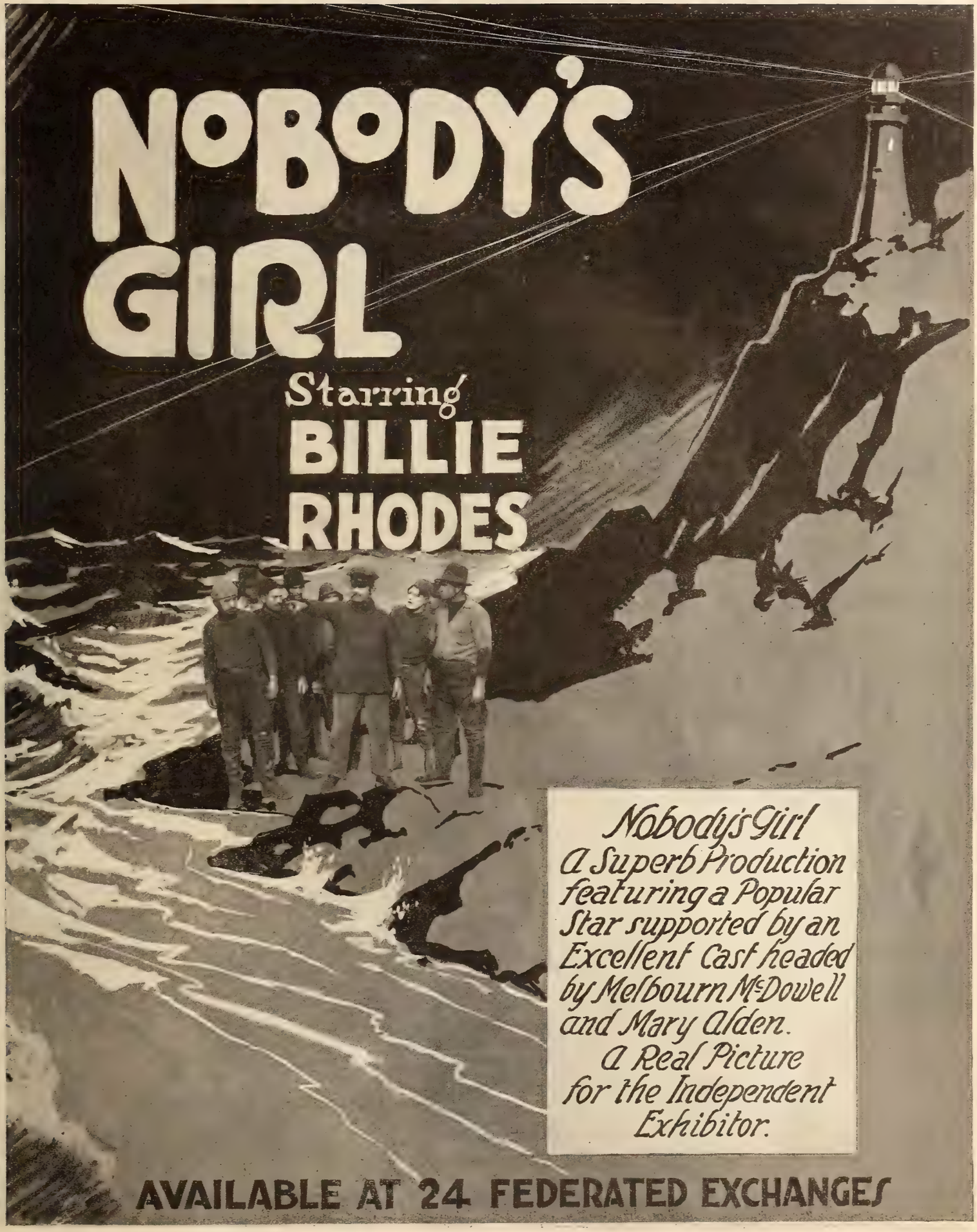
poration. Thus far only five of the 36 pictures have been produced.

The Vitagraph Company of America has spent hundreds of thousands of dollars in exploiting its pictures of Semon and in popularizing Semon throughout the world and it does not propose to have its property stolen or appropriated either by the unscrupulous or by those who are ignorant of Semon's present obligations to the Vitagraph Company of America.

We shall, as we have in the past, protect our property in this contract and in the contracts of all of our stars by litigation, whenever necessary, and we will prosecute to the fullest extent of the law any or all firms, persons or corporations who, by offers of increased salary or other inducements, aid or encourage Semon to breach his existing contract with the Vitagraph Company of America.

VITAGRAPH COMPANY OF AMERICA,
ALBERT E. SMITH,
President


FEDERATED
EXCHANGES
Present
W. E. SHALLENBERGER
General Manager


NOBODY'S GIRL
Starring
BILLIE RHODES
Nobody's Girl
A Superb Production featuring a Popular Star supported by an Excellent Cast headed by Melbourn McDowell and Mary Alden.
A Real Picture for the Independent Exhibitor.
AVAILABLE AT 24 FEDERATED EXCHANGES

FEDERATED

FIRST RELEASE
AUGUST 30th



MONTE BANKS
Knocks 'em dead in
FEDERATED COMEDIES

Produced by
WARNER BROS.

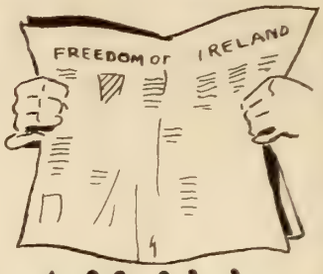
AVAILABLE AT 24 FEDERATED EXCHANGES


EXCHANGES present
MONTE BANKS
W.E. SHALLENBERGER
General Manager
IN
A SERIES OF
TWO REEL
COMEDIES
J.V.RANCK
COMP.

FAUGH A BALLAGH
(CLEAR THE WAY)







All We Hear About

All We Talk About

IS

All We Read About



FOR THE FREEDOM OF IRELAND

FIVE BIG SMASHING REELS — SPECIAL STAR CAST

The Biggest, Timeliest, State Right Production On the Market Today

Presented By
B. HERBERT MILLIGAN

Story By
HAL REID

The subject of the Hour. The Paramount issue of the world. Millions of people discuss this subject daily. 50,000 newspapers print front page stories hourly. Wire or write for open territory now. The greatest motion picture epic ever produced.

CREATION FILMS INC.

EXECUTIVE OFFICES
220 SO. STATE ST. CHICAGO ILL.

STUDIOS
CLIFFSIDE, NEW JERSEY.

YES, BOYS! IT'S REAL! NO CATCH! COME AND SEE US WHEN IN N. Y.

"BABE" KELLY KNOCKS A "HOME RUN"

GEE! WHAT A LANDSLIDE FOR THE FIVE WEEKS FREE SERVICE

Lord, folks, they came like a deluge!!!! Telegrams—Night letters—Letters!!!!

Just think! 1,250 applications in 3 days time. However, the trouble was:

MOST OF THEM CAME FROM NEARBY POINTS IN AND AROUND N. Y.

and although we appreciate these, and will live up to our promise with them, we want AN EXHIBITOR CUSTOMER IN EVERY TOWN IN THE UNITED STATES, whom we can depend upon to give us his MORAL SUPPORT. (Note: We said Moral and not FINANCIAL, which most of the other large concerns are demanding.)

If we are successful, and we are sure that we will be, in lining up FIVE THOUSAND EXHIBITORS, who will give us this MORAL support and use our product at "Live and let Live" rentals (after the FREE DEMONSTRATION), with NO DEPOSITS OR ADVANCE PAYMENTS. We will have "A BIG STICK" that will cause The Trust to "Jelly with fear" every time we get busy.

Please bear in mind these **IMPORTANT FACTS:**

We are not trying to SELL YOU ANYTHING for the present!!! There are NO STRINGS Attached to our proposition!!! It is bona-fide in every respect!!!

GIVING AWAY OUR SERVICE FOR A LIMITED PERIOD

With no obligations on your part to continue thereafter unless you so desire. . . . Pretty plain, isn't it? Sounds **TOO GOOD TO BE TRUE.** For example, here is what some of the boys wire in:

"Put the Rex in! Hurrah for Smiling Jim."—Conger, Rex, Cleburne, Tex.
"Saw your ad, and don't believe it, but put me down anyhow."—Andrews, Emporium, Pa.
"I'll bite, if no strings attached, put me down."—Bailey, Rialto, Akron, O.
"Gotchaboy, should be Sunshine instead of Smiling Jimmy."—McAvoy, Morgan, Auburn, N. Y.
"Hook me to the tail of your kite, here's luck, Jimmy."—Costello, Beverly, Brooklyn, N. Y.
"Don't sound right, but if you are sponsor must be O K."—Pollard, Guthrie, Okla.
"Welcome as a bottle of six per cent, lead me to it, Jimmy."—Hopper, Victory, Peotone, Ill.

And hundreds of others just like the above, most of them SCEPTICAL, but willing to give most anything a "Fling" in order to get away from oppression.

THE EXHIBITOR HAS A RIGHT TO BE SCEPTICAL

He has been browbeaten—Cheated—double crossed—Flimflammed out of deposits, and in fact there is no telling what he has had to undergo in order to "Get by." However, STRAIGHT FROM THE SHOULDER, BOYS, if the Good Lord will give me strength, I am going to develop an organization composed of—

REAL HONEST TO GOODNESS FARSIGHTED EXHIBITORS with BUSINESS INSTINCTS, who will very shortly be in a position to "Wield the Big Stick" with a vengeance, and then: Let the "Money Grabbers," "Grafters" and "Petty larceny boys" BEWARE!!!!! And just as long as I have anything to do with, the exhibitors can rest assured that they will receive **MORE THAN AN EVEN BREAK.**

I'm having my inning NOW!!!! And I'm batting for the exhibitor!!!!!

HERE IT IS: Up to and including September 1, 1920, to any exhibitor who will wire or write me name of theatre and town. (Only one theatre in towns under 10,000) I will give:

FIVE WEEKS SERVICE OF TWO PICTURES EACH WEEK ABSOLUTELY FREE OF CHARGE AND WITH NO OBLIGATIONS TO CONTINUE THEREAFTER!!!!! PRETTY PLAIN, AIN'T IT??? THAT'S STRAIGHT FROM THE SHOULDER AND ENOUGH!!!!

IMPORTANT NOTICE TO THE TRADE IN GENERAL

We have our own studios.—Our own producing staff.—Our own laboratories.—A ONE HUNDRED PER CENT DISTRIBUTION SYSTEM with our own Branch Offices in 22 large cities. We have NO HIGH SALARIED STARS.—We don't want 'em—as we are going to spend our GOOD MONEY on **production** and not on "Rattle brained Stars" who flitter about like humming birds from bush to bush. And best of all WE HAVE OUR OWN WORKING CAPITAL and do not need to be financed in any way, shape or manner!!!

GET ON THE BAND WAGON NOW, MR. EXHIBITOR!!! YOU HAVE NOTHING TO LOSE AND EVERYTHING TO GAIN!!! OUR "CHARTER" CUSTOMERS WILL REAP ALL THE BENEFITS!!!!!

The score is TWO TO NOTHING against The Exhibitor!! but there are TWO MEN ON THE BAGS!!!!! with "BABE" Kelly at the bat!!!!!!

Hurrah! it's over the Grandstand—A HOMERUN by

STUDIOS
EDGEWATER, N. J.

JAMES B. KELLY
"SMILING JIMMY"

LABORATORIES
EDGEWATER, N. J.

WORLD MOTION PICTURE CO.

(INCORPORATED)

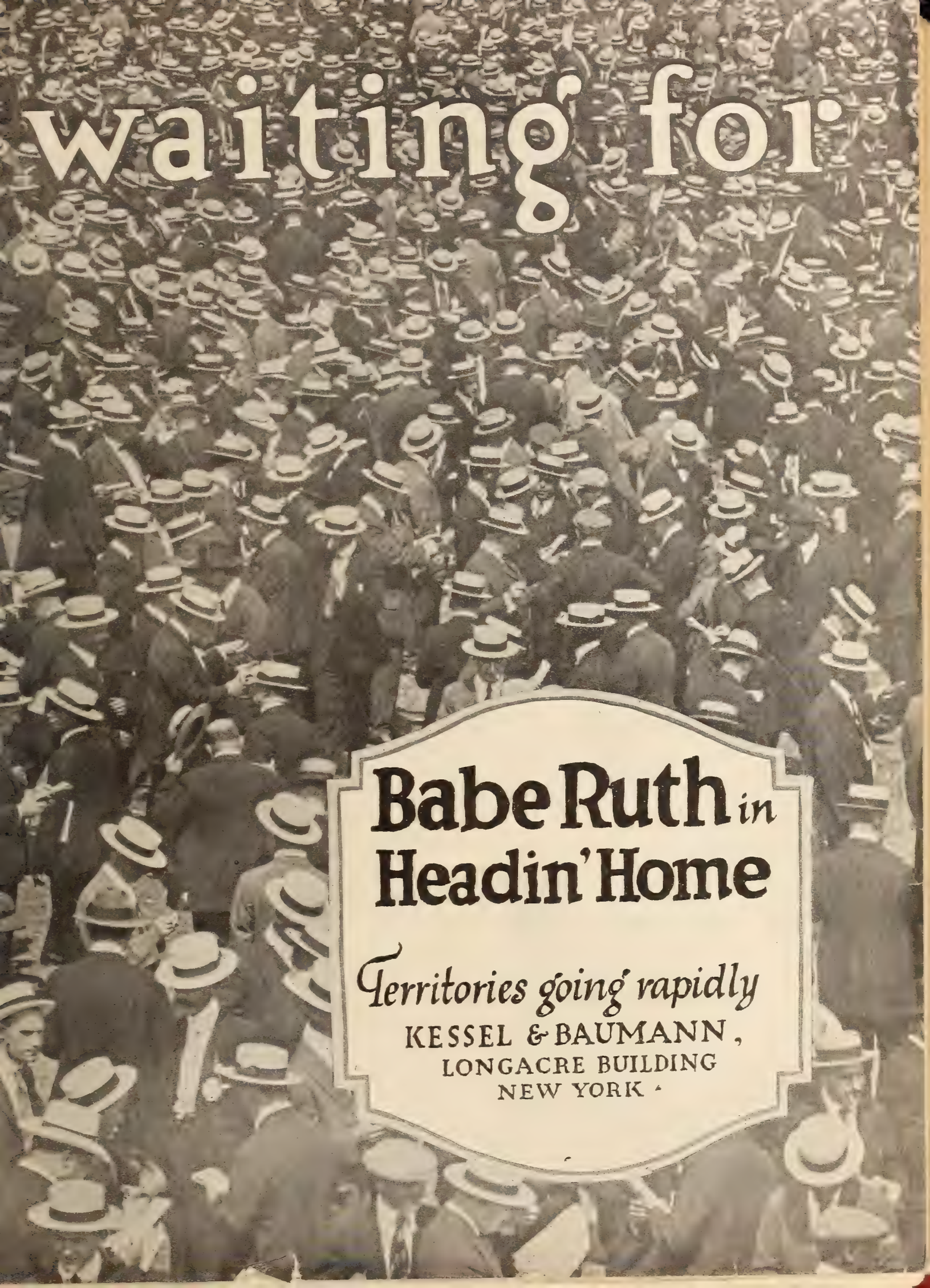
WILL ANNOUNCE RELEASES ONLY WHEN THEY ARE COMPLETED

(EXECUTIVE OFFICES)
500 FIFTH AVENUE
NEW YORK CITY

ADDRESS ALL MAIL AND TELEGRAMS TO EXECUTIVE OFFICES

The crowds are




waiting for
Babe Ruth in
Headin' Home
Territories going rapidly
KESSEL & BAUMANN,
LONGACRE BUILDING
NEW YORK



Dial Film Co.
presents

MITCHELL LEWIS
in
King Spruce

From the Novel by
HOLMAN F. DAY
Directed by
ROY CLEMENTS

If his producers had given Mitchell Lewis regularly such stories as the powerful "King Spruce" and Rex Beach's "The Barrier" you would be paying more for his productions than you pay for any other male star. "King Spruce" puts Mitchell Lewis *right where he belongs.*

"King Spruce" is a story of the Big Outdoors. Full of the smell of the forests. Thrilling with the excitement of breaking a huge log-jam; smoky with the thrills of a vast forest fire. Aquiver with the leaping blood of battle. And never ignoring a tender, clean love story.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated


The WORLD'S WONDER
JUNGLE SERIAL
from the heart of
darkest Africa

The Son of

Now being produced by the NATIONAL



Under Direction of HARRY REVIER


Tarzan
FILM CORPORATION of AMERICA
Scenario by Roy Somerville


THE SON
of TARZAN
is the most thrilling exciting, sensational love story ever produced by the world's greatest writer of wild animal jungle stories .....
EDGAR RICE BURROUGHS
The creator of TARZAN
World Rights Controlled
by
DAVID P. HOWELLS
729 Seventh Avenue
New York City

WILLIAM FOX *presents*

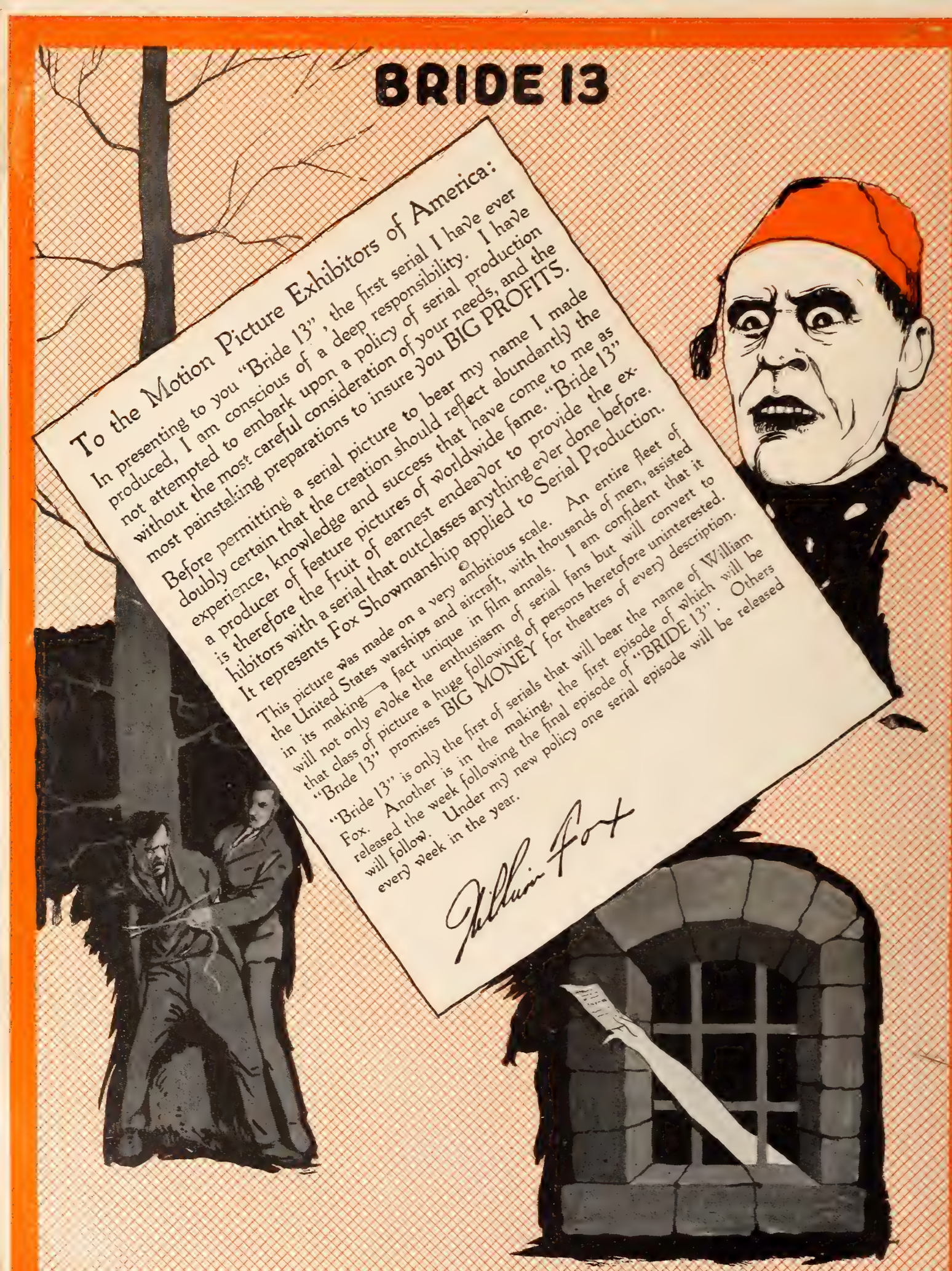
"BRIDE 13"

The serial supreme in fifteen episodes

Staged by RICHARD STANTON
Story by E. LLOYD SHELDON
Scenario by EDWARD SEDGWICK



BRIDE 13



To the Motion Picture Exhibitors of America:

In presenting to you "Bride 13", the first serial I have ever produced, I am conscious of a deep responsibility. I have not attempted to embark upon a policy of serial production without the most careful consideration of your needs, and the most painstaking preparations to insure you BIG PROFITS.

Before permitting a serial picture to bear my name I made doubly certain that the creation should reflect abundantly the experience, knowledge and success that have come to me as a producer of feature pictures of worldwide fame. "Bride 13" is therefore the fruit of earnest endeavor to provide the exhibitors with a serial that outclasses anything ever done before. It represents Fox Showmanship applied to Serial Production.

This picture was made on a very ambitious scale. An entire fleet of the United States warships and aircraft, with thousands of men, assisted in its making—a fact unique in film annals. I am confident that it will not only evoke the enthusiasm of serial fans but will convert to that class of picture a huge following of persons heretofore uninterested. "Bride 13" promises BIG MONEY for theatres of every description.

"Bride 13" is only the first of serials that will bear the name of William Fox. Another is in the making, the first episode of which will be released the week following the final episode of "BRIDE 13". Others will follow. Under my new policy one serial episode will be released every week in the year.

William Fox



BRIDE 13

For sheer daredeviltry, for a startling succession of thrilling stunts and narrow escapes from death, "Bride 13" stands pre-eminent. There is no faking anywhere in the picture. Everything seen on the screen was actually performed by the players as called for in the script, and there is not a single incident that taxes the credulity of the most discriminating.

This picture is remarkable for the high speed with which it moves. From start to finish it progresses with an amazing dash, its interest never lags for a moment and there is surprise after surprise in each of its episodes. If ever there was suspense on the screen it is revealed in "BRIDE 13"

BRIDE 13

Nowhere is there a man, woman or child who does not delight in motion pictures of breath-taking adventures by sea. "Bride 13" is replete with such scenes, many of the episodes being devoted entirely to action on the water. Fights on submarines, on destroyers and yachts, battles with seaplanes and dirigibles and fearful encounters in the waves themselves are offered in large measure. Beautiful and unusual effects were obtained in the marshalling of the great fleet that helped in the making of the picture.



A magnificent tribute to the devotion and bravery of our womanhood is embodied in "Bride 13." Face to face with the hideous influence that aims to besmirch the hearths of the Nation, the Thirteenth Bride bids it defiance, though her death seems certain. Crystallized in this one sterling character are all the fine qualities of the good woman so beloved by Americans.

BRIDE 13



From the mansion of a millionaire to the hold of a pirate submarine, into the depths of an iron mine, in the torture chamber of a castle, in mid-air in a seaplane, in the desert in North Africa—such is the broad sweep of "Bride 13." Through forests and over streams, on land and on sea the serial carries the onlooker irresistibly forward to the final episode. The picture is an example of perfection in staging, the interiors representing studio art at its best and the exteriors displaying a complete grasp of the niceties and skill of first-class directing.

Now we are skimming over the sea on the deck of a submarine chaser; a minute later we are sailing high over Newport in a seaplane pursuing the villain in his automobile. Again, we creep through subterranean corridors with the hero, striving to evade the pirates; then we take part in a happy reunion on the deck of a palatial yacht. Later we witness the wreck of a schooner on Mediterranean shores and see the hapless brides seized by African tribesmen. Variety, speed and withal coherence—that characterizes "Bride 13."

BRIDE 13

Thanks to the Navy

To the Secretary, Officers and Men of the U. S. Navy:

It is to you that thanks are due for having made possible the filming of "Bride 13". Without your generous co-operation this serial could not have been presented to the exhibitors of this country.

I wish to assure you of my appreciation of your invaluable assistance. For months men, ships, seaplanes and dirigibles of the Atlantic Fleet were engaged in a great photoplay. Your part was not an easy one. "Bride 13" is not a war picture, as you know, but unfolds to the American people a clear and vital conception of the peacetime activities of our men afloat and ashore. Officers and men gave the limit of their energies to the task. The work of our Navy has been splendid and I feel that your efforts have been capably portrayed on the screen.

The best way to thank the Navy for its help was to make a good picture. I know "Bride 13" *IS* a good picture. Every citizen of this country must come away from a screening of the serial with a comfortable sense of the security of these shores while the United States Navy remains to see that right shall prevail over might.

Sincerely and appreciatively yours,

William Fox



Fox Showmanship
Applied to Serial Production

"Bride 13" means crowded theatres. It offers HUGE PROFITS to discerning showmen. It appeals to every class of motion picture audience. If you want to share in its big returns, GET BUSY NOW

Fox Entertainments

The *Real* Test



4 to 1

WHEN several trade publications reach the same reader as they must and do, it isn't a question of bulk circulation that determines advertising value.

¶ It's a question of the reader's preference.

¶ The paper he prefers is the *one* paper he surely *reads*.

¶ MOTION PICTURE NEWS, by a recent test is preferred four to one over any other trade paper. It is preferred more than all the rest put together.

¶ 1779 exhibitors said so.

¶ ***MAKE YOUR OWN TEST. THE EXHIBITOR WILL GLADLY TELL YOU***

William Fox presents

WILLIAM FARNUM

in

IF I WERE KING



from the great stage success and novel by
JUSTIN HUNTLY McCARTHY

Scenario by E. Lloyd Sheldon

Directed by
J. GORDON EDWARDS

FOX ENTERTAINMENTS

Now playing *at*
LYRIC THEATRE
NEW YORK



As Villon the vagabond poet and later as Grand Constable of France

Farnum excels, by sheer artistry of interpretation, any of his previous roles

A star with a marvelous following

A story with an audience already "sold".



OUT OF THE NIGHT

The first of three great episodes complete

in

WHILE NEW YORK SLEEPS

1920
Cinemelodrama of life in the great metropolis

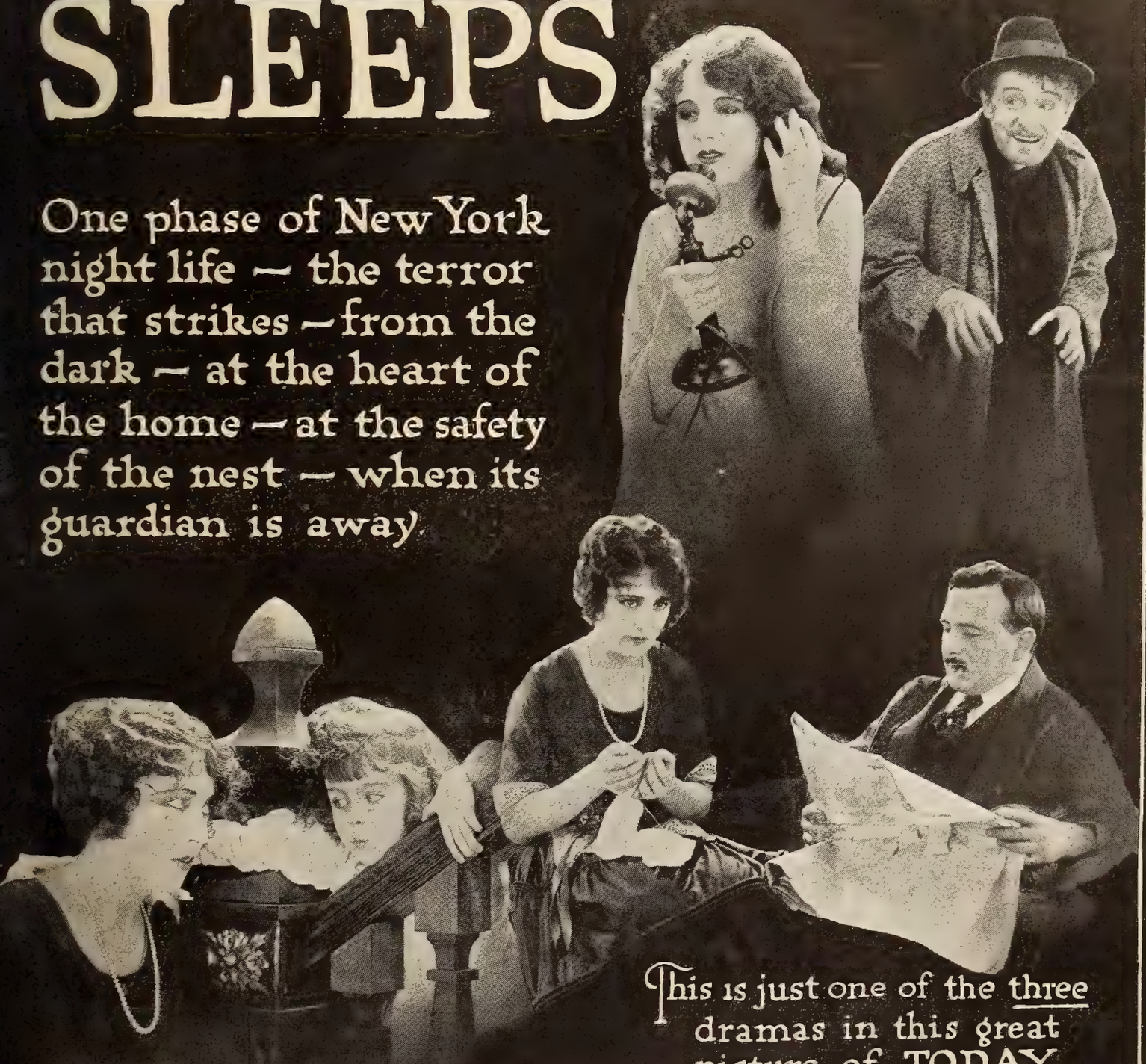
Staged by
Charles J. Brabin

FOX
ENTERTAINMENTS

William Fox *presents*

WHILE NEW YORK SLEEPS

One phase of New York night life — the terror that strikes — from the dark — at the heart of the home — at the safety of the nest — when its guardian is away



This is just one of the three dramas in this great picture of TODAY



William Fox *presents*

Lt. ORMER LOCKLEAR

A blazer of new trails
The most daring of pathfinders in air realms.



Ten per cent of the profits of **"THE SKYWAYMAN"** exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.

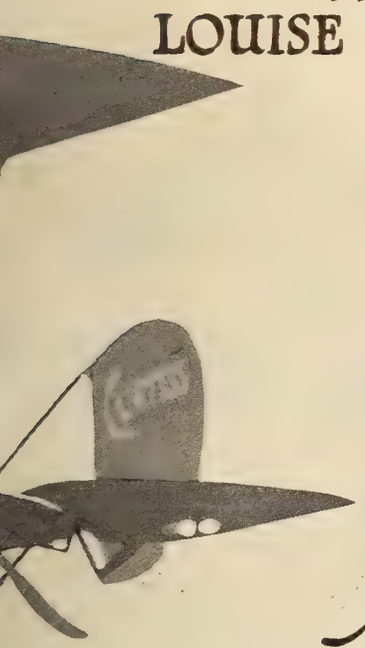
in The

Skywayman

by
JULIUS G. FURTHMAN

Directed by
JAMES P. HOGAN

With
LOUISE LOVELY





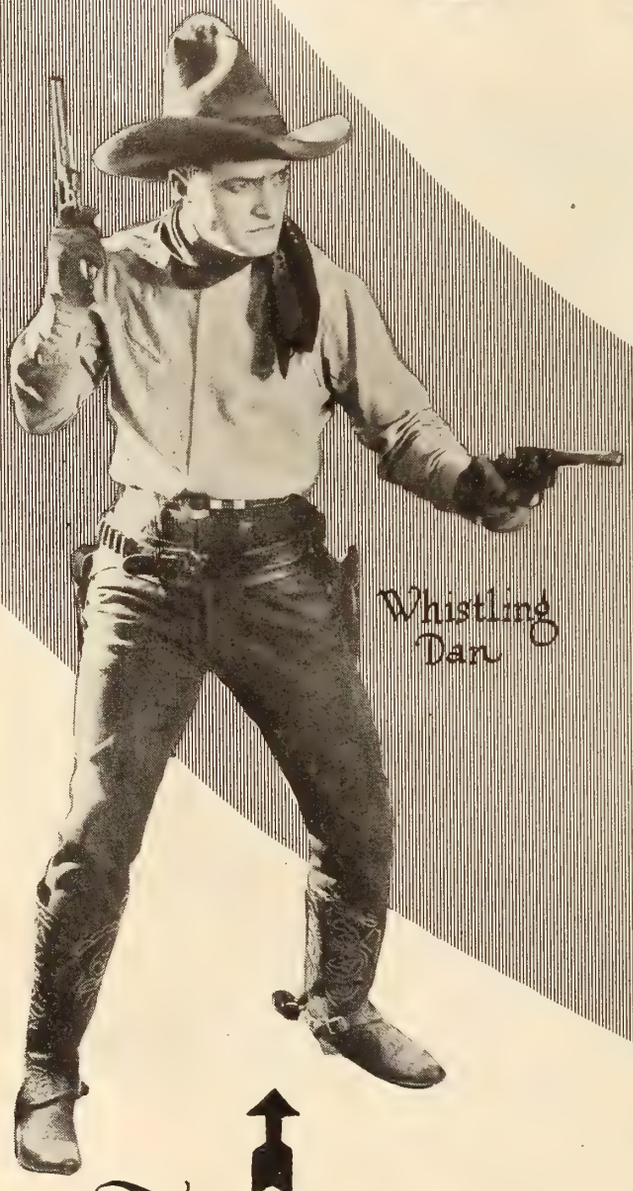
A drama of life and thrills above the clouds

RELEASED SOON!

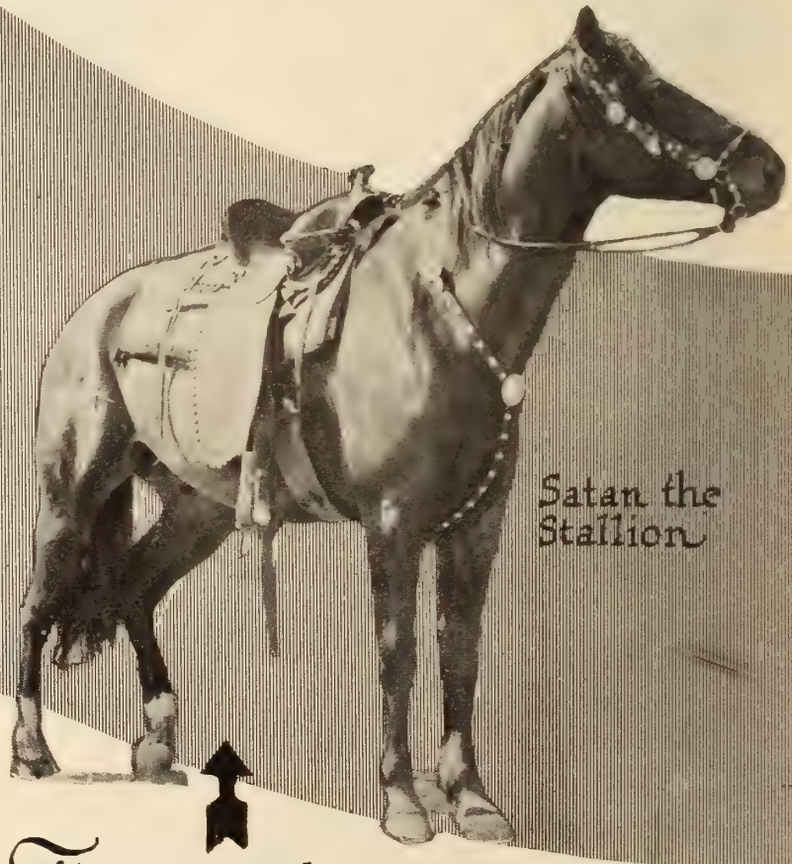
William Fox

presents

TOM MIX



Whistling Dan



Satan the Stallion

This is the man

This is the horse

Fox Entertainments

in The Untamed

Story by MAX BRAND

Scenario by H. P. KEELER

Direction by EMMETT J. FLYNN

And this is the greatest Western ever filmed



Bart the Great Dane

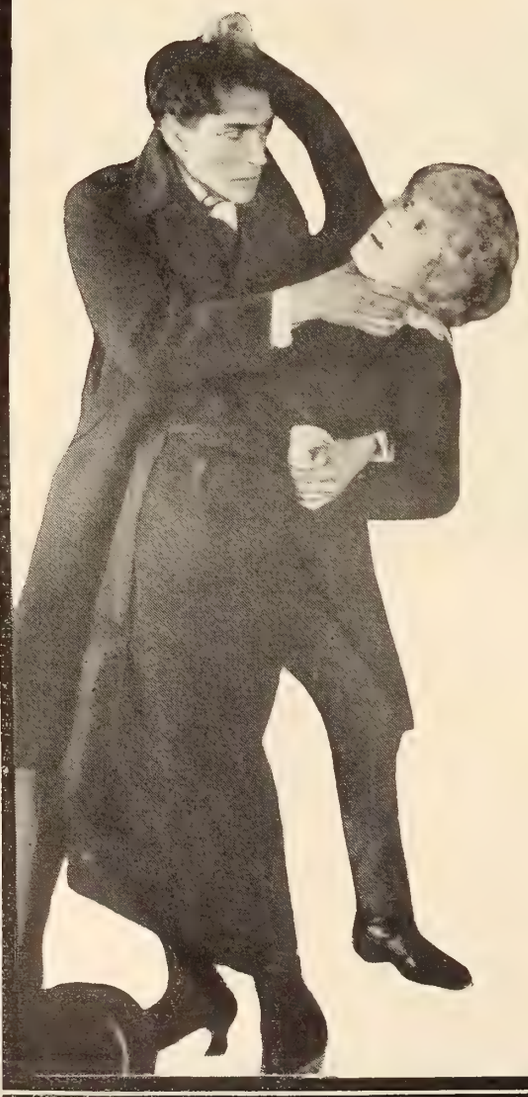
This is the dog



This is the girl admitted to the friendship of this strange trio.

William Fox
presents

PEARL WHITE



The best known star in every hemisphere in her

FIRST
FEATURE
PRODUCTION

A stirring story of the underworld

As a novel "The White Moll" is now numbering among the season's "best sellers"—

As a photoplay it is proving the greatest asset of the season to exhibitors—

Fox Entertainments





in *The*

White Moll

by FRANK L. PACKARD

Directed by HARRY MILLARDE

Scenario by E. LLOYD SHELDON

Your Judgment Vindicated

in

"FICKLE WOMEN"

Critics All Proclaim It

"Great Attraction"



MOVING PICTURE WORLD, AUG. 21ST:
"David Butler plays the lead in a satisfying manner. The types are all good, and there is no overacting, no straining for effect. "FICKLE WOMEN" will probably be favorably received wherever shown."

MOTION PICTURE NEWS OF AUG. 21ST:
"David Butler is a real state rights attraction. David Butler's state right attraction proved to be one of our best summer productions on Broadway. . . . The state rights man who gets some or all of the remaining territory will make no mistake for he will have a picture that deserves, in every respect, the classification of an independent production."

WID'S SUNDAY, AUG. 15TH: "New star shines in very pleasing comedy-drama. . . . The star's acting gets right under the skin. . . . The fights are fine, well staged and so realistic that they thrill with every punch. . . . This one is certainly there with a big entertainment value. Most all of you will find "FICKLE WOMEN" a fine piece of entertainment property. The star creates a character quite out of the ordinary and makes it human and appealing down to the ground by his fine acting."

These Reviews prove that "FICKLE WOMEN" will stand the acid test

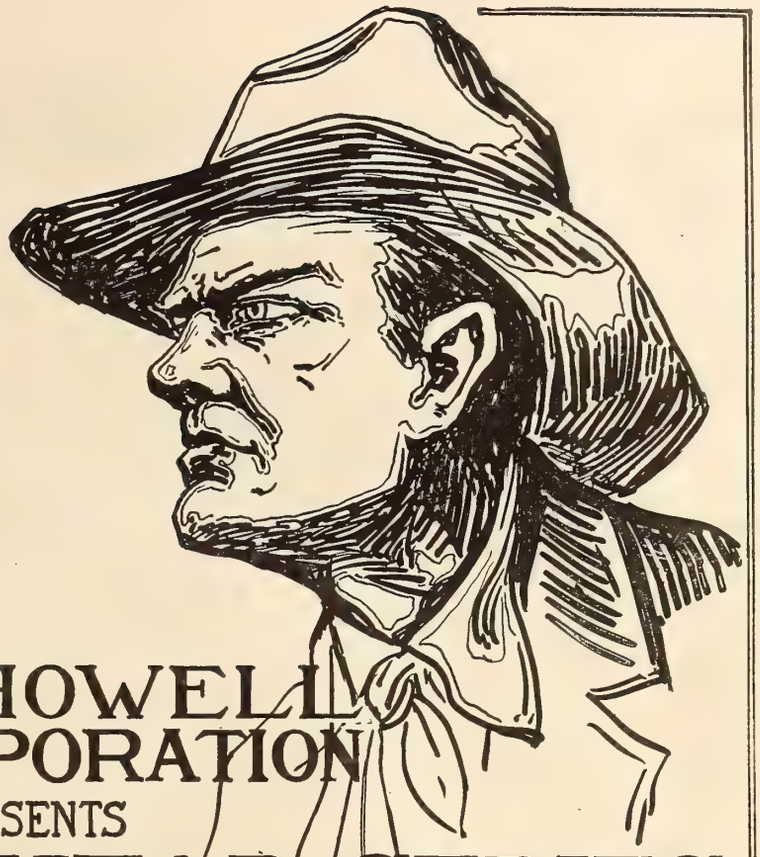
SOME TERRITORY STILL OPEN!

D. N. SCHWAB PRODUCTIONS, Inc.

JOSEPH KLEIN, General Manager

1600 Broadway - - - - New York

RED BLOODED STUFF



BREED—HOWELL
FILM CORPORATION
PRESENTS

THE COPPERHEAD SERIES

TWO REEL DRAMAS

TWELVE TENSE AND THRILLING PHOTOPLAYS
EACH COMPRESSING
A TEMPEST OF STARTLING ACTION IN 2000 FEET

SUSPENSE! EXCITEMENT! MYSTERY!

THE SUPREME SUCCESSES OF THE SEASON:—
NO. 1. "WHY THEY CALLED HIM COPPERHEAD
2. "THE BLUE RIDGE BANDIT
OTHER TITLES TO FOLLOW

STATE RIGHT TERRITORY OPEN
THE SELLING AGENTS
PHOTO PRODUCTS EXPORT CO.
220 West 42nd Street
NEW YORK CITY
Telephone Bryant 984-5

P P

COLOR PRINTS
FOR YOUR PRODUCTIONS

Our commercial department will supply the trade with positive prints in colors for titles, atmosphere, inserts and entire productions.

PRIZMA photographs and automatically reproduces the colors in the positive by natural selection.

"PRIZMATIZE YOUR PRODUCTIONS"

PRIZMA Positive Prints carry the colors in the film and may be shown on any projector—anywhere by any operator.

PRIZMA

MASTER PICTURES IN COLOR

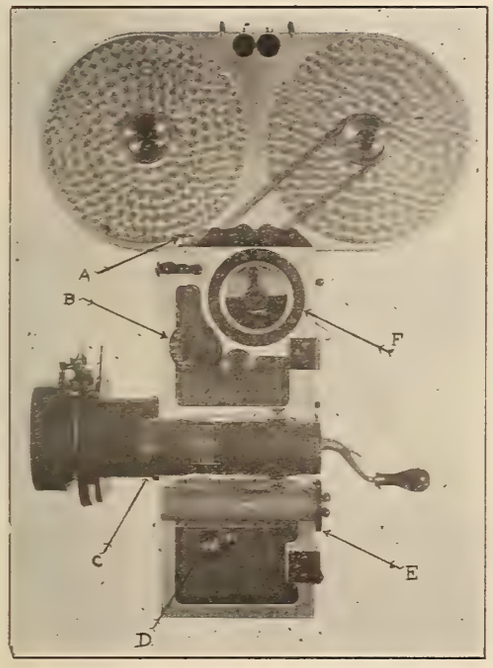
New York Office - - 71 W. 23rd Street

Laboratories, 3193 Boulevard, Jersey City, N. J.

Announcing

WILART CAMERAS

An Excellent, Fully Equipped Cinema Camera for the Professional, with Automatic Shutters and all other attachments



THE WILART CAMERA
STANDS SECOND TO NONE

THE PRICE IS RIGHT

THE Wilart Camera was designed by cinematograph experts. Their experience, knowledge and mechanical genius was brought into full play when constructing the Wilart Camera, and as a result, we offer the Industry a perfect camera that embodies everything the up-to-minute Cinematographer ever hoped to find in a professional camera.

Fully equipped for all-round work, the camera unites a succession of attachments which allow for the securing of any photographic effect known to cinematography.

In designing the Wilart Camera, careful thought and study was given to make it withstand the full range of climatic conditions which are apt to be met with during production work of various kinds.

The Wilart Camera is constructed of composition aluminum alloy which gives lightness without sacrificing strength. There is not a piece of wood used in its construction. In other words, it is all metal—Lasting and Durable.

It is now being used by some of the best professional Cameramen and Producers throughout the country.

See cuts and full description in the Motion Picture News, issue August 14th.

50 CAMERAS WILL BE READY FOR DELIVERY ABOUT SEPT. 10th

Wilart Camera Distribution Corporation

A. G. STEEN, President

220 WEST 42nd STREET **NEW YORK CITY**

Foreign Distributor—David P. Howells, 729 7th Avenue, New York

Joseph M. Schenck presents

CONSTANCE TALMADGE

the screen's greatest comedienne in

"Good References"

Story by E. J. Rath
Picturized by Dorothy Farnum
Tech. Director Willard M. Reineck

Directed by R. William Neill
Photographed by Oliver Marsh
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

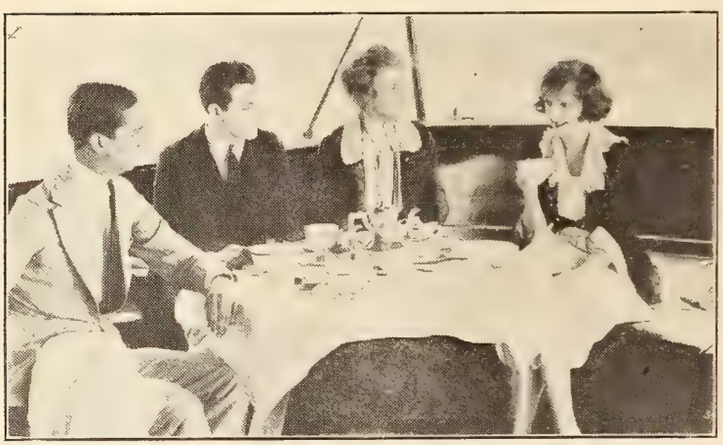
A First National Attraction



"Take your hat off my bed! It's terribly improper!"



The Battling Kid had just landed a haymaker on the Bishops dignity



"You will make a fine sailor," she smiled, "for you are as green as the ocean"



"Come across wid de rent kid, or yer kin pound de asphalt fer a new place"



"Listen! Your son doesn't know it yet, but I'm going to marry him"



"Your face isn't on straight! You need more powder to the right"

There'll be a Franchise everywhere

Your Best Hot Weather Bet!

Keep your patrons laughing and they'll keep cool and enjoy coming to your theatre. This is the biggest laugh of the year, yet a story with strong love interest, intrigue and surprises.

Rothacker Prints



"Horrors! A girl without references! Leave my office immediately!"



It leaped at him and bit his toe—and he discovered a deadly mouse trap



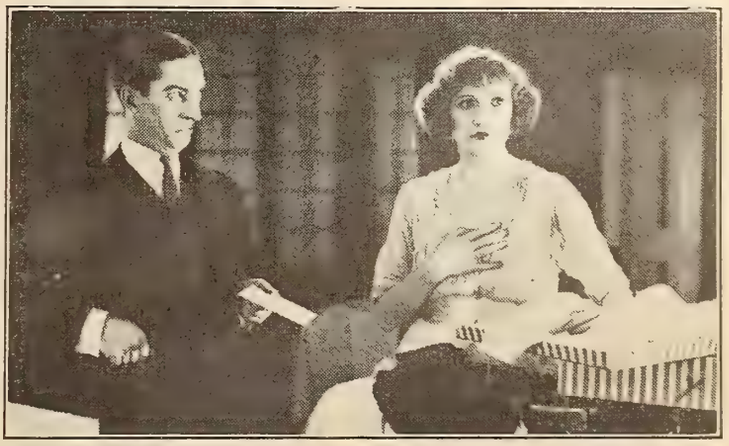
The good Bishop was happily unconscious of the indignities in store for him



"Hush! If they catch us, I'll never elope with you again"



"And don't you come back to collect your rent until you bring references!"



"How dare you receive letters from other men"

There'll be a Franchise everywhere

There'll be a Franchise everywhere

She's



Katherine MacDonald
Pictures Corporation

Sam E. Rork, President
presents

Katherine MacDonald

The American Beauty
in

The Notorious Miss Lisle

From the Novel by Mrs. Baillie Reynolds

Directed by James Young

Photographed by J. Brotherton. Art Director, Milton Menasco

By arrangement with Attractions Distributing Corporation, B. P. Schulberg, President

Foreign Representative, David P. Howells, Inc., 729 Seventh Avenue, New York City

Rothacker Prints

And We've Seen Miss MacDonald's Next

There'll be a Franchise everywhere

Arrived!

Now a consummate artist as well as World's Most Beautiful Woman! Every Picture better than the preceding one

Thats what the critics say

NOW A REAL ACTRESS

"'The Notorious Miss Lisle,' which stars Katherine MacDonald, is actually a sensible and plausible story of divorce, love, disgrace and intrigue. It is one scenario out of a hundred well knit, logical and convincing. It is flaring proof that unreality is not the essence of filmdom.

"Miss MacDonald has much more variety of expression than when she made her screen debut. Her classic is more plastic, and she is a warm blooded, impassioned emotional actress now."—*New York Mail.*

GOOD THROUGHOUT

"'The Notorious Miss Lisle' presents the strikingly beautiful Katherine MacDonald as the stellar attraction at the Strand. The story sustains the interest throughout."—*New York Evening Telegram.*

SPLENDID ACTING

"Katherine MacDonald seems to grow prettier with each photoplay. She could, it seems, just smile, or frown, or walk or sit—as she choose—before a camera for an hour and a half without even attempting to 'act' and gain the admiration of those who see her. But in 'The Notorious Miss Lisle,' presented at the Strand, the young woman with the blond hair and bewitching eyes is supplied with a story that holds the interest through each minute of the play. The story seemed to have been written just for her.

"A very pretty story, splendidly acted—and then, you have Miss MacDonald to look upon for ever so many minutes."—*New York Tribune.*

CAPABLE AND BEAUTIFUL

"Miss MacDonald is certainly a beautiful woman, and to her beauty may be added capability. Her direction is also good, and the technical execution of the picture is of high order. Altogether delightful."—*New York Evening Post.*

STORY SUSTAINS INTEREST

"Miss Katherine MacDonald exercises her striking beauty in 'The Notorious Miss Lisle' at the Strand. The story sustains the interest."—*New York Sun and Herald.*

LENDS IT DISTINCTION

"Katherine MacDonald lends distinction to 'The Notorious Miss Lisle,' headlining the Strand's attractions.

"Miss MacDonald plays the role of an English girl with her usual serenity and wears a gorgeous assortment of smart frocks."—*New York American.*

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Picture, "Curtain!" It's Even Better

QUANTITY AND QUALITY!

THE greatest master of the English language living couldn't write advertisements that would continue to sell razor blades that wouldn't shave, soaps that wouldn't wash, or pencils that wouldn't write.

For it is absolutely true that every great and long successful business is based upon the fact that it is producing and selling an article of genuine merit! Which is particularly true of the RITCHEY LITHO. CORP. whose success depends not upon its initial sales, but rather upon the volume of business that follows them. Its success is essentially based upon the quality of its posters,—their advertising quality,—their ticket selling quality.

The fact that there is an ever increasing tendency to use more and ever more RITCHEY posters is sure and positive evidence as to the quality and efficacy of our product.

Ritchey LITHO CORP.

RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

Aug 23 1920
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Motion Picture News

VOL. XXII AUGUST 28, 1920 No. X

A Friendly Word

THE agreement reached last week between Mr. Zukor and the Exhibitors' Committee will be greeted with general satisfaction and considerable relief. It will clear the air.

In brief the agreement states that Famous Players-Lasky will not attempt to acquire more theatres except where a local situation demands such action, this action, however, to be submitted, first, to an Exhibitors' Committee.

We do not see why such a statement could not have been made a year ago by several producers. It would have saved considerable lost motion and a good deal of volcanic disturbance. It will even now however, accomplish immeasurable good if it brings about on all sides a new policy of utter frankness between the trade divisions of the field.

It is far from our mind to do a bit of professional scolding, and we hold no particular brief for the exhibitor when we say that considerably more frankness is needed if we are to acquire the stability so large an industry as this positively demands, for its continued healthful growth.

This is a highly important matter and we put it up straight and emphatically to every executive here in New York.

The one fundamental weakness of this business today is the general lack of confidence that exists within it.

* * *

THE exhibitor has lost confidence. Never before, since our connection with the business, has this fact been so evident. And when the buyer of the goods in any business loses confidence, that business, although it may be superficially prosperous, is not in a healthy way. It is unsound at its core.

The exhibitor today is afraid of his own shadow. He suspects everyone and everything. He sees a knife in the hand extended to him and a joker in every contract. Here and there he puts faith in an exchange man who has proven himself a genuine friend and faithful coadjutor, but he regards the head offices here in New York as fundamentally hostile to his interests.

This is all wrong; and we all know it is.

We have tried not to overstate the case. Perhaps we have. But we put the question flatly to the executive here: Have you got the confidence of the retailer body of the business? And if not, why not?

There are many reasons which you know better than we do. We can recite one.

It is just this matter of frankness.

Oceans of publicity are sent to the trade press, and most of it deals with matters of inconsequence or else camouflages subjects of importance. The exhibitor has come to respect the man who saws wood and says nothing—who is known by his deeds and not by his words.

But why not come out, when the big moves are made and lay the cards all face up on the table. Be frank, even brutallly frank. Explain why and what—even if it is known in advance that the move won't be a popular one

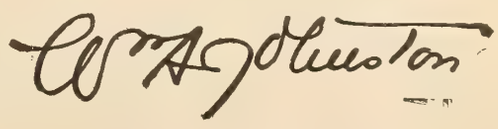
That's the way, the one and only way to build confidence.

This business is getting too big for trade secrecy. It is decidedly too big to lack a general spirit of confidence, especially upon the part of the man who stands between the producer and the public, and who is the producer's own cooperative business partner.

* * *

WE are out of the swaddling clothes and at a period in our industrial development where we can stand frankness—*and benefit by it.*

The trouble clouds of the coming year will gather only around the head of the man who fails to avail himself of the opportunities offered by the trade press. It is within the power of any man to state his case intelligently, to have it received with intelligence; to keep motives clear and actions on the record.



Pantages Open Theatre in Los Angeles

Pantage's De Luxe theatre, in Los Angeles, opened on August 16th, with a combined program of six acts of vaudeville and motion pictures. The new house seats 2,200. The program consisted of an overture from "Thanhauser," and Vitagraph's "The Courage of Marge O'Doone," followed by vaudeville. There is one matinee performance and two performances in the evenings. The general admission is forty cents, and lounges fifty cents, including war tax.

Pantages other Los Angeles house has adopted a policy of an hour and a half Follies show with fifty people. The remainder of the bill consists of a comedy, news weekly and feature. The opening bill included the Vitagraph feature, "Dollars and the Woman," starring Alice Joyce.

The number of Pantages houses is now sixty-six, in twenty-two states, and ten others are to be completed this year.

Louis B. Mayer en Route to New York

Louis B. Mayer, producer for Anita Stewart and Mildred Harris Chaplin, left Los Angeles for New York Saturday, August 21st. Mr. Mayer has been at the coast since last fall, devoting himself entirely to the production of big pictures.

While there he produced four pictures starring Anita Stewart and five pictures starring Mildred Harris Chaplin. Mr. Mayer is planning a trip to Europe shortly after arriving in New York, but he does not intend to allow this trip to interefere with the production plans he has made for next season, which call for a minimum of twelve productions, four starring Miss Stewart, four starring Mrs. Chaplin, and four specials with all star casts.

4 to 1

The figures that have been shown by every test



Abe Balaban (left) and Sam Katz (right) who have purchased Ascher Bros. interest in the First National Illinois franchise

Balaban and Katz Buy Out Ascher Interests

An important film deal was consummated this week when Balaban and Katz purchased the entire interest of Ascher Brothers in First National Exchange, Chicago, the ownership of which previously had been equally divided between the two firms. An amount said to be in excess of $200,000 changed hands in this transaction, whereby Balaban and Katz come into National prominence as among the foremost motion picture distributors, as well as controlling and operating one of Chicago's leading chains of houses. Balaban and Katz also own the Educational Film Exchange.

R. C. Seery will remain as general manager of the First National Chicago Exchange and no changes in the staff of that organization are expected.

Henry M. Hobart Resigns from International

Henry M. Hobart, who, for the past year has been vice-president and general manager of International Film Service Co., Inc., on Thursday, August 12th, resigned both positions and will sever his connection entirely with the Hearst organization. At the general offices of International it was stated that Mr. Hobart would take a long vacation before he announced his future plans. It is understood that he has been offered the presidency of a large manufacturing corporation, as well as responsible position with one of the leading film companies. He will make no definite decision regarding his future, however, until after he has had a good rest.

J. P. Bradley to Manage Strand at Nashville

J. P. Bradley has been appointed to the managership of the Strand theatre of Nashville, Tenn. Mr. Bradley was formerly connected with the following film corporations: World, Republic and Pathe Exchange, Inc. During Mr. Bradley's connections with these corporations, he won for himself an enviable reputation as a "live wire" film salesman.

Springfield Exhibitors Discuss Union Demands

Theatre managers from throughout Springfield, Mass., were in conference at the Broadway theatre in that city on August 14th to act on the demands of the Musicians' Union for an increase of 50 per cent. Although refusing to make a definite statement as to action taken, it was admitted that a counter proposal had been drawn up and submitted. Its details were not made public. Among those in attendance at the conference was Louis M. Sagel of New Haven, Conn., official representative of S. Z. Poli. How soon the union will take action on the proposal is a matter of conjecture as most of the officials are out of the city and not expected to return for several weeks. General impression conveyed in theatrical and musical circles is that the terms of the counter proposal are considerably less than is demanded by the union.

New Laboratory Incorporated in New York

The Claremont Film Laboratories, located in New York, was among the firms which filed papers of incorporation in New York state this week. The company gives its capitalization as $35,000, made up of 1,000 shares without par value. The directors are given as Joseph A. Golden and Amiel Alperstein of 815 Longacre Building and Walter E. Greene of 729 Seventh avenue.

The National American Film Corporation also incorporated in this state this week, the amount of capital stock being stated as $1,000. The directors are Lawrence M. Martin of 1974 University Heights, C. P. Schroetter and Frederick J. V. Wagner of 64 Wall street, New York. Other firms include the Hugenot Theatre Corporation, which while capitalized for a million dollars, begins business on $500, and names as its directors James L. Watson, and F. W. Nixon of 37 Wall street and George F. Jebbett of 120 Sherman avenue, New York; the Rhonie Amusement Company of Brooklyn, with a capitalization of $1,000, and having Henry and Max Oestreicher and Samuel Rhonheimer of Brooklyn as directors.

Theatre Owners' Chamber of Commerce Outing

The Theatre Owners' Chamber of Commerce, New York, held its first outing at Bear Mountain on the Hudson, Thursday, August 12th. An excellent shore dinner was served followed at 2.30 p. m. by a well-balanced series of contests in which the ladies as well as the men were permitted to demonstrate their athletic prowess. Then followed a supper, and the festivities at Bear Mountain concluded with a dance. Three hundred took part in the outing.

Zukor's Solemn Promises Form Basis of Agreement

To Take Up Complaints with Exhibitor Body; Lynch Investigating

FURTHER details of the discussion and agreement entered into between Adolph Zukor, president of the Famous Players-Lasky Corporation and the Committee of Nine, representing the Motion Picture Theatre Owners of America, show that a spirit of fairness and conciliation existed on both sides. In addition to the solemn promises made by Mr. Zukor to aid in smoothing over the exhibitor-producer trouble, S. A. Lynch has agreed to make an investigation of the complaints submitted to him, according to word received from Sydney Cohen, president of the exhibitor body.

The committee based its agreement upon the pledge which was emphatically reiterated by Mr. Zukor when he appeared before the committee at its Headquarters in the Biltmore Hotel. "We do not want theatres," said Mr. Zukor, "and will purchase or acquire a theatre only in those places where we are locked out of proportionate and just representation of our production to which we are entitled, and the fewer these cases are the better we shall be satisfied.

"I invite any exhibitor who believes he has a just grievance against this company to communicate directly with me. I pledge my word that . . . I will see to it that he is dealt with fairly, equitably and reasonably and that he will find he will receive from this company every encouragement to conduct his own business in his own way, free from any dictation, coercion or threat of competition."

A modification has now been made to the pledge, according to Mr. Cohen, who headed the committee. Mr. Zukor agrees to take up at once any complaint of any independent exhibitor with the Motion Picture Theatre Owners of America for adjustment.

Affidavits and letters of complaint were read to Mr. Zukor and his associates, which had been received from exhibitors in New England and the South, and on August 24 S. A. Lynch agreed to make a personal investigation of these matters, and the committee is waiting to meet with A. S. Black, of New England.

The entire committee finally dispersed and left the continuation of the meeting with Mr. Lynch, Mr. Black and Mr. Zukor and the other manufacturers with a subcommittee consisting of Sydney S. Cohen, C. C. Griffin, E. T. Peter, C. L. O'Reilly and John T. Collins.

Every Executive Committee member of the Motion Picture Theatre Owners of America had been requested by wire to gather in his zone all complaints and any specific instances of abuses towards independent exhibitors in their territory, and to send same to the committee for submission to the conference.

Any complaints which any independent exhibitor may have, and which have not been brought to the committee's attention, if sent in will be taken up for adjustment at once. Exhibitors are urged to hasten these complaints so that the committee may complete its arrangements.

In addressing the members of the committee after the form of understanding and agreement had been signed, Mr. Zukor made it plain that the scope of his pledges to the organization extended far beyond the written word. "Under no circumstances," said Mr. Zukor, "will I countenance any unfairness in dealing with independent exhibitors. If any of my representatives or associates at any time resort to threats or intimidations or any other form of coercion, I will promise you I will not tolerate same. You must know I have the power to call them to account and I will not hesitate to do so. If any theatres have been obtained by my organization in any manner other than a fair legitimate sale, I want to know about it and I will personally see to it that any man thus aggrieved shall be restored to possession of his theatre.

"I will go further than this and say that I will throw the whole weight and whatever influence my organization and my associates may have in the industry, in cooperation with the national organization of the Motion Picture Theatre Owners of America, against any man or set of men who resort to unfair competition with the independent exhibitor."

The committee was very frank with Mr. Zukor and told him plainly that they felt the exhibitors of the country were anxious to settle this controversy with his corporation in order that his product would receive the same consideration from the independent exhibitor as that of any other producer without fear that his corporation would later take undue advantage in competing in the territory with the man who was willing to buy product on its merits alone.

The committee said that it had information from various parts of the country that other producers and distributors were using as a sales argument for their production, the controversy which had arisen between the Famous Players corporation and the exhibitor organization, and they felt under the circumstances that the committee should endeavor to use its every effort to come to a speedy and satisfactory arrangement with his corporation, so that the coming year could be met by the exhibitors of the country in a different frame of mind than they are in at present.

Mr. Zukor pledged his personal word to the committee that both Mr. Lynch and Mr. Black would act as if they were a part of the original agreement. The committee was impressed with Mr. Zukor's statement and signed the agreement submitted, and depend upon Mr. Zukor to see that both of his associates live up to the letter and principle of same.

Mr. Zukor also promised to adjust all complaints against 1919-1920 contracts according to Mr. Cohen. In some of the territories where specific instances were submitted to the committee in reference to the controversy over the 1919-1920 contracts between Famous Players-Lasky Corporation and the independent exhibitor, satisfactory adjustments have already been secured. Telegrams are reaching the committee here from all parts of the country commending the business-like way in which the agreements have been so far reached.

The committee has had several conferences with Mr. Lynch on matters of dispute in territories in the Southern states, and Mr. Lynch has authorized the statement to be made that under no circumstances will he endeavor to secure the film of any other manufacturer or producer other than Famous Players-Lasky Corporation and Realart, and there is no foundation for the current rumor that he intended to force a booking arrangement upon the exhibitors of the South.

Mr. Zukor emphatically stated to the committee and gave it as his personal pledge that if any exhibitor who has disposed of his theatre through coercion or through intimidation or by threats of any of his representatives or of his organization or his associates, he will immediately arrange for the return of his theatre to the exhibitor if the proof is submitted to the committee representing the Motion Picture Theatre Owners of America.

The committee is anxious to make the conditions for the ensuing year one that will give every producer of film a fair showing based entirely on the merit of the production and its box office value. This organization is neither a selling force nor an auxiliary to the selling force of any producing company, and it wants the country at large to know that it will indeed be delighted if it can complete the arrangements that have already been entered into between the Famous Players-Lasky Corporation to settle the dispute which arose at the Cleveland convention, so that the exhibitor may have a complete choice not alone of this company's productions but of other companies who are willing to deal fairly and squarely with the members of this organization.

(*Continued on following page*)

H. Kopler and F. P.-Lasky to Settle Controversy

The long-standing controversy over the ownership and control of the ten motion-picture theatres in St. Louis between the Famous Players-Lasky Missouri Corporation and the Harry Koplar interests will be decided out of court, it was announced this week by both parties.

A tentative offer was submitted to Koplar early this week and it is understood he will accept. The offer provides for the payment of $750,000 to Koplar for his interests in the circuit of film houses. Koplar refused to comment on the negotiations in progress, saying he would make no definite announcement until the deal was consummated.

T. C. Deitrich Resigns as Advertising Manager

The resignation of Theodore C. Deitrich as director of advertising and publicity of International Films Service Co., tendered more than six weeks ago, became effective last Saturday, August 14th. During this stay at International, Mr. Deitrich was responsible for the entire exploitation of International's two most successful productions, "Humoresque," now in its twelfth and final week at the Criterion theatre, New York, and "The World and His Wife," in addition to his other duties. Before leaving International, Mr. Deitrich was presented with a magnificent traveling bag, fully equipped by Robert G. Vignola.

Theatre Building May Be Regulated in New York

A movement has just been launched which will probably result in the introduction of a bill at the coming session of the New York legislature, that will have for its purpose the uniform regulation of motion picture theatres in course of erection, to the end that proprietors as well as patrons will be better protected from fire hazards. Since the office of state fire marshal was abolished, New York state has had no say whatever as to the way in which motion picture theatres should be constructed, the whole matter being left in the hands of local authorities, with the result that there can be no uniformity, and in the case of small villages, theatre owners have followed out their own ideas to a large extent.

Welcome Home Dinner Given Abe Carlos

AFTER eighteen months spent in Europe, where he has been blazing the trail for the reception of Fox Film Corporation's product, Abe Carlos, who for many years has been in the employ of William Fox as his foreign representative, returned to New York and Tuesday night, August 17th, was tendered a welcome-home dinner in the East Ball Room of Hotel Astor by more than one hundred of his friends, including William Fox, president; Winfield Sheehan, vice-president and general manager of Fox Film Corporation; Edward Earle, president, Nicholas Powers Company, Vivian Moses, publicity director Fox Film; Paul Cromlin, president Inter-Ocean Film; Charles Abrams, Paul Mooney, Nathan Hirsch, and other representative men of the motion picture industry including members of the press.

Gus Rogers, of counsel for Fox Film Corporation, presided as toastmaster and called upon several for after-dinner remarks, including William Fox. Mr. Fox in a brief speech paid one of the most impressive and heart-felt tributes to Mr. Carlos, as an employe, as a friend and as a man whom the entire industry admired for his straightforwardness and integrity in business and as a friend.

Charlie Chaplin Secure in Salt Lake City

Charlie Chaplin has sought refuge in Salt Lake City, Utah, from process servers and newspapermen. He says he will remain until he has sold his big picture, "The Kid," which his wife, Mildred Harris Chaplin, now suing for divorce in Los Angeles, seeks to restrain him from selling.

A certain Utah law now protects Charley from the process servers as long as he remains in the state. He is making his home in the Hotel Utah. Chaplin said that he had spent two years on "The Kid" and does not propose to lose it.

Louis Burston in East with New Serial

Louis Burston has returned from the West Coast with a new serial, entitled "The Great Reward." This chapter-picture features Francis Ford and Ella Hall.

New Journal to Advance Motion Picture Art

A new magazine devoted to the motion picture has made its appearance in Boston. It is known as The Eighth Art, and is published by the Poetry-Drama Company. It is stated that it is neither a trade paper nor a fan magazine, but a quarterly publication devoted to the motion picture as a form of art. It contains articles and interviews concerning men who are working for the advance of the screen along artistic lines, and is described as a medium for screen betterment, but not for high brow uplift. Robert DeCamp Leland is the editor.

Irene Castle's Husband Enters Politics

Albany, N. Y., society may get a glimpse next winter of Mrs. Vernon Castle-Tremain, providing political fates are kind on November 4, election day, to Robert H. Tremain of Ithaca, whom Mrs. Castle married some two years or so ago. Mr. Tremain has just been designated as the Democratic candidate for state senator from his district.

Keith's Vaudeville Soon at Broadway Theatre

The recent consolidation of the B. F. Keith and B. S. Moss enterprises, results in the announcement that beginning on Labor Day, September 6th, Moss' Broadway will present Keith vaudeville. The theatre will continue to offer big feature photoplays, as in the past. There will be only two shows daily and seats will be reserved for all performances.

Zukor's Promises

(*Continued from page* 1667)

The committee also called to see Samuel Goldwyn, president of the Goldwyn Pictures Corporation, where they were received with every courtesy and obtained the personal assurances of Mr. Goldwyn that the counsel for his company would meet with the counsel of the Motion Picture Theatre Owners of America for the purpose of drawing up a more equitable film contract, and that his company would not use taxable music in compiling their cue sheets.

The same promise was made by Lewis J. Selznick, president of Selznick Pictures.

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Exhibitors' State Organization Formed in New Orleans

Ten-Thousand Dollars Subscribed; Officers Elected; State Canvass Begun

By John M. Ott, *New Orleans Correspondent*

TEN thousand dollars subscribed in a few minutes, not verbally, but with signed checks and the actual cash, spoke more forcibly than words of the earnestness and firmness of more than a hundred "independent" motion picture theatre men who gathered in New Orleans last week and organized the Independent Motion Picture Theatre Owners, a branch or affiliation of the Associated Motion Picture Theatre Owners of America.

An investigation of the "practices of film exchanges in view of the monopoly of certain exchanges, and other organizations" is to be conducted, and in it the aid of the department of justice has been promised by the New Orleans agent.

A. J. Bethancourt of Houma, La., was elected president. He attended the recent convention of the national organization and probably was better acquainted with the purpose of the larger body than any of the other owners. Other officers are L. A. Peatross, Morgan City, vice-president; Bert Korn, recording secretary; Charles Korn of Shreveport, treasurer. The executive board comprises, in addition to the president and vice-president, F. H. Davis, W. T. Tebault, and J. Brunet of New Orleans; Charles Gordon, J. D. Parramore of Monroe; J. C. Keller of Eunice; B. A. Labarre of Leesville; and E. C. Miler of Pennings. George W. Garic was appointed temporary executive secretary.

H. A. Blankenship, manager of the Ivy theatre, New Orleans, Fred J. Tiller of Lake Charles, connected with the Southern Amusement company, and "Turk" Carter, an employee of the Saenger Amusement company, were refused admittance to the organization. They filed their application and paid the requisite admission fee during the morning session of the first day and waited until the credentials committee voted. The decision of the committee was unanimously approved on the floor of the convention. The convention was held at the Grunewald hotel.

In making his report, Charles Gordon, chairman of the committee, said:

"We refuse to admit these men because of their direct affiliation with the Saenger Amusement company. In our opinion there is no room for argument on this fact. We tendered them back their fee of $5 which they refused to take."

J. H. Herman of the Pearce Films company and Burk Keath of the Happy Art theatre acted as secretaries, pending the election of regular officers. Mr. Bethancourt was chairman pro tem. The prime mover of the convention was Fred J. Harrington of Pittsburg, Pa., national organizer for the associated "independents" and personal representative of Sydney S. Cohen of New York, president. He was enroute to New York from an exhibitors' convention in Wisconsin.

H. W. Eastman, for nine years owner of the Olympia theatre, New Orleans, complained of what he styled the "cut-throat policy of an exhibitor affiliated with Saenger company." He said this "policy" was about to rob him of his means of livelihood.

Nine resolutions, in substance the same as those which have been adopted in half a dozen states where "independent" exhibitors have organized, were adopted.

Firm opposition to percentage booking, "as a deliberate step of the producing interests to gain possession of our theatres and put the independent exhibitor out of business with the inevitable poorer pictures" was declared.

Efforts of distributors to force advance payments on pictures were condemned, and members were pledged not to enter into contracts requiring full payment sooner than seven days before play-date.

Opposition to all forms of film censorship as "vicious in principle, wholly alien to the spirit and genuineness of our institutions" was expressed.

Denial to all members of the Society of Composers, Authors and Publishers the use of the screen and the stage, "until they discontinue their present inequitable and unjust demands, * * * an ingratitude on their part, inasmuch as we have popularized their compositions by slides and the use of our stages," was pledged.

There are 220 motion picture theatre owners in Louisiana. More than 100 memberships were accepted at the convention. The state was zoned, and zone managers or representatives named, who are to gather information needed by the executive secretary. The secretary immediately started on a tour of the state, seeking a 100 per cent membership of theatre owners not affiliated with the interests to which the organization is opposed.

Perhaps, unfortunately, in some sections there is a popular idea that the organization was formed solely to combat efforts of the Saenger Amusement company. Such is not the case. It is true the Saenger Amusement company is one of the organizations of whose activities and business policy the organization does not approve, but there are others. The others were not mentioned in the daily papers because it so happened no action was taken in which they were mentioned, such as was the case when membership was refused the men mentioned previously because of their alleged affiliation with Saengers.

One of the hardest fights on the floor developed over the number of votes to be allowed members; whether it was to be one vote per membership or per theatre owned. Apparently working against his own interests, the representative of one firm which not only operates two theatres in New Orleans but also distributes films, was the hardest fighter against multiple voting and won his point after two hours' argument. Each member is allowed only one vote regardless of the number of theatres operated or owned.

Offices are to be opened in New Orleans.

All Ready for Atlantic City Convention

WITH a big attendance promised, everything is ready for the opening of the convention of the Exhibitors' League of Eastern Pennsylvania, Southern New Jersey and Delaware, which opens August 22nd at Atlantic City.

On the first day of the convention, the delegates will be registered and the first business session will open at 10 o'clock on August 23rd, with an address of welcome by Mayor Bader of Atlantic City. Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, will also speak. In the afternoon there will be a beach party and athletic contests and in the evening a Movie Ball at the Garden Pier.

The third and last day will open with the regular business session. A roller chair sightseeing tour is scheduled for the afternoon, and a shore dinner and cabaret in the evening. Jules E. Mastbaum, Adolph Zukor, William Fox, W. S. Hodkinson, Marcus Loew, Harry Schwalbe, Fred B. Warren and Senator Walker, are among those invited to address the convention on vital issues.

Lasky Field Force Presents Gift to Chief

Claud Saunders, exploitation manager of Famous Players-Lasky Corporation, was given a handsome solid gold cigarette case together with a framed letter signed by all the members of the field exploitation force upon his return to New York recently. The gift is a memento of the first anniversary of the establishment of the exploitation department under Mr. Saunders' direction, and is a token of the high esteem in which its general manager is held by all of the twenty-eight members of the field force.

Musicians' Strikes Unsettled in Two Cities

Wage Increase Accepted in Buffalo But Rest Period Controversy Keeps Fight Open

REPORTS from various centers affected by musicians' strikes show the opposing sides to be still at loggerheads over a settlement. In Buffalo the Theatre Managers Association have offered the strikers a 50 per cent increase. The musicians have accepted this, but refuse to close the controversy because the managers will not agree to their demands regarding playing and rest periods. In New Orleans, too, the musicians' union have presented demands which are regarded as exorbitant by the new local managers' organization of that city.

In Buffalo the working conditions demanded are fifty-minute playing periods and rest periods of forty minutes in the afternoon and seventy minutes in the evening. Under present conditions the musicians get one hour and forty minutes in rest periods during the day, but when the pictures are longer and the program requires it, they sometimes receive only one hour and thirty minutes.

The exhibitors declare that if they acceded to these demands they would be forced to regulate their programs to suit the musicians instead of their patrons. They also contend that in granting a 50 per cent wage boost they are forced to increase admission prices and in so doing cannot possibly give patrons a show that measures up in every way to the standard of present presentations.

The exhibitors have spoken their last word, according to Harold B. Franklin, managing director of Shea's Hippodrome, and if the musicians strike on September 1, there may be shows in Buffalo without music.

"The musicians will quit the picture houses September 1," said Harry C. Davis, secretary of the local musicians' association, "if the demands for longer rest periods are not granted."

Mr. Davis declared the musicians asked for a rest period of fifteen minutes after each playing period of fifty minutes. He said the men are now playing as long as eighty minutes in some cases, and this is too much of a strain upon them.

"The problem revolves greatly around conditions in Shea's Hippodrome," said the secretary. "The musicians there have been dissatisfied with their working hours for some time, and a number of them quit because of this."

According to Mr. Franklin, the musicians at his house play only three hours and forty minutes each day. They begin at 2.30 in the afternoon and stop at 5. During these hours they have forty minutes to rest, he says. At night they start at 7.30 and play until 11, with rest periods aggregating seventy minutes. Thus, he added, musicians work less than four hours a day, although they spend more time in the theatre.

Mr. Franklin denied that musicians ever worked for continuous periods of eighty minutes, as alleged by Mr. Davis. He said the time limit usually amounts to one hour or one hour and five minutes. "The longest stretch they ever worked, he declared, was one hour and ten minutes." He also denied that the difficulty was chiefly between the musicians and the Hippodrome. The demands of the musicians are equally disagreeable to other exhibitors, he said.

Managers of New Orleans theatres employing musicians and stage hands formed the United Theatrical Protective League last week when musicians presented wage demands they thought excessive.

Musicians' Mutual Protective Union of New Orleans asked for a wage boost of 40 per cent. The present weekly wage of sidemen in the orchestras of the Crescent and Palace is $40. The Orpheum and Tulane pay $41.25; the Strand, $40; Liberty, $35; and Trianon, $32. Organists have been getting $40, $45 and $50. Leaders have been getting $60.

The increase was considered exorbitant by the managers who claimed the wages paid already are greater than paid in other cities of similar situation. The increases amount to $16 or more a week.

Wiliam H. Gueringer, assistant manager of the Saenger Amusement company, said that the forty-one musicians of the Strand were paid a total of $9,000 a month and that they played a maximum of four hours a day and a minimum of two hours and fifty minutes, playing anywhere they please at other times.

Other union organizations of theatrical employees, it is expected, will present their demands within the next few days, based on a wage increase of 20 to 30 per cent.

Goldwyn at Minneapolis Banquet

Addresses Exhibitors on Questions of Advance Deposits and Theatre Acquisition

NORTHWEST exhibitors were guests of Manager Robert Cotton of the Minneapolis Goldwyn exchange, August 6, at an informal banquet given in honor of Samuel Goldwyn at the Assembly Room, Hotel Radisson, upon the arrival of the producer in the Twin Cities on his way to Culver City.

About seventy-five exhibitors, including a good percentage from outside the Twin Cities and practically all of the Minneapolis and St. Paul showmen, were in attendance, making the affair one of the largest exhibitor gatherings in this section in the past two years.

W. A. Gilles, manager of the Northern theatre, Minneapolis, and president of the Theatre Owners Protective League, acted as toastmaster, and in introducing Mr. Goldwyn asked the executive to answer two questions which he stated were of utmost importance to exhibitors of this section. The first question asked was, "What is the reason for the demanding of advance deposits?" and second, "Why are producers entering the exhibiting field, and are they going to continue to buy theatres?"

In replying to the first question Mr. Goldwyn stated that so far as Goldwyn was concerned the firm did not need the exhibitors' money in advance of delivery of "the goods" but added that the deposits were a protection to exhibitors as well as of great assistance to producers, who sought to make bigger and better pictures. Mr. Goldwyn stated that when exhibitors themselves were successful in getting unreliable and "fly-by-night" showmen from the field, they would automatically eliminate the need of any advance deposits, he believed.

Responding to Mr. Steffes' second question, Mr. Goldwyn stated that he believed producers would not have even thought of entering the exhibition field unless they were forced to do so because bodies of theatre men and various circuits gained monopolies in various locations, refused to pay producer-distributors a fair price for their products and stated that the market was overflowing with pictures and they were not in need of further attractions.

Mr. Goldwyn declared that the producers are forced to depend mainly upon first and second-run bookings to earn the money for which to pay for their negatives and prints; when first and second-runs could not be obtained in key cities at anything but an impossible rental then something had to be done to make their (the producers') future advancement, which, he said, was of utmost importance to the industry generally, possible; hence, exploiting their own pictures in their own theatres was the only solution to the complex problem. Mr. Goldwyn stated that when the producers were assured a fair price for their good pictures in the principal cities and reasonable support from the second and third-class cities he could see no reason for their continuance in the exhibition field.

Educational Managers Meet in New York

Exchange Heads at Divisional Conference Hear Plans for Future

MANAGERS of all of the eastern branches of Educational Film Exchanges, Inc., assembled Friday, August 20th, at the Hotel Astor for the first divisional conference of that organization. This convention was called for the purpose of discussing the problems of the new distributing organization and to hear a number of important plans for the immediate future.

Among those attending the sessions are John J. Scully, manager of the Boston office; Stanley W. Hand, New Haven; D. J. Savage, Buffalo; John J. Iris, New York; C. S. Goodman, Philadelphia; J. H. Beaver, Washington; C. A. Lynch, Pittsburgh; H. R. Skirboll, Jack Skirboll and William Skirboll of Cleveland and Cincinnati, and Lee L. Goldberg of Louisville.

E. W. Hammons, president of Educational Film Exchanges, Inc., is presiding at the sessions. "In the few weeks that you have been in operation," he told the visiting managers, "you have justified our estimate of the demand for the best in short subjects and the unusual in two reel comedies. Though most of you have had time to do little more than 'hit the high spots' the contracts that you have turned in have reached a figure that would do credit to most of the feature distributors."

Mr. Hammons went ahead to cite the records of some of the exchanges outside the territory included in the present meeting, and the reports concerning those offices brought hearty applause. In his whole talk he impressed upon the representatives that just as Educational had compelled every product seeking its distribution to meet a high quality standard, that the selling organization must maintain a similar standard in selling on merit and affording exhibitors a distribution and exploitation service that should be distinctive.

Full explanation of the company's policies were made by the heads of the production, domestic sales, advertising and publicity and distribution departments and the branch managers were invited to ask questions and offer their own suggestions. All of the speakers, both department heads and territorial representatives, voiced the sentiment that though the organization was blazing the trail as an organization devoted to short subjects they would put the same energy, intelligence and enthusiasm behind the single reel as they would behind the super-feature.

The meeting comes to an end Saturday with a luncheon at the Astor at which there will be several distinguished speakers and a pre-view of all of the two reel comedies and specials in the vaults of Educational.

First of September, it was announced, sees Educational exchanges showing practically one hundred per cent activities. On that date the Atlanta office will open while Seattle, Louisville and several others will have their physical arrangements completed and will be able to work without handicaps.

Immediately after the convention, Henry Ginsberg, manager of the domestic sales department, leaves for an inspection of the exchanges now included in this convention. He will first visit New Orleans and Dallas where he will open branch offices, operation of which has awaited some pending arrangements.

Prizma Plans Important Film Innovation

PRIZMA has laid definite plans for the introduction of an innovation which is due to mark a highly important step forward in the evolution of the cinematographic art. To make this contemplated step a fact, Prizma addresses itself to the producers of the motion-picture industry, seriously, convinced that in their cooperation will be realized a photographic advance greater than any since the fade-out and double-exposure and destined to enhance immeasurably the entertaining and artistic values of the motion picture.

What Prizma proposes to do is this: To incorporate into feature-productions color effects which will emphasize the beauty of colorful settings and lend additional appeal to the "high spots" of the production. To do this Prizma has organized a new department to be known as the Commercial Department. Its representatives stand ready, it is announced, to "sit in" with any producer at his convenience and discuss with him the possibilities of interpolating color effects into any of his present or future productions, bringing to this conference all their technical knowledge of the enhancing value of color to the public's visual sense. For these suggestions, the producer will be in no way obligated. Prizma believes it is on the threshold of a new epoch in motion-picture photography and is anxious to confer with the producer to hasten its advent.

The preceding paragraphs contain the main gist of a statement made recently by Carroll H. Dunning, vice-president of Prizma, Inc., during the course of an interview with a NEWS representative. Tracing the rise of interest in the part that colors now play in motion-picture entertainment, Mr. Dunning said:

"The application of colored photography to feature productions is only another step forward in the evolution of the picture industry. Quite a while ago certain exhibitors introduced 'atmospheric color' in their program to attune the mind and sympathies of the audience to the theme of the feature. Early in 1919, Samuel Rothapfel secured from Prizma 'The Skyland,' a picture in colors of the haunts and costumes of the Blackfoot Indians, to serve as a prologue for the feature, "The Squaw Man." In June, 1919, Hugo Riesenfeld used Prizma's 'China' in conjunction with Nazimova's 'The Red Lantern' for atmospheric purposes. Since then progressive exhibitors, realizing the entertainment values of colors in the theatre, have been repeating the lead of Rothapfel and Riesenfeld.

"The producer, experimenting with his blacks and whites, has evolved the fade-out, double-exposure and 'vision' effects to augment the visual appeal of the picture. The possibilities of the blacks and whites are apparently being fast exhausted. Now Prizma approaches the producer with a proposition that opens up a new field of opportunity in the development of the photographic side of the photoplay. This proposition is a serious one, and we want the producer to approach it in a serious way. Prizma has spent $1,300,000 in perfecting its process. It is past the experimental stage. The proposition we have in mind is a practical one.

"Either I or Mr. William Kelly, technical adviser of Prizma, will 'sit-in' with any producer and discuss the matter. We will go over his present or his future productions, suggest those parts in the action which we believe would be enhanced by the incorporation of color effects and then await the producer's pleasure in the matter. If the producer decides on the color interpolation, we will send our cameraman to the studio or 'location,' who will shoot the require footage in colors and bring the scenes taken for treatment by the Prizma process. Thus colorful settings, gorgeous gowns, beautiful details otherwise lost in the blacks and whites, will be enhanced by being presented in all the glory of their original colors. Suppose, for example, the characters of Famine, War, Pestilence and Death in the 'Four Horsemen of the Apocalypse' were to appear garbed in a range of colors suitable to their parts, how much greater would be the force of the symbolism taught by the story."

Art titles in colors are also to be undertaken by the new Commercial Department, according to Mr. Dunning's announcement. These will be made direct from paintings, water-colors or colored poster designs.

Chicago and the Mid-West

Covered By L. H. MASON

Manager Willard of Realart, declares that the rapidity with which contracts are being signed up, indicated that the fall and winter business in this territory will break all previous records. Among the important exhibitors who have already contracted for the Realart program are, Ascher Brothers, Lubliner & Trinz and Andrew Karzas of Woodlawn in Chicago and such out-of-town theatres as the Alhambra, Milwaukee; Apollo, Peoria, and Jefferson, Fort Wayne, Indiana.

Two new salesman have been added to the staff of Unity in the past few days. They are M. Schwartz, who will cover the southside and J. G. Frackman, who will travel the Illinois territory. Jack, by the way, joined the Elks last week at Peoria and is now a full-fledged "Bill."

Sam Sherman of St. Louis has arrived in Chicago to work out of Goldwyn office as a salesman. He is well known throughout the territory as a former manager of an independent exchange in St. Louis and as a West Frankfort exhibitor. Mr. Sherman will probably cover Iowa and Illinois.

August Boosen, who used to run the old Lyric at Streeter, and recently has been conducting houses in Iowa and other states, is back in the game in Illinois and is scheduled to open the Colonial theatre at Urbana, before the end of the month.

Harry Berman of Universal's New York office, was a visitor to Chicago this week and held a conference with Manager Lesserman, as to sales plans and exploitation work in the territory. Mr. Lesserman reports that the fall program is going over strong with the exhibitors and that many territories already have been closed one hundred per cent.

G. B. Covelle, of the Majestic theatre, East Moline, Illinois, has sold his interest in that theatre and is leaving for a well earned vacation in the black bass region of Wisconsin. Mr. Covelle has not as yet announced his future plans, but it is understood, he intends to remain an active factor as an exhibitor.

President Harry Weiss of Superior Screen Service, Inc., has spent the last few days in New York in the interest of his exchange and is expected to return the latter part of the week. Superior Screen Service is reported to be doing a big business and it is rumored further expansion of its activities is near at hand.

Masterpiece Films Distributing Corporation reports that the Clara Kimball Young feature, "Hearts in Exile," has been booked into the Ziegfeld for the week of August 22nd. "The Rack," featuring Alice Brady, another of the pictures released by Masterpiece, is in its third week on Madison street.

"Dandy Old" Reece is back from a vacation spent at Lake Geneva and is again busy signing them up for Reelcraft on the southside. D.O. reports fishing was fine at the lake, but his friends complain that none of them had seen any of the fish he caught.

Charles Pacine, the popular and wealthy Kenosha, Wisconsin the atre owner, who was shot by a hold-up late Saturday night, succumbed to his wounds early Monday at the Kenosha hospital after hours of probing for the bullet failed to locate it. Mr. Pacini attempted to resist the bandit, but his shots went wild and his assailant escaped, failing, however, to secure several large diamonds which it was Mr. Pacini's custom to wear. His tragic death was a shock to Chicago film circles, where he has been known and liked for years, as one of the "white men" of the business.

The Illinois and Indiana rights for "The Common Level," featuring Edwin Breese and Claire Whitney, have been purchased by President Frank Zambrino of Unity Film Corporation. Unity is now handling the physical distribution of all Special Production Corporation's pictures for the same territory, according to an announcement given out by Pat Dillon, manager of Special's Chicago office.

Automobile bandits turned their attention to Chicago moving picture theatres Sunday night and held up and robbed Frank Ward, manager of the Dearborn theatre of $34 in loose change which was lying on the desk of the ticket booth, overlooking $600 in bills, which was in the safe, and a ring valued at $1,000 which Mr. Ward was wearing. The Peerless theatre was also visited by the robbers, who held up Mrs. May Martin, the ticket seller, and Manager Henry Jaster, escaping with $125 in currency. At this theatre they also overlooked the bulk of the money on hand, $1,500, that was wrapped in a bit of paper.

Hal Hodes of Fox Film Corporation, was in Chicago this week exploiting "The White Moll," now running at the Boston on Madison Street and which gives Pearl White the popular serial star, her first opportunity to appear in an eight reel production.

The latest addition to the film exchange colony, which will have their offices on Wabash avenue, near 8th street, is the Goldwyn Distributing Corporation, which has closed a ten year lease for the ground floor at 800-10 So. Wabash avenue, the consideration being given as $290,000 for the term. It is expected that Goldwyn will get possession about November 1st, upon which date it is expected that remodeling of the building at a cost estimated at $200,000, will be completed. The quarters will have a floor space of 9,000 feet, and both exchange offices and film handling departments will be located there The structure will be known as the Goldwyn Building.

Carl Harthill, manager of Reelcraft's Chicago Exchange, is enthusiastic over the interest exhibitors are showing in the Matty Roubert two-reelers and believes that the boy star is going over big in this territory.

Manager Lesserman of Universal's Chicago Exchange, has taken Roy Alexander out of the short feature service department and put him on the feature department payroll.

President R. C. Cropper of Reelcraft Pictures Corporation, has been visiting the Chicago office of his organization for several days, and also inspected the Milwaukee Exchange while in this territory. Vice-President Ferber also visited Chicago last week for a conference with Mr. Cropper.

Work on the Balaban & Katz great loop theatre, the Ambassador, is making real progress and the street crowds this week watched, with interest, the installation of two of the largest steel girders ever put into a Chicago building. They are sixty feet long and each weighs sixty-seven tons. The walls of the Ambassador now are arising above the street level and workmen are swarming about the new structure.

Joe Friedman, of Celebrated Players, has purchased the Vogue Comedies, handled by the American Film Company, for northern Illinois and Indiana.

George H. Hamilton, representing D. W. Howells, Inc., was circulating among Chicago film men last week. He was here in the interest of the great fifteen serial, "The Son of Tarzan."

Thomas Hennegan, of the Ernie Holmes Master Production Company, Omaha, was a Chicago visitor recently, as was F. M. Sanford, of Film Specials, New York, who stopped into see us on his way to the West Coast.

Aaron J. Jones, of Jones, Linick & Schaefer, centuried to New York this week and will spend a fortnight golfing at Adolph Zukor's country estate. Another member of the J. L. & S. organization, who went east this week, is Ralph T. Kettering, general representative, who is making his annual pilgrimage to New York in search of new ideas and exploitation schemes for the circuit of theatres. Mr. Kettering is also taking with him manuscripts of three new plays, two of which he has contracted with A. H. Wood and George Tyler for early autumn production. He is expected to return to Chicago about September 1st.

Col. W. N. Selig has purchased the motion picture rights to Ralph T. Kettering's play, "Which One Shall I Marry?" for $15,000, according to an announcement given out by Mr. Kettering.

Among the out-of-town exhibitors visiting Chicago last week were T. Guy Perfect of the Perfect Theatre, Huntington, Indiana, who made his headquarters at Paramount Exchange, preparing to celebrate Paramount week at his theatre, and is planning a big campaign to inaugurate his 1920-21 Paramount policy; Charles Lamb of Rockford, Illinois, also contracted for all Paramount pictures of the coming season and also for the Sennett Comedies and Arbuckle Repeats; Anton Segfried, owner of the Bijou and Orpheum theatres in Decatur also lined up some Paramount "supers" to "jazz up" his summer business and is getting ready for a big Paramount week, and Geo. E. Meyers of the Park Theatre, Champaign, Illinois, signed up for the Sennett Comedies, after visiting Sales Manager Steve Montgomery at the Paramount Exchange.

Jones, Linick & Schaefer, represented by Aaron J. Jones, and Paramount Pictures Corporation, represented by Al. Lichtman, have just entered into a contract whereby the Randolph and Orpheum Theatres will be the only Chicago theatres playing exclusive pre-release Paramount pictures, according to a statement given out by Jones, Linick & Schaefer. The Randolph will play all the Super Specials six weeks in advance of all other theatres. The arrangement begins with Fatty Arbuckle in "The Round Up" and the following pictures will then be shown in rapid succession: "The Restless Sex," with Marion Davies, Cecil B. DeMille's new production "Something to Think About," with Gloria Swanson, Elliott Dexter, Theodore Roberts and other favorites; George Melford's production, "Behold My Wife;" and George Fitsmaurice's production, "Idols of Clay," with Mae Murray and David Powell. The Orpheum Theatre will have a split week policy of Paramount pictures, beginning with Dorothy Dalton in "Guilty of Love" next Saturday and following with exclusive Paramount pictures for the year.

George Gibson, factory superintendent of the Rothacker Chicago laboratories, submits a new world's record, i. e., one girl in the Rothacker printing room has not misprinted a single foot of film in the

(*Continued on page* 1708)

Exhibitors' Service Bureau—Pages 1673-1692



The large cut and also the inserts show views of the various window displays which were obtained in Los Angeles stores in the interests of "Humoresque," now playing at Grauman's Rialto

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Director of Publicity and Advertising, Southern Enterprises, Inc., Jacksonville, Fla.

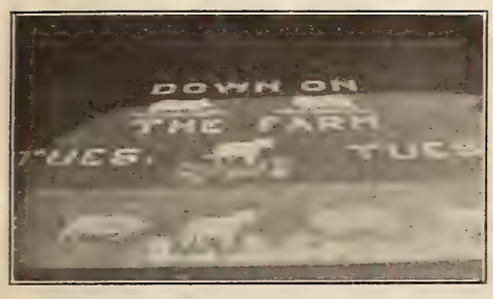
Good Campaign for "The Breath of the Gods"



(Above)
The above cut shows how the lobby of the Superba theatre, Los Angeles, was decorated for the showing of "The Breath of the Gods"



(Left)
The Superba's stage setting and the characters presenting a prologue for "The Breath of the Gods"



Side walk advertising idea for "Down on the Farm" used by Electric theatre, Pomeroy, O.

Novelty Sidewalk Advertising Idea

A very unique and attractive form of sidewalk advertising was used by the management of the Electric theatre, of Pomeroy, Ohio, in conjunction with the exploitation done on "Down on the Farm," as is shown in the above illustration.

Exploitation Man Sends Out Personal Messenger

"Exploit and Get Results" is the title line that heads a suggestion booklet that Hal Olver, exploitation man for F. P. Lasky of the Minneapolis exchange, is sending out to exhibitors in his territory.

The text of the booklet contains practical suggestions of what to do in putting a feature over with success.

The service is of course of most value to exhibitors in the smaller communities and Olver makes his suggestions with this class of house especially in mind.

Enter Tom Mix as Top Notch Star

IT is quite an upward step from riding a bronc behind a herd of steers for 'steen a month and chuck to the position of movie star of sufficient importance to command stellar place on the program of the world's largest theatre, all of which is a long way of saying that Tom Mix in "The Untamed" is to be the feature attraction next week at the Capitol theatre, New York.

The fact that a Mix picture is to have a showing in one of the Broadway picture palaces is an item of more than passing interest, signifying that the former cowboy has become not only a capable actor but also lending weight to the reports that have been coming in from the hinterland for some time, concerning the popularity of Mix and Mix pictures.

Mr. Rothapfel has the reputation of being a good judge of box office attractions and of always having an ear to the ground in the matter of estimating the trend of public movie opinion. When a Mix film goes into the Capitol it is to be taken as proof that the ex-cowpuncher has arrived.

York State Small Town Idea Listens Good

Dipson Theatrical Enterprises has announced an unusual method of deciding upon a booking policy for the Havena theatre, at Olean, New York. Beginning in September the theatre will give full months to the productions of various producing or distributing companies and will ask the public of Olean to express their preference by their attendance during the different months.

The first month in the schedule—September—will be given over to productions of Associated First National Pictures. Norma Talmadge in "A Daughter of Two Worlds" will open the campaign and will run during the first three days of the month. Other First National pictures will follow for the balance of the month when the features of another produce will be substituted.

The theatre is devoting considerable newspaper space to the advertising of the event with special emphasis being laid upon the producing company. The management feels that confidence in a producing company is a greater asset to a theatre than a star following and hopes to popularize brands so that future advertising can based upon the producing company rather than upon stars.

Hyman Exploitation Stunt Got the Dough

Details of the Campaign for "The World and His Wife" at the Mark Strand Theatre, Brooklyn

WHEN Edward L. Hyman played "The World and His Wife" at the Mark Strand theatre, Brooklyn, he was not satisfied with the immense amount of publicity the picture had received in the Hearst newspapers, or with his own well directed efforts in display advertising, but decided on some specialties of his own origination that he figured would attract still larger audiences to the new Brooklyn playhouse for this engagement.

One of the first stunts which Mr. Hyman put over was an "Abie Kabibble" review written by Joe Hershfield, originator of this funny cartoon. Mr. Hershfield made it a point to visit the Strand on the opening Sunday, and his review, published in the New York Journal, caused endless comment.

To top off the excellent advance campaign, more publicity was obtained during the film's engagement through the personal appearance of Robert G. Vignola, the director of the picture; Alma Rubens, star of the production, and Montague Glass, who plays an important part in the story. These three individuals did not appear on the same evening. Mr. Vignola appeared on Tuesday evening, Mr. Glass on Thursday evening, and Miss Rubens on Saturday evening. This was the means of many of the patrons of the Strand coming to see the picture two and three times. Large crowds of admirers almost injured Miss Rubens on the night that she made her appearance, and a veritable panic ensued. The daily papers played up the appearance of the noted film folk at the Strand all through the week.

The most effective prologue that has ever been conceived by Mr. Hyman was used just prior to the presentation of "The World and His Wife." In this enterprise he had the help and co-operation of Mr. Vignola. There is a scene in the picture wherein several Spanish dancers are seen in a rendition of native Spanish dances as a part of a marriage celebration. Mr. Hyman arranged with Mr. Vignola for the use of two of the dancers who appeared in the film production for his prologue.



Lobby of the Mark Strand theatre, Brooklyn, showing electric billing for "The World and His Wife."

The specialty was opened by Walter Smith, singer of international reputation, who rendered "La Paloma" (an old Spanish favorite) as a bass solo. This was followed immediately by the two Spanish dancers in a castanet dance, and also a repetition of the dance that they perform in the film play. The entire number was staged in front of a specially painted drop, depicting a Spanish street scene faithfully and accurately. This novelty helped in creating the Spanish atmosphere prevalent throughout the entire story, and gave a touch of realism seldom acquired for its presentation. Spanish music and tunes were in profusion in the assembling of the music score.

The above mentioned campaign was supplemented with advertising in twenty-five other New York dailies, bill board displays, advance film trailers, and a personal letter was mailed to over five thousand patrons.

Needless to say, "The World and His Wife" played to unusually large business during its engagement at the Mark Strand. This is in itself remarkable, considering the fact that the opening Sunday and Monday of the week's engagement were the hottest days so far this year.

New Lyric, Minneapolis Has Attractive Lobby

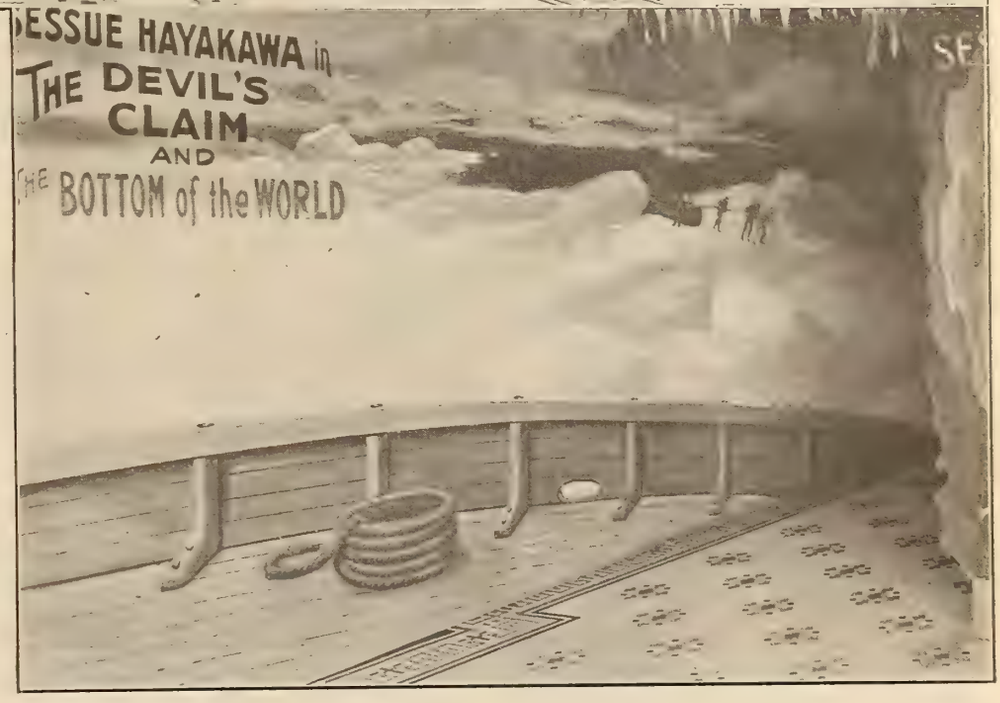


(Top cut) Lobby of the New Lyric theatre, Minneapolis, during the run of "Auction of Souls," recently given a showing at this theatre

(Bottom cut) Lobby decorations at the New Lyric for the "Auction of Souls" engagement and the usherettes costumed in the amosphere of the picture

Alhambra, Los Angeles Builds Great Display





This is the lobby of the Alhambra theatre, Los Angeles, dressed for a double bill, "The Bottom of the World" and "The Devil's Claim." The two cuts show both sides of the lobby and the use of painted canvasses on the side walls

Chicago Theatre Puts Over Good Exploitation



(*Above*)
Above is shown the first lobby display ever used by Barbee's Loop theatre, Chicago. Intelligent use of cut-outs for "The Revenge of Tarzan" is nicely illustrated



(*Left*)
"Scratch My Back" exploitation at the Loop illustrating what is described in text on the opposite page

Park Theatre Has Permanent Advertising Idea

A decorative and permanent lobby display can be made to play a part in the exploitation of current and coming attractions by a method devised by the management of the Park theatre at Franklin, Pa. The lobby decoration consists of four massive frames which hold pictures of four stars and each frame has an open panel at both the top and the bottom by which titles of pictures and date lines for showing can be inserted. Portraits of Constance and Norma Talmadge, Katherine MacDonald and Mildred Harris Chaplin are set permanently into the four frames. These four stars are the most popular quartet with the Park theatre audience and it is seldom that the theatre hasn't contracts for the appearance of each of them. The title of the picture as well as the dates are painted by hand to correspond to the coloring of the portraits. The title card is placed in the top panel above the portrait and underneath the dates of the engagements. The day prior to the opening of a production of any of the stars the date panel is taken out and a "tomorrow" sign substituted. Then when the production opens a "Today" card succeeds the "tomorrow." As soon as a production of one of the stars closes the title of the picture in which she appears that will next show at the theatre is immediately placed in the panel above her portrait with the dates underneath, and thus four boosters for the stars and their productions are continually working. None of the portraits are identified by the name of the stars, as it is the theory of the management that the name makes a greater impression.

Capitol Quintette Sings Selections from "Die Meistersinger"

As a vocal attraction on the Capitol bill this week, Wagner's quintette number from "Die Meistersinger" is being sung, with Athena Buckley as "Eva," Melanie Verbouwens as "Magdalene," Sudworth Frasier as "Walter," Le Roy Ruffield as "David" and Bertram Peacock as "Hans Sachs."

The stage setting is a black velvet drop with flood lightings from the wings.

The singers are costumed for their roles as in the original production of the opera. They render the number from the stage without attempt at acting the roles.

The number recommends itself both from the fact that it is well rendered and also from its musical beauty as a composition.

Barbee's Loop Uses First Lobby Display

The run of "The Revenge of Tarzan," at Barbee's Loop theatre, was made the occasion for a new departure at that house in the shape of a lobby display, in which the striking cut-outs are utilized.

The display, backed by a good amount of newspaper advertising, has proved a real puller and during the week ending August 7th Barbee's did its largest business, with the exception of opening week, and the picture has been booked for a second week and may run into a third. This is one more proof that lobby displays are useful.

Minature "Bill Harts" Hand Out Envelopes Filled with Sand

A touch of exploitation which aroused considerable interest and enthusiasm in the fashionable St. Louis residential district in which the Pershing theatre is located was carried out by Manager William Goldman in connection with his engagement of "Sand."

The first thing done was to dress up a number of boys in regular western cowboy fashion with spurs and boots, etc. Each of the miniature Bill Harts was given a knapsack containing a large quantity of small envelopes about two by three inches bearing this inscription:

The Wind and Rain Made It—
William S. Hart played it—
EVERYBODY will want to see it.

But the most important thing to this bit of exploitation was the fact that each of the small paper envelopes contained a small portion of sand and advised to visit the Pershing at the specified date. The "sand-bags" were distributed at the doors of all the residences in the entire district and were the subject of much favorable comment.

Because the envelopes were sealed, it was impossible to realize what was inside until an incision was made. As there was nothing in the inscription to indicate the contents of the paper, many persons believed that they were being presented with a bag of sugar. When they opened the sack they found out.

Koppel Takes Advantage of Picture's Title

Famous Barbee's Loop Theatre, Chicago Joins the Ranks of "Hokem" Exploitation Exponents

THE downtown section of Chicago, with its millions of passersby daily, has been a magnet that drew the attention and toilsome thought of exploitation directors like the proverbial candle does the moth. But the "loop" district was hedged about with so many legal restrictions and ordinances designed to keep aspiring press agents from plying their trade that the call of the ballyhoo was unknown.

It remained for Harry S. Lorch, divisional exploitation representative for the Chicago territory for the Goldwyn Distributing Corporation, to break into the restricted "loop" with an exploitation stunt for "Scratch My Back" which brought its message to thousands of people, stopped street traffic daily for an entire week, and still kept to the letter of the law in every respect.

"Scratch My Back" opened its first run in Chicago at Barbee's Loop theatre, the brand-new, beautiful down-town picture palace presided over by William Barbee and managed by Joseph Koppel. The unlimited possibilities for exploitation suggested by the title, "Scratch My Back," at once suggested to Mr. Lorch his very effective stunt. The cost of the stunt was a negligible matter in comparison to the amount of attention it attracted.

At exactly twelve o'clock noon, when the crowds in the "loop" are the biggest, a powerful touring car, drove into State street and parked against the curb. In a few minutes fully 3,000 persons had crowded around the car, packing the sidewalk, overflowing into the street and completely stopping traffic. In the back seat of the big automobile were a couple attired strangely enough to awaken even the blase interest of passing Chicagoans.

A beautiful masked woman, in evening dress, her gown extremely decollete in the back, and a good looking young man, attired in top hat, English walking suit, cane, gloves and everything, sat in the automobile. While the curious crowd looked them over carefully, the woman suddenly developed an exasperating itch just between her shoulder blades. From one side to the other she squirmed, vainly reaching back to scratch the irritated place.

Her escort failed to notice her embarrassment, being apparently interested solely in the passersby. Finally, in sheer desperation, the masked beauty nudged her companion, and indicated the cause of her distress. With a sly wink to the surrounding thousands, the young man carefully, painstakingly and energetically scratched that beautiful back, until with a sigh of relief and smile of thanks, the masked beauty settled back in comfort.

Then while the crowd voiced its appreciation, the young man held up to view a sign reading "Scratch My Back at Barbees' Loop theatre this week." And while the spectators were still laughing and reading the sign, the automobile moved slowly away to the next corner, where the same stunt was repeated. All through the "loop" daily for the entire week, this exploitation was carried out, with the entire approval of the city officials and the police department.

Quaker City Exploitation Gets Great Results



View of the front of the Victoria theatre, Philadelphia, during the run of "The Idol Dancer"



(Left)
Illustrating "Up in Mary's Attic" exploitation as described in text on the opposite page for the Metropolitan opera house, Philadelphia, engagement

Another "Scratch My Back" Idea

A masked boy on a bicycle with a large sign across a square cardboard on his back which read "Scratch My Back" was one of the novelty stunts used to let Denverites know that "Scratch My Back" was the attraction at the America theatre.

Manager Talbot, of the America, and R. P. Allice, district exploitation manager for the Goldwyn Distributing Corporation, sent the boy riding through the busiest thoroughfare of Denver for three or four days before the showing of the picture.

The stunt excited all sorts of comment, especially when the masked boy would occasionally dismount and the urchins on the streets would dash towards him in mass formation to carry out the admonition printed across his back.

Another attention-getting stunt was the distribution among all the cigar stores, the cigar stands of hotels, pool-rooms, etc., of a match scratcher. It consisted of a portrait of Helene Chadwick in evening dress at the left of a square of cardboard about 8 by 10 inches, with a masculine hand scratching her back; across the top of the cardboard was printed in large letters, "Scratch My Back," while at the right was a small square of sandpaper with the admonition, "If bashful, scratch here" printed above it. The name of the theatre was printed in large white letters on a black background underneath.

A large cut-out figure of Miss Chadwick in evening dress and endeavoring to scratch her own back, taken from a 24-sheet poster, was mounted across the lobby of the America, over the box office.

All of this special exploitation, taken in conjunction with the regular newspaper advertising, heralds, letters to patrons, throwaways, etc., got "Scratch My Back" off to a capacity start, a business that was maintained at practically all performances throughout the engagement.

And this despite the heat, the musicians strike and the street car strike.

Describing the Capitol Ballet Number

THE usual ballet number at the Capitol theatre this week, is a duet by Mlle. Gambrelli and A. Oumansky, in which the art of dancing and pantomime are about balanced.

The stage setting provided by Artist Wenger is a futurist creation whose greatest value is a blending of colors brought out by indirect flood lighting.

Japanese lanterns are strung about the stage over the heads of the dancers.

Mlle. Gambrelli is costumed in the usual ballet dress and Mr. Oumansky appears in a white suit and a jester makeup. The selection used by the orchestra as an accompaniment is Kriesler's "Caprice Viennois."

Garfield to Celebrate Another Birthday

The Garfield theatre, one of Chicago's finest residential houses, will celebrate its eleventh birthday the week of August 30th. These yearly anniversary weeks have become a decided event with the patrons of the Garfield, a special program with many novelty stunts being arranged by Manager Charles H. Ryan.

Attractive Exterior for "The Idol Dancer"

The Victoria theatre, Philadelphia, whose enterprising manager, Edgar Wolf, is constantly on the alert for new exploitation angles, had a very attractive front during the showing of "The Idol Dancer," which cames to the theare after a week's run at the Stanley.

The Victoria has a broad step leading to the lobby, four steps up from the street. In the center of this space is the box office, from the sides of which run glass doors leading to the lobby. The whole theatre is rather wide, and the space utilized for the effect was the outside, the broad step and the sides of the building back to the doors.

The box office was camouflaged into a small log hut, with just enough space left for the ticket cage to show. It had a thatched roof and was a clever imition of a tropical hut. One wall, at the side, was a tropical scene, with palms, and so forth; on the other a painted hut. Running from these along the back, to the box office on both sides were cut-outs of the various figures in the picture in a solid row, which gave the impression of a crowd standing there and hid the view of the interior, at the same time giving a view of tropical activities.

A couple of framed one-sheets were also prominently placed and on either side of the steps the customary frames showed stills and gave the names of pictures on the bill.

Above the entrance the usual electric lights proclaimed the name of the theatre and displayed large cut-outs of the star,

"Mary's Attic" Invades Staid Philadelphia

Metropolitan Opera House Showing Accompanied by Strong Exploitation Campaign

THE invasion of staid Philadelphia by "Up in Mary's Attic," the engagement being at the Metropolitan Opera House, is being accomplished with considerable fire works in the way of exploitation.

One of the first things done was to tie up with the U. S. Navy. In the lobby stood various "join the navy" posters together with a model of a battleship that attracted everyone's attention. Among the advertised feats were stunts by "Sailor Jim White" who pulled a truck on which was a small house with a large attic, across Broad street in front of the house before every performnce, and who did various other strong man feats on the stage after the picture.

Before every performance a Navy band played in front of the house, drawing crowds every time.

Another stunt was worked with a Navy aeroplane, which carried one of the live bathing girls used to exploit the show, over the central part of the city and showered down passes which were good for free admissions for those who found them. This was repeated each day while the picture was shown.

Posters were scattered freely about the city and the lobby and papers carried signs such as:

You'll find only happiness "Up in Mary's Attic."

A song, "Up In Mary's Attic," was sung immediately after the showing of the picture, and the second time the chorus was sung the words were flashed on the screen for the audience to see.

And live bathing girls were provided, in a revue showing the evolution of the bathing suit from the last century to the present with its consequent dimunition. also in various songs and dances, and these were advertised freely through posters outside the theatre and through the press.

Along during the middle of the engagement something happened that added to the flood of publicity that the exploitation the picture has previously been given.

The Navy strong man was doing his scenery truck stunt with his teeth. The bathing girls, one-piece bathing suits and all, were peering from the "attic" windows when a few city officials paused to watch them.

The bathing beauties were in a jocular mood, and not conscious that these dignified and portly gentlemen were the high chief moguls of the town, used their choicest expressions—both facial and lingual—in an effort to "vamp" them.

The police heard of it at once, the Navy Yard shortly afterward, and then the newspapers were notified that Philadelphia would no longer tolerate such reckless invasions on the modesty of the staid old Quaker town. The Recruiting Station had to admit that they had not had such effective advertising in a long time, so its up to the diligence of the police to curb further advances on the part of scantily attired bathing queens especially when they are perched "Up In Mary's Attic."

Lyric's Exploitation for "Luck of the Irish"



(Left)
Lobby decorations for "The Luck of the Irish" for the Lyric theatre, Indianapolis, engagement

(Below)
A window display tie-up for the feature which the Lyric management secured



Telephones Used Extensively by Prendergast

Manager Prendergast of the Odeon at Columbia, Mo., has found a new way of gaining the highest favor of the motion picture enthusiasts in his town. Besides sending out to several hundred patrons each week the program for the coming show, Prendergast has conceived of a new plan.

There are about 12,000 permanent residents in Columbia. Of these he figures at least 8,000 are ardent "movie fans." Well, it only takes about 450 people to fill the Odeon at each show, there being two shows each night, and the energetic manager works hard to see that there are a minimum of 800 paid admissions each night. Here's how he does it.

Telephone conditions at Columbia are in the same state that they were in the large cities before the war, in other words you don't have to give central the wrong number in order to get the party you want. So Prendergast has selected a list of about 200 telephone numbers of the best families in town—by best he means those with the largest number of children. Dividing the two hundred into six sections, he calls a section on the telephone each night and informs them of the name of the picture and asks them if there is any special request they care to make with reference to music.

Columbians flock to the Odeon every night and the trouble of calling them on the phone is very small as not more than 25 or 30 calls are made each day.

"Phone 'em and tell 'em what you have and the supply of tickets will run out before second show starts," he advised.

Pictorial Song Strand Specialty

ANOTHER film novelty sponsored by C. Sharp Minor, formerly of Los Angeles, is being presented at the Strand theatre this week.

In conjunction with the vocal rendition of "When You and I Were Young Maggie," by John Hart, baritone, a film which is a pictorial interpretation of the famous song is projected, so synchronized as to follow the sentiments expressed in the selection.

The picture is the second of its kind to be presented at the Strand, the first being one fitted for the orchestral rendition of the opera "William Tell."

The idea is, of course, an elaboration of the old time illustrated song which was a part of the bill in all of the first picture theatres and which declined in favor after a year or so of use.

Patterson Revamps "Brickbat" Into "Bouquet"

It is doubted if many exhibitors can appreciate the fact that "Every knock is a boost" as much as did W. C. Patterson, manager of the Criterion theatre, Atlanta, Georgia, especially when it is the method of presentation rather than the production being shown that got the knock. After the showing of "Married Life" Mr. Patterson received a letter from one of his patrons stating that he liked the picture but the drummer, by making silly and unnecessary noise deprived him of a great deal of entertainment but despite this, he claims he succeeded in getting a great deal of enjoyment out of it. Upon receiving this letter, Patterson had it duplicated and printed as part of the newspaper advertising on the picture with the remark that the drummer was temperamental and therefore he did not care to mention this to him although even at his best he could not spoil "Married Life." The worth of this newspaper advertising was shown by the fact that patrons of the Criterion, after the advertisement was printed inquired as to whether the drummer was on the job for present performances.

Jack Callicott's Novel "You Tell 'Em" Stunt

Los Angeles Showman Comes Through with Another Real Exploitation Idea

IN addition to the startling exhibitors with his ideas on prologues, Jack Callicott, the managing director of the Kenema theatre, Los Angeles, has come to light again with a brand of novel exploitation and free advertising he gets over, as well as volume of same.

Recently, the population of Los Angeles became interested in the slang expression, "you tell 'em." Everybody began to use the expression until it was as popular, or even more popular, than the old time slang, "I should worry." It got to be a regular habit with the public of Los Angeles.

And it was just about the time that the expression was reaching its height of popularity that Mr. Callicott hit on his novel and interesting plan of gaining more publicity for the Kenema theatre.

With the co-operation of Harry Grayson, sporting editor of the *Evening Express,* Mr. Callicott organized a contest under the name of the "You Tell 'Em." The Los Angeles public was invited to send in original "you tell 'ems" to the paper for entrance into the contest. Each day while the contest was under way, there were twenty tickets given away to the ten people sending in the best "you tell 'ems," two tickets to each winner.

The stunt made a hit with the public. The *Evening Express* began to experience a general rush of answers, which grew each day. At the first the intention of both the paper and Mr. Callicott had been to run the contest for only about three weeks, but at the end of that time the thing had become such a fad that it would have been almost an insane idea to discontinue it.

At the present time thousands of cards and letters are being received daily at the office of the *Evening Express,* as the theatre going public sends in its original ideas. Daily a special man has to be placed on the job to take care of the very immense mail which comes in to the paper, and that special man has his hands full at all times.

The contest is conducted on the sporting page each day. It has a two column space of about an average of ten to fifteen inches as a minimum, sometimes occupying almost half a page. Daily, besides the names of the winners and the publication of the winning "you tell 'ems," there is an article running from one hundred to five or six hundred words describing the contest, telling the public the nature of the bill at the Kenema for the current week, and often devoting more than a little space to the exploitation of some special star performing on the screen at that theatre. There have been, in connection with this contest, about half a dozen two column pictures of the Kenema performers reproduced on the sporting page of the paper.

Each week end the fifteen best answers received during the week are flashed on the screen at the Kenema and a special prize given to the writers of the best of these. And it can easily be seen that each week-end brings out quite a crowd who otherwise would not have dreamed of attending a picture show, or who would perhaps have visited some other theatre. The idea has paid for itself time and again, not alone in the business it has brought to the theatre but also by the general exploitation given the Kenema and the pictures being run there weekly.

For the benefit of other exhibitors over the country who may wish to organize a similar contest in their city, Mr. Callicott lists below a few of the answers sent in, in order to give them an idea as to the general nature of the contest. They are:

You tell 'em, CAIN, I'm not ABLE.

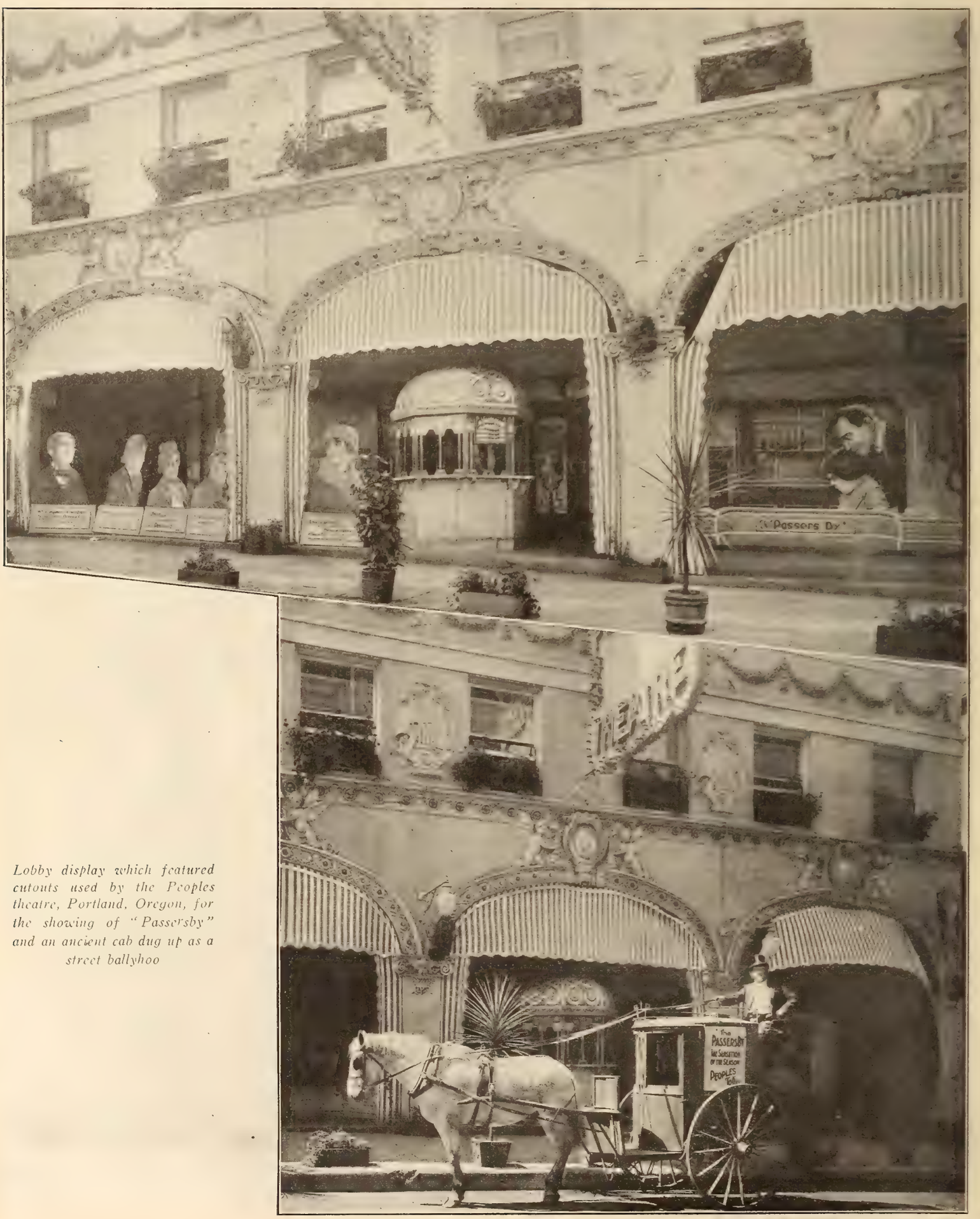
You tell 'em, CHINA TOWN, you've got the DOPE.

You tell 'em, BILL, to have a HART.

You tell 'em, BEER NOSE, you're WELL READ (red).

It is a certainty that if they can put over the idea as well as it was put over in Los Angeles, the only one who would have cause for regret would be the poor, over-worked "You Tell 'Em" editor.

"Passersby" Continues to Get Good Billing



Lobby display which featured cutouts used by the Peoples theatre, Portland, Oregon, for the showing of "Passersby" and an ancient cab dug up as a street ballyhoo

Ohio Cities Stage Big Exploitation Campaign



Lobby decorations for the re-issue engagement of "Polly of the Circus" at the Orpheum theatre, Cleveland, O.

(Below)
Float and street ballyhoo advertising "The Lost City" for Brown and Crawley, managers of the Weller theatre, Zanesville, O., as a part of the 4th of July parade as told on the opposite page



Waycross, Ga., Has Live Wire Showman

Waycross, Ga., is a small town and has only two theatres both controlled by the Amusement Co., Inc., and managed by W. L. Bradenburg.

Usually in any town large or small where there is no competition the exploitation and often-times the quality of the attractions booked is something which doesn't bat in the 400 class.

However, Mr. Bradenburg is a live wire showman fully alive to the fact that he is selling something that his public doesn't have to have and in consequence it is necessary to produce the goods from every angle if he would reap the greatest financial harvest.

He books the best pictures obtainable, runs them when the prints are new, sometimes day and date with the big cities and spends more money on his exploitation that many exhibitors in small cities usually do for their films.

Mr. Bradenburg has already played "Don't Ever Marry," a picture that is still being used in the first run city houses. He purchased $45 worth of paper although he was to run the picture only two days. He opened his newspaper campaign a week before the first date of showing. The space he purchased in the newspaper would total more than most village show shops use in a year. He wrote his ads with care and he saw that his paper went up in plenty of time and on choice boards. He arranged a special musical score, selecting jazzy tunes with a fine eye for the comedy possibilities. He presented his show just the same way he would if he were managing a movie palace in a metropolis with the result that his initial expense enough to scare most small town exhibitors into calling in the sheriff, was only a drop in the bucket in comparison to his gross receipts which with all his overhead deducted left a substantial margin of net profit greater than most theatres of its kind earn in a week.

The moral of this story is that you can't run a theatre the same way as you would a grocery store and that exploitation and showmanship pay as well if not better in the "tanks" as it does in the cities.

Rivoli Ballet Number Artistic

"THE BOY AND THE BUTTERFLY" is the title under which the usual Rivoli theatre ballet number is being staged. Paul Oscard and Vera Meyers are the artists who present it.

A futurist stage setting showing a rural scene back drop with a woods cut-out a few feet in front of it is used as a backing for the number.

Miss Meyers dances on from left to be followed a few moments later by Mr. Oscard. The interpretation of the dance includes considerable pantomime suggestive of the chasing of an imaginary butterfly.

The dancers are attired in pretty costumes, Miss Meyers' being of the orthodox ballet dancer design, while Mr. Oscard wears a gaily colored suit suggestive of the old world peasant boy.

"Lost City" Float Horns in on Civic Parade

"The Lost City" opened at the Weller theatre, Zanesville, Ohio, on July 4th. That day the nation was celebrating in various ways and Zanesville celebrated with a civic parade of considerable dimensions.

So it was that the management of the Weller, Messrs. Brown and Crawley, decided that they had found an opportunity to gather some good publicity for their serial attraction and made a successful attempt to horn in on the parade with a "Lost City" float as shown on the opposite page.

The animals used in the "cages" were all cut-outs pasted on both sides of beaver board making a startling and effective display.

Stellings Goes with Howard and Wells

Ernest C. Stellings, old friend of the News readers by reason of the many exploitation stunts published which he has originated, has hooked up with Howard and Wells at Wilmington, N. C., after a considerable experience as the manager of the Grand theatre, Washington, Ind.

Mr. Stellings' first exploitation stunt on the new job was to get out a novelty post card for "A Widow by Proxy."

The card read "I'm representing Marguerite Clark in "A Widow by Proxy," followed by some appropriate boos for the offering.

The News wishes Mr. Stellings the best of luck in his new position.

This "Fooler" Fooled Even the Constable

Harrington Puts Over Good Stunt for "For the Soul of Rafael"

THERE is a very indignant and outraged constable in Cataraugus, New York, who will hang anyone by the name of "Rafael" to the nearest tree-top, if any personnage by that surname ever lights into the town. The reason reveals a tragic tale which goes to show to what extremes a simple stunt will lead a man to. It might be said at the outset that our constable is the victim of the stunt, while the rest of the town folks, including Dan Harrington, breezy proprietor of the Palace, are suppressing their laughter at the expense of the "Keeper of the Peace."

The fun began as follows: Dan Harrington, one sunny day last week, inserted a three-inch "ad" in the personal column of the Cataraugus Argus to the effect that he had lost a ring containing eight diamond stones, in the center of which was a ruby about ¼ inch in diameter. The "ad" went on to state that the ring was priceless to its owner due to a peculiar charm it possessed of bringing good fortune. The finder was promised a large cash reward.

This "ad" was carried on Sunday, Monday and Tuesday of last week A few small posters were printed by Harrington himself and stuck on to fences in prominent spots of the main road. Soon the farming folk of Cataraugus took notice, and a public inspection of men's and lady's fingers began in full swing. The notices sent out by Harrington through the mails only accentuated the excitement. The trouble began when Harrington bought some cheap rings looking like that described in the "ad," with a "ruby" as big as a house and had some friends of his from the neighboring town of Denton parade the streets in open daylight with the rings sparkling in the sun. Harrington then pulled his big card when he had a friend of his "tip off" the Constable that the finder of the diamond-studded ring was coming down the street. The Constable, as anxious for the reward as anyone, accosted the unconcerned possessor of the ring and immediately brought him to the "lock-up."

The prisoner, of course, made no protest and did not deny that the ring was imitation, but let matters get to a head till the local press featured the capture of the robber of the precious ring. The man gave his name as "Rafael" and claimed that the ring was a talisman "for the soul of rafael," bearing a charm for its possessor.

Naturally, there was no longer any doubt in the mind of the public that the ring was the one lost by Harrington, as it fitted the qualities described in the "ad" to a "t."

What was the consternation of the Constable and the town-folk in general to find, the next day, that the ring was worthless, and was by no means the one lost by Harrington. The prisoner, never having claimed that the ring was of genuine diamonds, was released, by which time the news spread that "For the Soul of Rafael" was the title of the new Clara Kimball Young picture at the Palace theatre, and that a ring of magic power was the feature of the picture.

Wintz's Jazz Exploitation Puts Over Comedy



Lobby display used for the showing of "Down on the Farm" by George Wintz, manager of the Wick opera house, Kittany, Pa. Full details of Mr. Wintz's exploitation campaign on the opposite page

Fully Equipped Farm Yard as Exploitation

Still another record of what a wonderful exploitation vehicle "Down on the Farm" has proven for live wire exhibitors is to be found in a recital of the stunts which George E. Wintz, manager of the Wick opera house, Kittanning, Pa., put over in connection with his showing of the feature.

A cut on the opposite page shows some of the stunts pulled.

He actually brought a real live, honest-to-goodness farm to the front of his theatre, and there left the pigs, dogs, chickens, rabbits and lots of other animals roam about the enclosure to their heart's content. In keeping with this, he also had his ushers and orchestra dolled up in farmer costumes and everything about his show was in keeping with the occasion.

The exploitation drew people like candy does flies. They didn't simply look, they hung around a short while, and then they got "that impulse" to see what was inside.

Soriero Grabs Piece of Ponzi Publicity

Thomas D. Soriero, managing director of the Strand theatre, Lowell, Mass., has an exploitation penchant which is little short of genius. He can think of more schemes to pull down free newspaper space than some exhibitors can to produce alibis that there is no money in the picture business. No better example of Mr. Soriero's ingenuity in obtaining publicity can be given that to relate how he horned in on the space that has been devoted to the "Get-Rich-Quick" Ponzi of Boston.

Mr. Soriero interested himself in the operations of Ponzi and when the Federal investigations began he was in the thick of the giving evidence crowd with attendant personal publicity.

In this case the advertising probably did not do the Strand or its attractions any great good but it kept Mr. Soriero in practice. We are not fully informed just how much Mr. Soriero was interested in the Boston wizard's schemes. If it was a matter of dollars and cents, which we doubt, he has our condolences.

"Bedouin Love Song" Is Vocal Number at Capitol

ONE of the vocal numbers at the Capitol theatre this week is the rendition of "Bedouin Love Song" by Wilfred Glenn, baritone.

The artist is attired in the costume of an Arabian sheik and sings before canvas showing a desert scene at night. A star twinkles in the sky and the painted desert stretches away in perspective for miles. The stage is dimly lighted to carry out the night effect of the canvas.

The number has no connection with any other part of the bill and is not intended as atmosphere, but it would make an excellent prologue number for a picture having an Arabian locale.

As a composition the "Bedouin Love Song" is meritorious.. It is the work of Pinsuti and a standard number.

New Traffic Rule Used Effectively in Exploitation Stunt

When Manager John Evins, of the Odeon theatre, in Savannah, booked "Scratch My Back," he had no idea that the (more or less) venerable City Fathers were going to hand him a corking ready-made exploitation stunt. But they did.

It being an unusually hot season, they disliked the bother of thinking up anything to work on, so they decided to amuse themselves with something simple. They "reorganized" the city's traffic system, making some freakish rules about "Don't Park" signs.

Woe and gloom hung the city with a pall of black—but there are always a hundred people who have a cheerful disregard to brand-new rules, to the scant dozen who gloomily observe them. So autos continued to be parked in all sorts of weird places.

And then Mr. Evins' scheme was all set, with the aid of Mr. R. C. Gary, Goldwyn Exploitation Manager for the southeastern territory. Twenty-five hundred bright yellow cards, 9½x5½ were printed in heavy, "box-car" letters—one side reading "No Parking Here," and having a most fearsome aspect to the careless "parker." But when turned over, the card temporized with "Unless You Come to See 'Scratch My Back'." The "stunt" made quite a hit.

Five thousand "banners" of thin yellow paper, carrying just the line, in heavy black letters, "Scratch My Back," were distributed all over town, and created a great deal of interest in the picture.

New Tie-up in Treasure Hunt Exploitation

Sprague Links His Exploitation With Civil War Buried Gold Legend

MANY of the most remarkable exploitation stunts have been planned and worked by the manager of theatres in the smaller towns; therefore it is not astonishing that one of the most ingenius stunts recently attempted should be contributed by an exhibitor in Sarcoxie, Mo. He is J. J. Sprague, manager of the Star theatre in Sarcoxie. The stunt is a "burried treasure search" employed in connection with Mr. Sprague's campaign for "Pirate Gold," the ten-episode Pathe serial.

Ever since the Civil War days the inhabitants of Sarcoxie have kept in circulation a story of buried treasure. It is a true tale and one of the natives, now an old man, has made repeated attempts to locate a chest of money buried on his farm by two brothers in 1860 to save it from a band of "bushwhackers." Mr. Sprague was, of course, acquainted with the tale and he was quick to seize upon it to work up enthusiasm for "Pirate Gold," which is a romance dealing with buried treasure and in many ways parallels the Sarcoxie legend.

Sprague first got a statement from the man credited with knowing the general location of the treasure and an account of his attempts to unearth it. The showman then organized a searching party of about 35 boys and 40 girls. This party is to go in search, in accordance with "eleven sealed orders," for a map, which, when found, will start them on an adventure of exciting incident in the town and a cave nearby. The events will lead them further and start them digging on the spot where the "Old Civil War Treasure" is supposed to have been buried.

They are certain of finding a box containing a gold nugget which has been on exhibition in the town for sometime. In addition the box will contain some money and a season ticket to the Star theatre. It will be a three day search commencing August 12th. The opening episode of "Pirate Gold" is to be shown at the Star on September 4th.

In addition to the novelty of the stunt, there is the possibility that the original Sarcoxie treasure will be unearthed. These features have made strong appeal to the people of the town and the wonderful enthusiasm worked up by Mr. Sprague's idea is reflected in the amount of newspaper space he is getting in every issue of the local papers. His stunt has already created such widespread interest in the serial that the manager writes that he "does not think he will have to use any big posters to get out a theatre full for the showing of the first episode." The story of the "Civil War Treasure" as told him, states that two brothers were traveling through Sarcoxie in 1860 with their entire worldly possession, $5,000, in gold. Their wealth became known to a band of "bushwhackers" and the brothers buried their gold and hurried toward Texas. Years later a man returned to Sarcoxie with a map he claimed was given him by one of the brothers, but, after one attempt at locating the gold, he departed. It is firmly believed that the $5,000 is still in the ground in the original hiding place. It is a strange coincidence that the details of this story resemble in many ways the plot of "Pirate Gold."

Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Rivoli Theatre—

Overture—Rosamond.
Current Events—Rivoli Pictorial—Compiled from all releases.
Ballet—The Boy and the Butterfly. Dancing number by Paul Oscard and Vera Myers.
Feature—The Soul of Youth—Realart special with Judge Lindsey.
Vocal—"Cavatina" from "Faust." Tenor solo by Martin Brefel.
Comedy—The Adventurer—Chaplin.
Organ—Love's Dream.
Next Week—Humoresque.

Capitol Theatre—

Overture—Madame Butterfly.
Ballet—Duet by Mlle. Gambarelli and A. Oumansky to Kriesler's "Caprice Viennois."



Two and a half inch, single column display for "What Women Love," used by the Strand theatre, Brooklyn

Scenic—The Path of 49—Sunset Magazine.
Vocal—Bedouin Love Song—Sung by Wilfred Glenn, baritone, costumed as Sheik and with special stage setting.
Current Events—Capitol News.—Compiled from all releases.
Vocal—Quintette in costume sing selection from "Die Meistersinger."
Feature—Stop Thief—Tom Moore.
Instrumental—Old Timers' Waltz—Orchestra assisted by the Capitol ensemble.
Comedy—The Stage Hand—Vitagraph—Semon.
Next Week—The Untamed and Edgar Takes the Cake.

Rialto Theatre—

Overture—The Girl of the Golden West.
Current Events—Rialto Magazine—From all news weeklies.
Vocal—Serenade Espagnol—Baritone solo by Edoardo Albano.
Feature—What's Your Hurry—Wallace Reid.
Vocal—Love Is the Best of All—From "Princess Pat," sung by Ruth Kellog, soprano.
Comedy—The Adventurer—Chaplin revival.
Organ—March from "Tannhauser."
Next Week—The Village Sleuth.

Strand Theatre—

Overture—Selection from "The Chimes of Normandy" with "Joy of My Heart."—Sung by Louis La Valle, baritone.
Current Events—Strand Topical Review.—Compiled from all releases.
Specialty—Pictorial song being vocal rendition of "When You and I Were Young Maggie," sung by John Hart, baritone, with a film accompaniment.
Scenic—Wooly Bits and Monkey Hits—Chester Educational.
Feature—The Notorious Miss Lisle—Katherine MacDonald.
Vocal—The Winds of the South—Soprano solo by Ida Heydt.
Comedy—A London Bobby—Pathe.
Organ—Festival March.
Next week—The Love Flower.

Broadway Theatre—

Overture — Excerpts from "The Nightboat."
Current Events—Broadway Topical Review.
Specialty — The California Bathing Girls in "A Beach Promenade."
Feature — Help Wanted—Male—Blanche Sweet.

Criterion Theatre—

Twelfth and last week of "Humoresque."

Astor Theatre—

Second week of "Earthbound."

Lyric Theatre—

Last week of "If I Were King."

LOS ANGELES

California Theatre—

Overture—Jolly Robbers.
Vocal—At Dawning—Solo by Signora Cavalieri, accompanied by the California ensemble.
Scenic—Roosevelt Dam—Prizma.
Ballet—The Vamp—Futurist dance by Fleurette Jeoffrie.
Current Events—From Pathe International and Gaumont.
Vocal—The Sunset Trail.—Before a full stage setting, showing a mountain background with an Indian trail, thirty members of the California ensemble assist soloist Austin Black in rendering Charles Wakefield's new Indian song.
Feature—The Great Redeemer—Tourneur.
Cartoon—Dry Tip—Judge Rummy.
Next Week—Stop Thief and Edgar Takes the Cake.

Kinema Theatre—

Overture—Norma.
Educational—Just Kids—Ford.
Vocal—Tell Me Little Gypsy.—Tenor solo by Roy Smoot.
Cartoon—The Cowpuncher—Mutt and Jeff.
Feature—While New York Sleeps—Fox special.—Jack Callicott is presenting a prologue with the feature. The number opens with a transparency drop with a tenor shown singing "Girl of My Dreams." A roof garden scene is shown through the transparency. A girl accompanies the singer in the chorus as the skyline of New York appears in the background.
Next Week—The Mutiny of the Elsinore.

Grauman's Theatre—

Overture—The Debunte.
Current Events—From Pathe, Selznick, and International.
Organ—Solo by H. B. Murtaugh, late from the Coliseum theatre, Seattle.
Novelty—Masks and Mummers—Paramount Magazine.



A half page by the Strand and Orpheum for the Cleveland showing of "The Revenge of Tarzan"

Wrestling Match—Novagraph.
Topics of the Day—Pathe.
Feature—Civilian Clothes—Thomas Meighan—Prior to the screening a prologue is presented. The number opens with the orchestra playing "Over There," with a stage set showing the interior of a Salvation Army canteen dugout. Three songs are sung by Mary White, Florence Dunlap and Robert Davison dressed in the uniform of the Army.

Grauman's Rialto—

Second week of "Humoresque."

Superba Theatre—

Second week of "Under Crimson Skies."

Clune's Broadway Theatre—

Current Events—From Gaumont, Pathe and Selznick.



The Imperial, San Francisco, played "The Right to Love" last week. This is one of the daily displays used, five inches by two columns in size

Comedy—Ringing His Belle—Universal.
Cartoon—Beating a Man at His Own Game—Bray Goldwyn.
Musical—Dan Stulman plays a one string violin, the act being a decided novelty.
Feature — Crooked Streets—Ethel Clayton.
Next week—A Broadway Cowboy.

Symphony Theatre—

Comedy—Ten Nights Without a Barroom—Fox Sunshine.
Current Events—Fox News.
Cartoon—Andy Takes a Dancing Lesson—Gump.
Feature—Three Gold Coins—Tom Mix.
Cartoon—The Cowpuncher—Mutt and Jeff.

Tally's Broadway Theatre—

Current Events — International News.
Novelty—Screen Snap Shots.
Feature—Romance—Doris Keane.

Victory Theatre—

Third week of "Married Life."

SAN FRANCISCO

Overture—Silver Waters.
Current Events—Pathe Weekly.
Orchestra—"The Only Girl," "Stop, Look and Listen."
Cartoon—Jerry on the Job—Bray-Goldwyn.
Novelty—Topics of the Day—Pathe.
Organ—When I Look Into Your Wonderful Eyes. Played by different local organists.



This five inch double column display for "The Slim Princess" is the work of the Liberty theatre, Kansas City

Musical—Novelty adapted from the "Out of the Inkwell" cartoons.
Feature—The Village Sleuth—Charles Ray.
Next Week—The Mutiny of the Elsinore—Metro special.

Imperial Theatre—

Overture—Do You Know?
Current Events—Pathe News.
Cartoon—Bud and Susie.
Educational—Down the Mississippi—Paramount Magazine.
Musical—(a) Slections from "Katinka" by the orchestra. (b) Violin solo "Pale Moon" played by Conductor Severi of the Imperial orchestra.
Novelty—Reflections of a Bachelor Maid—Paramount Magazine.
Vocal—(a) Awake Dearest One. (b) Tripoli. Duet by Constance Reese and Frederick De Bruin.
Feature — The Devil's Pass Key—Stroheim.
Next Week—The Soul of Youth.

Tivoli Theatre—

Feature—The Yellow Typhoon—Anita Stewart.
Musical—Dance of the Hours—Ponielli—La Gioconda. Selections by the Tivoli orchestra.
Vocal—Costumed scene from "Martha" sung by the French tenor Georges Simondet, assisted by the Tivoli quartette.

SEATTLE

Liberty Theatre—

Musical—Numbers by the Liberty Jazz Four.
Current Events—Pathe News.



Twelve inch by five column display for "A Cumberland Romance," used by the California theatre, Los Angeles

Cartoon—Fresh from the City—Bray-Goldwyn.
Feature—Scratch My Back—Goldwyn.
Next Week—Going Some.

Coliseum Theatre—

Cartoon—Home Sweet Home—Mutt and Jeff.
Scenic—The Orange—Prizma.
Educational—Historical Liege—Burton Holmes.
Instrumental—The Polonese. Organ and piano duet.
Feature—Go and Get It—Marshall Neilan.
Next Week—Yes or No?—Norma Talmadge.

CHICAGO

Woodlawn Theatre—

Woodlawn News and Views.
Woodlawn Brighter Side of Life.
Andy Gump Cartoon—"Andy On The Beach."
Special Musical Number—"The Four Franklins."
Feature—William Faversham in "The Man Who Lost Himself."
Coming Feature—Constance Talmadge in "The Perfect Woman."

Barbee's Loop Theatre—

Universal Weekly.
Comedy—"Edgar Takes The Cake."
Feature—"Going Some."

Randolph Theatre—

Comedy—"Four Times Foiled."
Feature—Fatty Arbuckle in "The Round Up."

Pantheon Theatre—

Pantheon Topics of the Day.
Special Musical Number—Piano and Violin by Rasmusson & Stone.
Herbert Kaufman Weekly.
Rollin Comedy—"Slipping Feet."
Feature—"Life's Twist."
Coming Feature—"The World and His Wife."

Ziegfeld Theatre—Scenic

Comedy—Shorty Hamilton in "Escapes Matrimony."
Feature—"The Masque of Life."
Coming Feature—"Hearts in Exile," featuring Clara Kimball Young.

Orchestra Hall—

"In The Holy Life of Today."—Travelogue.
International News.
Song—"Eli, Eli," by Mr. Albert Borrows, assisted by members of the Chicago Grand Opera Company.
Orchestra—"Humoresque."
Feature—"Humoresque," second week.

Playhouse Theatre—

Concert of three numbers.
1. "Cavaleria of Rusticana."
2. Russian Folk Songs.
3. "Sweet de Concert L'Arlesienne."

Feature—"Earthbound," Second week.
Prologue and presentation by Thomas Walker as arranged by S. L. Rothafel of New York.

La Salle Theatre—

Mrs. Joe Martin Comedy.
Screen Magazine.



Two column by five inch display by the Strand theatre of Omaha for "Hairpins"

International News.
Feature—"The Devil's Pass Key," Second week.

KANSAS CITY

Newman—

Overture—"Herod."
Current Events—Newman News and Views.
Vocal Specialty—"Sextette" from "Lucia" with stage settings, lighting effects, and costumes. Sung by Naum Coster, tenor; Florence Clements, soprano; Ashley Cooper, tenor; Joseph Martel, baritone; Sarah Edwards, contralto; Edward Gill, basso.
Feature—"Go and Get It."
Next Week—Ethel Clayton in "Crooked Streets."

New Royal—

Overture—"Whispering."
Current Events—New Royal Magazine.
Comedy—"Foiled Four Times"—Chester.
Vocal—Solo, "Your Eyes Have Told Me So." Walter Pontius, tenor.
Feature—Katherine MacDonald in "The Turning Point."
Next Week—The Right To Love.

Liberty—

Overture—Two Hungarian Dances.
Current Events—Pathe News.
Comedy—A "Snub" Pollard feature.
Feature—Mabel Normand in "The Slim Princess."
Next Week—Mary Miles Minter in "A Cumberland Romance."

New Twelfth Street—

Overture—Popular Selections.
Current Events—Twelfth Street Magazine.
Feature—"The Family Honor."
Comedy—Charlie Chaplin in "The Pawn Shop."
Next Week—Dorothy Dalton in 'Guilty of Love."

CINCINNATI

Walnut—

Overture—Silks and Satins.
Current Events—Pathe 65.
Literary Digest—67.
Educational—Fire—Chester Outing.
Feature—Yes or No.
Next Week—The World and His Wife.

Strand—

Current Events—Pathe 64.
Comedy—High and Dizzy—Harold Lloyd.
Feature—Hairpins.
Next Week—The Perfect Woman.

Gifts—

Current Events—Fox 58.
Comedy—Ring My Bell—Universal.
Feature—Desert Love.
Next Week—The Great Accident.

Grand—

Current Events—Fox 58.
Comedy—An Oil-can Romeo—Universal.
Feature—Suds.
Next Week—Suds.

Palace—

Literary Digest—67.
Feature—Polly of the Storm Country.
Next Week—The Family Honor.

Keith's—

Current Events—Kinograms.
Literary Digest—67.
Comedy—The Stage Hand—Larry Semon.



Premiere display for "Civilian Clothes," ten inches by five columns by Grauman's theatre, Los Angeles



Third of a page for "Crooked Streets" by the Butterfly theatre, Milwaukee

Feature—Away Goes Prudence.
Next Week—Sins of St. Anthony.

Lyric—
Comedy—The Internal Triangle—Universal.
Vocalist.
Feature—Riders of the Dawn.
Next Week—Undecided.

BALTIMORE

New Theatre—
Current Events—Pathe, Pathe Review.
Vocal—Operatic Selections by Soprano.
Feature—"A Chorus Girl's Romance" (Viola Dana).
Next Week—Not announced.

Parkway Theatre—
Overture—Popular Airs Medley.
Current Events—Pathe, Pathe Review, Topics of the Day.
Pictorial—Bray Pictograph.
Feature—"Hairpins" (Enid Bennett).
Next Week—Not announced.

Wizard Theatre—
Current Events—"Wizard Review," Topics of the Day.
Special—Paramount Magazine.
Feature—"The Fighting Chance."
Next Week—"The White Circle."

CLEVELAND

Stillman—
Overture—Airs from Victor Herbert.
Theme — Selections from "The Rainbow Girl."
Current Events—Pathe News—Will Rogers' Illiterate Digest.
Scenic—Miniature Iceburgs.
Extra—Your Favorite Photoplay Stars—a single reel.
Cartoon—Mutt & Jeff in "Home Sweet Home."
Feature—Wallace Reid in "Sick Abed."
Next Week—Hobart Bosworth in "Below the Surface," and Larry Semon in "The Stage Hand."

Euclid—
Overture—Hebrew Selections, arranged by Hyman L. Spitany, followed by baritone solo, Mr. Singerman, singing "Eli Eli."
Theme—"Humoresque."
Current Events—Kinograms No. 65 A.
Comedy—"Duck Inn"—Mermaid Comedy.
Feature—"Humoresque."
Next Week—"Humoresque" continued, to be followed by "The Right to Love," with Mae Murray and David Powell.

Alhambra—
Overture—Omitted during August.
Current Events—Pathe News No. 65.—Pathe Magazine, "Pigs and Kava"—Cartoon Review.



Clever display for "One Hour Before Dawn," ten inches by four columns, used for the showing at the Sun and Muse theatre, Omaha, Neb.

Comedy—Johnny Hines as Torchy.
Feature—Ethel Clayton in "The Ladder of Lies."
Next Week—Robert Warwick and Bebe Daniels in "The 14th Man."

Strand—
Overture—"Spring Maid."
Current Events — Urban Movie Chats.
Comedy—"It Happens in the Best of Families."—Briggs Comedy.
Feature—"The Return of Tarzan."
Next Week—Katherine McDonald in "The Notorious Miss Lisle."

WASHINGTON

Metropolitan—
Overture—Maxilian (Vioni, conducting).
Current Events—Pathe News—Topics of the Day.
Scenic—Pathe Review.
Comedy—Run 'Em Ragged—Pathe.
Cartoon—None.
Feature—Marooned Hearts.
Next Week—The Misfit Wife—Alice Lake.

Palace—
Overture—Tumble In. (Gannon, conducting).
Current Events—Pathe News—Topics of the Day.
Scenic—None.
Comedy—An Overall Hero.
Cartoon—None.
Feature—Suds—Mary Pickford.
Next Week—Crooked Streets—Ethel Clayton.

Rialto—
Overture—A Musical Oddity—Breeskin, conducting.
Current Events—Fox News.
Scenic—Before Breakfast.
Comedy—Duck Inn.
Cartoon—None.
Feature—The Beauty Market.—Katherine MacDonald.
Next Week—Go and Get It—Marshall Neilan.

ST. LOUIS

Kings Theatre—
Overture—Selections from "Oh, Boy."
Kings News and Views—Current Occurrences from the leading weeklies.
Violin solo—Rubinoff, Russian virtuoso, playing "Rose of Picardy."
Feature—Elsie Ferguson in "Lady Rose's Daughter."
Comedy—Harold Lloyd in "High and Dizzy."
Next Week—Wallace Reid in "What's Your Hurry?"

New Grand Central Theatre—
Overture—Selections from popular operas.
Current Happenings—Selznick News reel.
Educational—Universal Scenic.
Musical—Organ solo. Theme: Just Like A Gypsy.
Feature—Marshall Neilan's "Go and Get It."
Comedy—A Fresh Start—Mermaid Comedy.

Pershing Theatre—
Overture—Selections from "The Red Mill."
Current Events—Pathe News.
Paragraphs and Lines—Topical Tips.
Feature—Alice Joyce in "The Prey."
Comedy—Mary's Little Lobster—Sunshine.
Next Week—"The Return of Tarzan."



This one by the New Lyric, Minneapolis, for "Best of Luck" two columns by three inches. Minneapolis has been curtailing in space during the summer months

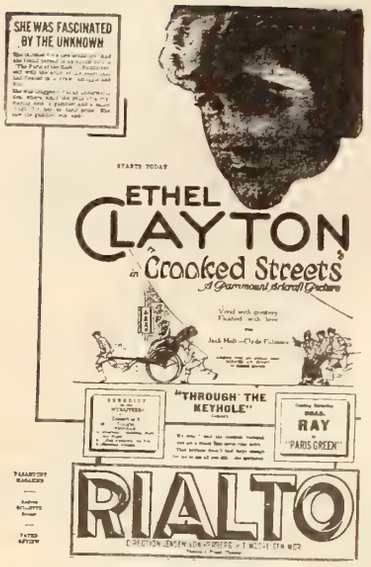
West End Lyric and Skydome—
Overture—By Dave Silverman's symphony orchestra.
Recent Importances—Universal News.
Scenic—Universal.
Popular Selections by request.
Feature—(First half of week)—Go and Get It—Marshall Neilan.
Feature—(Second half)—Man and His Woman—Herbert Rawlinson and all-star cast.
Comedy — Mermaid Special — A Fresh Start.
Comedy—(Second half)—Mack Sennett.

BROOKLYN

Mark Strand Theatre—
Overture—"Chimes of Normandy"—Planquette. Vocal solos sung during overture, (a) "On Billow Rocking" sung by Henry Moeller, tenor. (b) "By His Side," sung by Walter Smith, basso, (c) "The Maid Servant," sung by Grace Bernadett, soprano, (d) "Silent Heroes," sung by Bass, Tenor, Soprano. Strand Symphony Orchestra, Alois Reiser, conductor.
Strand Topical Review, edited and assembled by Edward L. Hyman, (a) German Warships Received by U. S. (Kinograms). (b) Topics of the Day (Pathe). (c) First Pictures of War by Soviet Russia against Poland



Edward L. Hyman's hand drawn three and a half two column display for "The Jack Knife Man" which played the Brooklyn Strand last week



Fifteen inch by five column two color ad for "Crooked Streets" by the Rialto theatre of Tacoma, Wash.

(Pathe). (d) Baby Baptized On Girder 40 Stories High (Kinograms). (e) Middies and Gobs Meet On Diamond (Kinograms). (f) London, England, Boy Scouts From All Over World For Big "Jambouree" (Pathe).
Prologue—Introducing Uncle Peter, "The Jack Knife Man."
King Vidor's "The Jack Knife Man" (First National).
Vocal and Instrumental—(a) "The Sunshine Of Your Smile"—Cooke-Ray, Henry Moeller, tenor. (b) "The Swan"—Saint-Saens. Albert De Mario, cellist. (c) "Maytime," duet, soprano and tenor, Romberg.
Larry Semon in "The Stage Hand" (Vitagraph).
Organ Solo—"Day Break" from "Peer Gynt" Suite—Edvard Grieg.

BUFFALO

Shea's Hippodrome—

Overture—"Maritana"—Wallace.
Stage Setting—"The Fountain"—staged by Harold B. Franklin and painted by Horace N. Smith.
Violin Solo—"Souvenir"—Drdla. Played by Catherine Stang of the Strand theatre, New York.
Feature—"Suds"—Mary Pickford.
Comedy—"The Charming Mrs. Chase—Mrs. Sidney Drew.
Current Events—Hippodrome Review, composed of the Gaumont and Universal News, Pathe hand colored subject, Topics of the Day and Pictograph.
Next Week—Sixth anniversary program, Douglas Fairbanks in "The Mollycoddle" and Larry Semon in "The Stage Hand."

Strand—

Overture — "Serenade and Romance"—Shubert.
Current Events—Latest Pathe News.
Feature—"The Love Expert"—Constance Talmadge.
Comedy—"The Twilight Baby"—Henry Lehrman's four part funfilm.
Next Week—Eugene O'Brien in "A Fool and His Money."

PHILADELPHIA

Stanley Theatre—

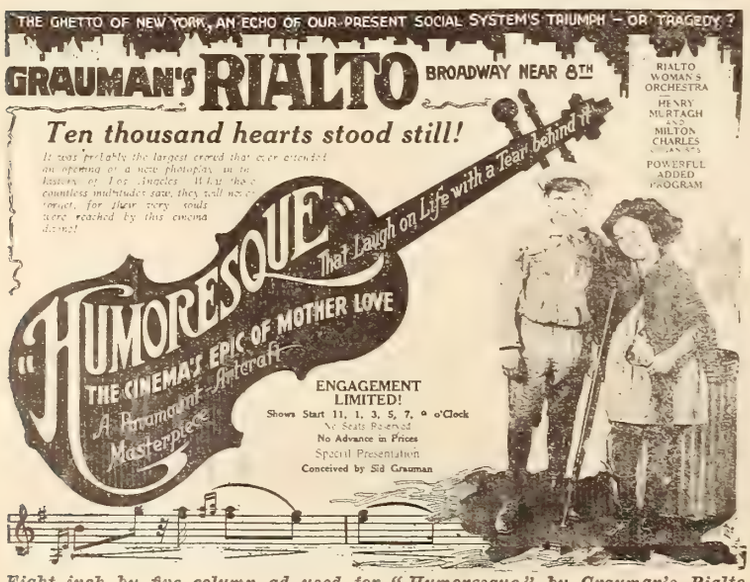
Overture—The Velvet Lady.
Feature—Don't Ever Marry—Marshall Neilan.
Comedy—Great Scott—Paramount.
Stanley News—Special compilation from Fox News, Pathe News, Select News, Current Events.
Cartoon—The Cowpuncher—Mutt and Jeff.
Topics of the Day—Literary Digest.
Next Week—Yes or No—First National.

Arcadia Theatre—

Feature—A Double-Dyed Deceiver—Goldwyn.
Scenic—Burton Holmes.
Current Events—Pathe News.
Educational—Paramount Magazine.
Comedy—Great Scott.
Next Week—Away Goes Prudence—Paramount.

Victoria Theatre—

Feature — Dangerous Days—Goldwyn.
Current Events—Pathe News.
Comedy—Great Scott.
Humorous—Illiterate Digest.
Next Week—The Cheater—Metro.



Eight inch by five column ad used for "Humoresque" by Grauman's Rialto theatre, Los Angeles

Palace Theatre—

Feature—A Common Level.
Comedy—The Immigrant—Chaplin.
Current Events—Pathe News.
Humorous—Illiterate Digest.
Next Week—Sex—Pathe.

Regent Theatre—

Feature—Hairpins—Paramount.
Educational—Ford Weekly.
Comedy—The Stage Hand—Larry Semon.
Next Week—Jes' Call Me Jim.



Arthur G. Stolte's three column by thirteen inch display for "What's Your Hurry?" playing the Des Moines theatre, Des Moines, this week

Capitol Theatre—

Feature—The Prince Chap.
Comedy—Sea Siren.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Dollars and Sense.

DETROIT

Adams—

Overture—Gems from "Irene."
Current Events—Adams Pictorial Review.
Vocal — "The Swallows," Grace Foster.
Feature — "Stop Thief."—Tom Moore.
Comedy—Edgar Comedy.
Next Week—Charles Ray in "Forty-five Minutes From Broadway."

Broadway Strand—

Overture—"Babes in Toyland."
Current Events—Broadway Strand Topical Review.
Vocal — Selected numbers—Helen Thomas.
Feature—"The World and His Wife."—Alma Rubens.
Comedy — "Great Scott"—Mack Sennett.
Novelty—Will Rogers' "Illiterate Digest."
Next Week—Thomas Meighan in "The Prince Chap."

Madison—

Overture—"Lohengrin."
Current Events—Madison Topical Review.
Vocal — "Love Is the Wind," "Dawn."—Zilla Simpson.
Feature — "The Notorious Miss Lisle."—Katherine MacDonald.
Comedy—Larry Semon in "The Stage Hand."
Next Week—Clara Kimball Young in "For the Soul of Rafael."

Washington—

Overture—Selections from "The Chocolate Soldier."
Current Events—Washington Animated Review.
Novelty—Mutt and Jeff.
Feature—"The Man Who Dared"—William Russell.
Comedy—"Mary's Little Lobster."
Next Week—Shirley Mason in "Merely Mary Ann."

Indian Picture to be Made a Road Show

Reports from the territorial buyers on the all-Indian picture, "Before the White Man Came," indicated this picture will be given unusual exploitation in several parts of the country. Arrow, which is distributing the picture, announces this week that F. A. Kellett, general manager of the National Film Company of Minneapolis, who has contracted for the picture, will put it out as a special road show.

Climax Film Release to be Ready Soon

The Climax Film Corporation announce that their feature, "The Fourth Face," will soon be ready for release. It is now going through its final stages of editing and titling and they expect to have the finished print from the laboratory in a few days. While the Climax Film Corporation have been in the film business for some time, this is their first venture in the country wide distribution of state right productions.

Premier Will Release Three Comedy Series

Contract for the release of three separate series of one and two reel comedies has been awarded to Premier Productions, Inc., by Special Pictures Corporation. Premier Productions, Inc., has a company formed by Claire Woolwine, former assistant district attorney of Los Angeles, Alonzo L. Hart of Detroit Michigan, Max Richmond, formerly of Chicago and John R. Morten, who for a time was associated with J. Stewart Blackton. The new organization plan to make pictures at a studio at Long Beach but no announcement is made respecting directors, players or writers.

Katherine Burt's Novel Bought by Goldwyn

The Goldwyn Pictures Corporation has purchased from Katherine Newlin Burt the photoplay rights of her newest novel, "Snow Blindness", now appearing serially in the Red Book Magazine The Goldwyn scenario department believes that "Snow Blindness" possesses the same dramatic strength and picturesqueness of setting as found in Miss Burt's first novel, "The Branding Iron".

Walter Hall Finishes Script for Artclass

Walter Richard Hall, a well-known writer of screen adaptations, has completed the screen version of Lillian Friedland's original story, "The Unfair Sex," which Artclass Pictures will place into immediate production under the direction of John Joseph Harvey.

The plot of "The Unfair Sex" is said to be something entirely original in the way of screen stories. A large array of wild animals, now in the Artclass Zoo, will be used in the vivid African jungle scenes, anything of a like nature never before attempted in a screen drama. The production will be staged at the Artclass Studios in Yonkers, where the work of building the massive sets required by the story are under construction under the supervision of John Holbrook.

Carmel Myers Returns in "Folly's Trail"

Carmel Myers, the latest Universal star, makes her return to the screen in a production under the direction of that able director, Rollin Sturgeon. It is titled "In Folly's Trail." It was written by Katherine Leiser Robbins and originally appeared in Snappy Stories. Miss Myers will be remembered for the part she took in the musical comedy, "The Magic Melody," which had quite a run on Broadway last season.

Proving that she could be just as successful on the legitimate stage, and acquiring many new dramatic tricks useful to her art, she has returned to her first love—the screen.

Michigan Co. Has First Nat'l Sub-franchise

Announcement is made by W. S. Butterfield, president of the Bijou Theatrical Enterprises Co. of Michigan, that a sub-franchise in Associated First National Pictures, Inc., has been secured by that company for the Regent Theatre, the newest theatre in Flint, seating 1,300. The announcement discloses the fact that the company has for the past six months kept tabulations of the drawing power of every picture run in all of its houses, which comprises the biggest chain of theatres in Michigan, for the purpose of determining the booking policies for the various houses during the coming season.

"Pictures obtained through First National have been our best money makers," says the statement issued by Jack Prescott, manager of the Regent. "They have given the best satisfaction to our patrons."



Scene from "Before the White Man Came," a new Arrow Film production

Live News From The Producers

Exploitation Staff Confers

Mayflower Managers Swap Ideas and Plan in Five-Day Meeting

PREPARED to give exhibitors a new and highly practical form of exploitation service as the result of plans formulated at a five-day conference, the divisional heads of Mayflower's field exploitation force left New York early this week for their respective territories. According to John W. McKay, general manager of the producing organization, the daily sessions proved productive of several promising plans for a more thorough and complete method of producer-exhibitor co-operation.

Several hours of each daily session were devoted to the mapping out of a comprehensive campaign for Mayflower's Fall and Winter offerings which include Allan Dwan's "In the Heart of a Fool," "The Scoffer" and "The Sin of Martha Queed"; R. A. Walsh's second independent production as yet unnamed; and George Loane Tucker's "Ladies Must Live". That much may be expected from the campaigns outlined at the conference is attributed to the fact that they represent not the ideas of one man, but the welded ideas and experiences of a group of trained specialists.

In returning to the field, Mayflower's exploitation representatives carry with them a definite plan for the exploitation of each production. A wealth of unusual publicity devices evolved at the conference backed by the personal co-operation of expert showmen will, during the coming year, give to exhibitors a promotional service of unusual scope and practicability, declared General Manager McKay.

Awaiting British Authors

Well-Known Writers Will Study Production Methods in the West

IN order to study the technique of the screen on the home-ground and to write original stories for Paramount, some of Great Britain's most noted authors will soon be in Los Angeles, according to an announcement made in Hollywood by Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation, who has just returned from abroad.

"Among those who are definitely scheduled to come to California soon," said Mr. Lasky, "are Edward Knoblock, Arnold Bennett, Henry Arthur Jones and Compton MacKenzie.

"They will write original stories for Paramount pictures and study carefully the technique of the screen because it is now apparent that the motion picture must have a literature of its own and this fact is now recognized by the foremost writers of the world as well as by the producers.

"This means, of course, that despite the fact that conditions are good in England, France and elsewhere for picture production, and that it will be necessary to produce there and in the East where our own studios in Long Island City are to be ready next month for capacity work, there is no question but that California will continue to be the film capital of the world for many years to come. My present reason for coming West is to arrange for the biggest season in the history of the Famous Players-Lasky Corporation. I may state that at the Lasky studio from twelve to fifteen directors will be working continuously here from September through the winter. Our policy is definitely fewer and better pictures—but whereas in the past one director might turn out eight or ten pictures a year, it now requires three directors to accomplish the same result, owing to the greater care and longer time required to make the kind of pictures that Paramount has adopted as its standard."

Robertson-Cole Sells Summer Pictures

The "Snow Pictures Drive" instituted recently by the Robertson-Cole selling force has borne good fruit, according to the branch managers' reports which have thus far reached the home office. The "drive" was evolved for the purpose of furnishing the exhibitors with summer-showing subjects which would have a tendency to keep audiences cool.

Robertson-Cole, possessing three five-reel features, "The Bottom of the World," "Man's Desire" and "The Mints of Hell," which came under the category of "snow pictures" because of their snow and ice scenes, felt that the exhibitor on the lookout for service designed to please as well as entertain audiences would be only too glad to show these pictures during the heat of summer.

Synchronized Novelties Being Prepared

The Beverly Studios, Inc., of Los Angeles, are preparing to make additional pictorial overtures and film-synchronizing novelties under the direction of Louis Chaudet, who is responsible for the making of the William Tell subject, recently shown at the Strand Theatre, New York. Correct timing of the film is to be worked out in advance on future productions and in making a list of the musical compositions synchronized to films those that are best suited for action and photographic effects are being listed. Considerable footage has been taken by two other companies in Los Angeles for similar musical novelties.

Metro Contracts with Wyndham Standing

Metro's list of featured players has been augmented by a notable acquisition. Wyndham Standing, well known star of the legitimate stage, whose work also is known to picture fans, has signed a contract under which he will appear exclusively in Metro productions for a term of years.

Mr. Standing is at present playing the leading male role in Viola Dana's new picture, "Blackmail." Dallas Fitzgerald is directing.



Scene from "The Good-Bad Wife," a Vera McCord production

Skinner in "Kismet" on Screen

Film to Mark Final Appearance of Star in Famous Role

OTIS SKINNER, America's celebrated romantic actor, will never again be seen in the leading role of "Kismet" after his appearance as Hajj, the beggar of Bagdad, in the screen version of the play, now being filmed at the Robertson-Cole studios in California under the personal direction of Louis J. Gasnier. Mr. Skinner himself has made declaration to this effect.

This authentic statement by Mr. Skinner should be pregnant with meaning to the up-to-date exhibitor who is always on the lookout for important developments in the motion picture world, says Robertson-Cole. Mr. Skinner's assertion means that the screen version of the noted play, will be the last and only opportunity the American public will have of seeing the actor in the greatest success of his career.

Robertson-Cole, knowing these things, and fully sensing the importance of Mr. Skinner's decision and its undoubted influence on increasing the box office attraction of "Kismet" in pictures claims that it is leaving no stone unturned to make the screen version of the play a performance worthy of America's leading romantic actor and one that will justly immortalize both the player and the play.



Elinor Fair as "Marsinah" and Otis Skinner as "Hajj" in "Kismet," a forthcoming Robertson-Cole special

As on the stage, the action in the screen version of "Kismet" covers but a single day. But a day in which there is crowded a series of incidents that cover the whole range of human emotions and which is as rich and diversified in color as the Magic Carpet itself. Mr. Skinner, as Hajj, the beggar, who asks for alms in the name of Allah at the door of the Mosque of Carpenters, in that day, between sunrise and snnset, rises from poverty to affluence and travels a distance on the road of adventure rarely achieved by some in an entire lifetime.

And all of this action takes place within the city gates of Bagdad While there are many interior scenes most of the gripping action takes place in the streets and squares of the city and this entailed the building of a new Bagdad on the slopes of Hollywood. A big order, the exhibitor will say, but Robertson-Cole, determined to do justice to the production, saw to it that the city was fully reproduced, and today the towers and minarets of the Oriental city rear their crests against the blue of the California skyline.

More than one thousand carpenters, electricians, plasterers and decorators were used in the construction of the town, from plans and drawings dug up out of old books and manuscripts and from a close study of the ancient architectural landmarks of the modern city. The city proper has been constructed on the lot of the new Robertson-Cole studio; the interiors of the sumptuous palaces and harems are being built in the Haworth studios.

Regarding the enormous cost of the lavish settings used in "Kismet," Mr. Gasnier, the director, said: "It would be far more economical to take the entire cast to the Orient to film any of the big scenes, but for the nigger in the woodpile—the Bagdad of today is not the Bagdad of Edward Knoblock's story, hence the strange anomaly of getting greater realism with specially constructed sets."

Bacon-Packer Studios Bought by Levey

ANNOUNCEMENT comes this week that the Harry Levey Service Corporation of New York has bought outright the Bacon-Backer studios at No. 230-232 West Thirty-eighth street, which, it was announced two weeks ago, that the company had merely leased. The change in Mr. Levey's plans, and the decision of the company to own this property, comes as a result of his belief that with property that actually belongs to the company, he can make the most effective and extensive alterations for the purpose of producing the best in the way of industrial educational motion pictures, in which the company specializes.

Added to this is the fact that the new $4,000,000 post office, for which the deal was put through by A. E. Lefcourt, president of the Pioneer Film Corp., is to be directly opposite the Levey studios, increasing production and shipping facilities to a great extent.

Flynn Will Start Fox Picture Soon

Emmet J. Flynn has completed the casting of "A Yankee In King Arthur's Court" and the photoplay version of Mark Twain's classic satire on mediæval times will shortly be put into production at the Fox Hollywood studios.

Walsh Strives to Finish Fox Picture

George Walsh is working at top speed on "Dynamite Allen," which will probably be his last production for Fox. Walsh's contract expires the first week in September, so the time limit within which the picture must be completed is decidedly short.



Henry M. Berman, general manager of Universal Exchanges.

Farrar Picture Is Strong Drama

"The Riddle: Woman" Is Strong Triangle Play

GERALDINE FARRAR'S latest picture, "The Riddle: Woman," the first Associated Exhibitors production scheduled for release through Pathe on October 3, is said to present to the public in picture form one of the strongest and strangest triangular dramas ever written. It is the story of three women who have fallen one by one into the artful toils of a professional "handsome man;" how the second woman saved the first, and how the first woman saves the third from the machinations of this blackguard makes a three-ply plot of unusual interest. In the stage play, long an attraction on Broadway, Madama Bertha Kalisch scored a great success.

Miss Farrar in the screen version is described as touching in her early disillusionment and despair, glorious under the sun of happy wedded life, and magnificent in her anger when the shadow of her youth falls across her threshhold. Montagu Love, as a broad-minded, great-hearted young man; and William Carleton as Count Helsingor, the attractive and unscrupulous villain, are both strong masculine types. Adele Blood, as the common-sensible young lady, who was not so sensible after all, is well cast for the tragic figure of Kristine. And flower-like Madge Bellamy, as Marie, is said to be a delight to the eye.

Albert Payson Terhune, author of "Stories of Super-Women," and a student of all things feminine, has emphasized the fact that one must not go to see "The Riddle: Woman" in the childlike belief that the riddle: woman is solved by the author. "He does not attempt to vivisect his three lovable and logical feminine souls. Only a very presumptuous or a very inexperienced man enters into that labyrinth called the Mind of Woman. A few have tried it, and have stumbled out again more bewildered than when they went in. They tell of conventional, landscaped vistas; of stretches of wild, natural loveliness; of barren wastes; of fastnesses which they could not penetrate; of sacred gardens which they dared not enter; of sweet and poison flowers; of dumb and singing birds; of creatures blinding, beautiful and horribly repellant."

Edward Jose, director of "The Riddle: Woman," gave the subject an intensive, researchful study. He has introduced a little prologue—an artist's studio about the year A. D. 1515. In it a venerable man, gives the last delicate touch to a portrait which has been under his brush for years. He stands off and regards the work, as puzzled as though he had never seen it before; then drops on a sofa, as though he were baffled by his own creation.

That artist was Leonardo da Vinci; his subject was La Gioconda, the wife of Francesco del Gioconda; and the finished portrait, considered his masterpiece, is known as the Mona Lisa. It has had many viscissitudes, but the canvas is still intact, and the mysterious-looking lady now hangs again in the Louvre, in Paris. Many persons are fascinated, many are repelled by her peculiar, ambiguous smile. Some claim that it is the potential Madonna that looks out of her eyes; others that it is the eternal Eve which lurks somewhere in every woman. Probably it is supposed to reveal that both are inherent in the species, and come uppermost by turns. In "The Riddle: Woman" there is a suggestion that the Soul of Woman, like the Mona Lisa of Pater's fancy, "has been a diver in deep seas and keeps their fallen day about her;" that although the lips smile, "the eyelids are a little weary."

Cutting and Titling of Fox Feature Finished

Cutting and titling of "The Face at Your Window" have been completed at the William Fox New York studio. This picture is scheduled for release early in the coming season. The story written by Max Marcin, author of "Eyes of Youth," "Cheating Cheaters" and "The House of Glass." It is not an adaptation, but an original work written especially for the screen. Richard Stanton, directed the production.



Three scenes from the new William Fox serial, "Bride 13," produced with the assistance of the U. S. Navy and directed by Richard Stanton

Sporting Writers Help Exploit Serial

San Francisco's sports writing fraternity turned motion picture critics for a day recently, when the Golden Gate office of Pathe Exchange, Inc., gave the first California presentation of Jack Dempsey's serial, "Daredevil Jack." As part of its exploitation campaign on the chapter-play, release of which had been held up while Dempsey was quickly clearing his good name of all Government charges, the San Francisco Branch Manager invited every sporting editor in town to see the production and every one came. The result was a flood of publicity, which reacted so forcibly in bookings that the exchange is said to have passed its big quota in less than two weeks after the preview.

"Nonsense" Is Third of Mermaid Comedies

"Nonsense" is announced by Educational Film Exchanges, Inc., as the third comedy release of the Mermaid Comedy series, which is said to have established a new record for a new brand of fun films. In this picture Jimmie Adams, who had one of the principal roles in "A Fresh Start" becomes a featured player, while the cast includes Marvel Rea, Lige Cromley, Frank Coleman and Hap Ward. It is made under the personal supervision of Jack White, who established such a reputation with Sennett and Sunshine creations. "Dynamite" will be the fourth of the Mermaids, this one featuring Lloyd Hamilton.

New Exploitation Aid by Pathe Exchanges

Pathe announces that it has further extended its co-operation with exhibitors in the exploitation of its subjects, through the addition of three new advertising features, all of which are of valuable assistance to a showman in "putting over" Pathe pictures. The attractive covers of the Pathe campaign books have been made available on all features in either mat or cut form. They make illustrations for display and are said to fill a growing need for distinctive advertising.

"Bride 13" Is Well Received

Congratulations Reach Fox Offices After First Showings

WILLIAM FOX and all those associated with him in the making of "Bride 13," the first serial to be marketed by that producer, have been very much encouraged by the reception with which the pre-release screenings of this picture have met. From all sides congratulations have come to Mr. Fox upon the excellence of "Bride 13," its dash and action, its suspense and the general high quality of the production.

Mr. Fox explains that he had refrained hitherto from the making of a serial because he had not found material that met with his approval. He was of the opinion that the market was in need of a really first-class chapter story, but he decided he would not launch a serial campaign until he was certain his offerings struck an entirely new note. It was with this ideal that he set about the producing of "Bride 13."

The picture was entrusted to Richard Stanton, a director with a long line of screen achievements under Mr. Fox's banner. For eight months Stanton worked daily on the serial having the active cooperation of the U. S. Navy. When he completed his work he turned it over to Mr. Fox, saying:

"Here is your serial. It represents eight months of the hardest work I ever have done. It is natural for me to praise it, but I am confident that you will be enthusiastic when you see it on the screen."

The producer was enthusiastic when he looked at "Bride 13," and so were the branch managers from all over the United States, Canada, Europe and South America who attended the annual convention of Fox Film Corporation late in May. At that convention the first five of the fifteen episodes were screened, and the picture was acclaimed as the best of its kind.

The branch managers returned to their respective exchanges and proceeded to show the serial to exhibitors in their territories. Then was started a stream of commendatory messages from theatre managers who declared Mr. Fox had achieved a notable thing. Big theatres that never had used serials became interested, and contracts began to flow into the branch offices.

Aside from the natural interest in the operations of the Navy in "Bride 13," it has great historic value. Every American schoolboy has felt a thrill of patriotic pride on learning that chapter in the naval history of this country in which is described Decatur's brilliant and decisive operation against the navies of the Barbary States which had so long protected the pirates of Tripoli and Algiers. Of this same breed are the pirates who figure in "Bride 13" as abductors for ransom of the daughters of rich and distinguished citizens of the United States.

In the picture, when U. S. destroyers have compelled the pirates to quit their stolen submarines with the captive brides, and they have been placed in irons aboard the yacht bearing the ransom and the rescued girls, a young Naval aviator is given command of the yacht with orders to act in his discretion as an officer. Thereupon the destroyers depart.

By this time the yacht has reached mid-ocean. The Navy officer knows a cruiser with a strong party of marines is at Tangiers. His own bride is among those who have been taken from the captured pirates. He yearns to see these pirates punished, and is inspired by a recollection of what Decatur accomplished a hundred years ago. So he sends the yacht toward Tangiers. The outcome fully justifies his course.

This incident is typical of the serial. Throughout the fifteen episodes it teaches the finest lessons of courage, love of country and devotion to the best qualities esteemed by upright men and women. Besides its appeal to the romantic side of youngsters, "Bride 13" is distinctly of cultural value, as has been pointed out by educators who have attended private screenings.

This serial is bound to attract the attention of school principals and teachers, which opens up a wide field of exploitation possibilities.

Big Pictures for Small Towns

OF interest to the exhibitors of the small towns is the news which comes from the W. W. Hodkinson Corporation to the effect that there has been recently organized a new branch of the sales department, that is to be known as "Small Town Department".

In order to handle the work of this department it has been necessary to more than double the existing sales force.

"It is a regrettable state of affairs," says the Hodkinson statement, "that in the past, due either to prohibitive rentals or to the condition of the film when it reached its last run stages, the smaller cities and towns throughout the United States have been unable to enjoy a really big production.

"It is this condition which the new Hodkinson department was created to cure. First of all there will be a staff of experts whose duty will be to keep prints of the different subjects in perfect condition. This will be done in the most painstaking manner and no thought will be given to expense. Prints will be inspected at frequent intervals and replacement footage will be inserted wherever necessary. Oil spots will be removed, broken sprocket holes will be cut out and everything done to keep the film in perfect condition so that when it comes to the small town theatre it will be quite on a par, in every respect, with the film which was shown in the first run houses.

'As has been stated the sales department has been more than doubled and an intensive drive is even now under way. It is expected that this idea will fill a long-felt want and that it is meeting with the approval of the exhibitors is best evidenced by the fact that thousands of new bookings have been reported in the past few months.

Novel Presentation of Pictures on Beach

An effective and original presentation of motion pictures is made by Timely Films, Inc., the producers of The Literary Digest "Topics of the Day", which is a regular feature of the Brighton Beach Rocking Chair Movies. On a screen erected on piles in the water, pictures are shown every clear evening. The audience is seated in comfortable rocking chairs placed on the beach down to within a few feet of the water's edge. There are 1,500 rockers.

The idea of "Rocking Chair Movies" was conceived by Manager Kean in the Spring of 1915 and has been an annual feature every summer since that year.

Pioneer Soon to Have Full Representation

The growth of Pioneer exchanges throughout the United States and Canada has reached the point where over 80 per cent of the country is now covered and it was said at Pioneer headquarters, 130 West 46th Street, that within the next month or two the new exchanges to be opened will give Pioneer pictures 100 per cent representation.

At the present time Pioneer exchanges are located in Buffalo, Cleveland, Cincinnati, Detroit, St. Louis, Omaha, Baltimore, Washington, Milwaukee, Kansas City, San Francisco, Los Angeles, Chicago, Boston, Pittsburg, Montreal, Toronto, Halifax, Minneapolis, Philadelphia, Portland, Atlanta and Dallas.

Title of Hope Hampton Picture Changed

The production which has recently been concluded by Hope Hampton at the head of her own company, under the direction of Maurice Tourneur, on the West Coast, and which was originally titled "The Tiger Lady," is now being edited, cut and titled for early distribution. Through an unfortunate accident to the animal trainer, it became necessary to substitute lions for the tigers in the picture, so that this picture will have its original title changed to meet this extraordinary situation.

Abe Mass Joins Metro; to Assist Zellner

After a period of publicity work for managers of the Rialto, Strand and Capitol Theatres in New York, Abe Mass has returned to Metro in the capacity of assistant to Arthur Zellner, who in turn is assistant to Maxwell Karger, director general, at the studios in Sixty-first street. Mr. Mass was with the Metro forces when they included the B. A. Rolfe Company, and has followed the fortunes of the company pretty well throughout its career, save for the brief time away from it prior to his recent return.

Mr. Mass was with S. L. Rothapfel at the opening of the Rialto, following which he went with J. Victor Wilson, who was then engaged in handling the publicity for the Strand Theatre. Mr. Mass later assisted Ben Atwell at the Capitol Theatre.



Showing some of the double exposure used in "Earthbound," a Goldwyn picture which opened on Broadway recently

"Earthbound" Is Approved

Statement from Goldwyn's Offices Says, "It Surpassed Expectations"

ACCORDING to the statement issued by Goldwyn in connection with the premier showings of its latest production, "Earthbound", at the Astor theatre, New York City, and the Playhouse, Chicago, the picture has surpassed all expectations. The statement from the Goldwyn headquarters is submitted as follows:

"Goldwyn's production of Basil King's 'Earthbound' has lived up to and exceeded the promises made for it. The public, the critics, the producers and the exhibitors are agreed that it is the big success which the advance notices of the photodrama of life after death predicted it would be.

"Never has picture called forth such words of praise as have been accorded to 'Earthbound'. Its theme, life after death, or the continuity of consciousness as the psychologists phrase it has a universal appeal. Every human being responds in greater or less degree to the theme whether he believes in the immortality of the soul or not. Entirely aside from the interest of that theme is the highly dramatic entertainment value of the story unfolded.

"The Rothafel presentation of 'Earthbound' was characterized by dignity befitting the theme and the production. The accompanying music was based in three themes, the harvest song from Verdi's 'Forza del Destino', the old English song, 'Oh Believe Me If All Those Endearing Young Charms' and the Russian 'Kamennoi-Ostrow'. They were admirable aids in keeping spectators in the heightened mood that Basil King and T. Hayes Hunter, the director, sustain throughout 'Earthbound'".

Fox Release Due August 22

"Her Honor the Mayor" Presents Eileen Percy as New Fox Star

PARTICULARLY timely with the political activity now sweeping the country comes the announcement of William Fox that his new star Eileen Percy will appear on August 22nd in her first starring vehicle, entitled "Her Honor the Mayor," from the celebrated stage play by Arline Van Ness-Hines.

It deals with women in politics, and it is expected that it will make a strong appeal to every voter, because of the fact that women today are regarded as a deciding factor in political life. Eileen Percy, as Her Honor the Mayor, shows just what women of this country intend to do—for she stands for clean politics. She gets the corrupt political boss out of the way, and wins over the district attorney—who, though an upright politician, is unalterably opposed to petticoat government. She succeeds in obtaining the backing of the entire feminine vote and gets the district attorney elected to the governorship, where she takes her place beside him—as his wife.

"Her Honor the Mayor" enjoyed a successful run on Broadway when it was presented on the stage, and the screen adaptation will but serve to heighten the popularity of the fascinating comedy, says William Fox. The production has been carefully handled throughout by Director Paul Cazeneuve, who has supplied many deft touches, it is stated.

This production, serving to introduce Eileen Percy as a Fox star, is a vehicle particularly selected to suit her temperament and versatility. Miss Percy, who enjoys an enviable following among picture fans, is well known for her work as leading woman opposite William Russell, also a Fox star. A supporting cast of marked strength is headed by Ramsey Wallace, and includes Charles Force, William Fletcher and Edwin Booth Tilton.

Guy Coombs Is Back in Harness Once More

Guy Coombs is one of the first selections by Ivan Abramson for his all-star super-special, "The Wrong Woman," which Mr. Abramson has already started production on. Mr. Coombs' part is one of the finest he has ever had, according to Mr. Abramson, and it will give him unusual opportunities for a display of the talents that have made him a popular screen actor.

Mr. Coombs' achievement on the stage are familiar to all theatregoers. He has been in juvenile or leading support of such famous stars as Joseph Jefferson, Mrs. Fiske, Wm. Gillette, Virginia Harned, Lena Ashwell and Wilton Lackaye. Perhaps his most notable stage successes were attained in his memorable performances with Miss Lena Ashwell, England's celebrated emotional actress.

New Assignments Made to Metro's Casts

William Lawrence has been engaged by Metro to play opposite Alice Lake in her new picture, "Body and Soul," which is now being filmed at the Metro studios in Hollywood. Mr. Lawrence will enact the part of Howard Kent, a youthful American who encounters many difficulties in Paris in looking after the girl he loves.

With the signing of Tully Marshall, the cast for Doraldina's initial Metro starring picture, "Passion Fruit," is now complete and the actual filming will start this week at the Metro studios in Hollywood under the direction of Douglas Gerrard. Mr. Marshall will enact one of his famous character roles in "Passion Fruit."

Mary Miles Minter at Rialto, New York

After a series of successful appearances in the larger cities of the country, "A Cumberland Romance," Mary Miles Minter's latest picture for Realart, arrived on the screen of the Rialto Theatre last week and carried off the honors as the leading drawing card of the week in the opinion of a majority of the newspaper reviewers.

The motion picture critic of the New York *Tribune* declared its love story was "Far and away more interesting than that of the ordinary photoplay." The Illustrated Daily News said that "Miss Minter's art was in fullest bloom on Rialto screen."

Universal to Hold Big Theatre Party Soon

The Universal Film Manufacturing Company will give a theatre party for its entire New York City personnel on the evening of August 23 next at the Playhouse, where "Seeing Things" is in its third month. Universal has taken over the entire house for that night. The audience will include the several hundred employees in the New York home offices, including the local Universal film exchange and the Industrial and Educational Department, as well as the army of workers in the Universal laboratories at Fort Lee, N. J.



Three scenes from "The Love Flower," D. W. Griffith's picture, the next United Artists' release

McIntyre in Charge of Tourneur Studio

ROBERT B. McINTYRE, formerly studio manager for Goldwyn in New York, and for several years associated with William A. Brady, arrived this week in Los Angeles to take charge of Maurice Tourneur's studio at Universal City.

Tourneur's first subject for the new Associated Producers is J. Fennimore Cooper's "The Last of the Mohicans," which was adapted for the screen by Jack Gilbert. This is one of the most widely read books in American literature. It has been adapted for secondary school work, being selected from the seventy tales of Cooper. Its foreign sale was tremendous, and especially in England will this film prove of great attractive quality.

June Elvidge Cast for "Fine Feathers"

June Elvidge, the widely known motion-picture star, who is appearing on the stage in the popular musical play, "The Girl in the Spotlight" at the Knickerbocker Theatre, has been engaged for the part of Mrs. Brand in Metro's forthcoming all-star production of "Fine Feathers," the screen version of Eugene Walter's highly successful drama. Miss Elvidge is the fourth actress in recent months to appear in Metro pictures while continuing work on the stage, the others being Ina Claire, Wilda Bennett and Claire Whitney.

To Supply Exhibitors with Music Service

The New York Concert League announced this week the formation of a motion picture department, to take care of the needs of the first class motion picture theatres the country over, specializing in the booking of soloists in conjunction with pictures. The organization has opened offices at 1664 Broadway, and invites exhibitors to get in touch with it.

"Love Flower" Release Sept. 5

United Artists Will Handle Griffith Production

"THE LOVE FLOWER," the latest David Wark Griffith production, a drama in a setting of exquistie beauty, will be released by United Artists Corporation on September 5th, according to the announcement of Hiram Abrams, president of that organization.

The theme of the production is based on a story by Ralph Stock, that ran in Collier's Weekly, and created considerable interest among its readers. It was the featured story of that national magazine for several weeks and was exploited by Collier's in an exceptional manner. There was so much of the unusual, sensational and highly dramatic in it, that it is said to have stood out as one of the best contributions to magazine literature for the year.

Mr. Griffith is running a national advertising campaign for this production, beginning with a two-page spread in the Saturday Evening Post, issue of August 14th, to be followed by additional copy a few weeks later. Mr. Griffith is one of the most consistent national advertisers in the motion picture field, and he is planning to conduct a national advertising campaign for each of his forthcoming United Artists' productions. In addition to the extensive Saturday Evening Post campaign, the advertising agency handling this campaign for Mr. Griffith has arranged for a co-operative newspaper campaign in every city in the United States where the production is to be shown, a week or two prior to its release in that particular community. No other previous Griffith production will have had the enormous advanced advertising and publicity campaign that "The Love Flower" will receive.

United Artists' Corporation, through its advertising, publicity and exploitation departments, has outlined an extensive campaign of exhibitor aids that should be of great help to showmen in presenting "The Love Flower." Every aid suggested is devised to bring additional revenue to the box-office and many suggestions are contained in their folders that it is said will be the means of reaching every picture fan in all communities.

The story of "The Love Flower" is unusually dramatic, telling of the wonderful love of a daughter for her persecuted father. The father is being hounded to the very ends of the world, yet the girl dares to plan the undoing of the man who aims to bring disgrace upon the very light of her heart and soul.

The development of this theme, Mr. Griffith has handled in a masterly manner, and has carried with it a wonderful and spirited love plot between the girl and Richard Barthelmess. In the selection of his players for this picture, Mr. Griffith has used great care, so as to assure his story of the most faithful interpretation. His players, headed by Richard Barthelmess and Carol Dempster, include George MacQuarrie, Anders Randolph, Florence Short, Crauford Kent, Adolphe Lestina, William James and Jack Manning.

Sensational in the extreme are the under-water incidents in the story in which Carol Dempster demonstrates her exceptional ability as a swimmer. This is the first time that Mr. Griffith has used under-water scenes in any of his productions. There is a fight under water between Miss Dempster and Anders Randolph that is a genuine novelty in photodrama. This series of scenes alone will assure 'The Love Flower" of that always-to-be-desired asset—"word of mouth" advertising.

Nicholas Schenck, of the Marcus Loew organization, after seeing "The Love Flower," at a private showing at the home of Mr. Loew, last week, declared most emphatically that it was one of the very best productions that has come to the screen from Mr. Griffith's studio.

Conditions In West Excellent

JOHN E. STOREY, assistant to Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., brings back to New York a roseate view of conditions west of Chicago, following a trip which took him into the Rocky Mountain districts. He states the middle West is on the verge of having probably the greatest crops in American history, and in the industrial centres productiveness has increased to such a marked degree, giving Mr. Storey the impression that exhibitors in the territory he visited are in for another big season.

"Everywhere I went," said Mr. Storey, "I found evidence of prosperity. No centre had felt the pinch that some economists asserted must follow the long period of extravagance Americans have indulged in.

"Farmers never were so prosperous or independent in the middle West as they are now. On the entire trip from Chicago west, the most wonderful crops were in evidence. Alfalfa, oats, corn and wheat, such as even this wonderful belt is accustomed to seeing, surpasses anything on record. Also I understand this condition prevails in the entire Wyoming and Montana farming districts with excellent grass on the ranges. Precipitation seems to be following cultivation. The entire country is of as luxurious a green as in the spring.

"Exhibitors are reflecting the prosperity of their communities, by giving their patrons a better class of pictures than they have ever known. They are charging much more for them, to pay more for their amusement, when given value received in good entertainment.

"Showmen are running strongly to short subjects in this territory. Of course, they are not neglecting their features, but they are giving their shows variety by the addition of such subjects as the Pathe Review, Hal Roach Comedies, Topics of the Day, Young Buffalo Series, and Pathe News, and most particularly to serials. The chapter-play is a greater favorite in this territory than in past years. Of course, comedies have their place on every bill, and one finds the one-reelers prominently displayed.

The New York Review

John Morrell says:

"Cruise of the Elsinore" from Jack London Story Is Best Sea Film to Date

Metro Has a Fine Achievement in This Double Fisted Photoplay With "Big Mitch" Lewis in the Title Role—Noah Beery and W. V. Mong Aid in Making It Realistic.

There is no question that the Metro adaptation of Jack London's "The Mutiny of the Elsinore" is the most graphic picture of the sea ever presented. It throbs with action and suspense and carries a vividness and vitality which make it ideal entertainment. Jack London always wrote realistically. What he had to tell he expressed in most graphic terms. It is a great credit to Edward Sloman that he has given the story a production that carries the element of realism as its keynote. "The Mutiny of the Elsinore" is a tale written by a "he-man" of "he-men" for "he-men." As such it will probably make "The Pollyanna" lovers shudder. But those who want to see crisp action, spirited acting, wonderful atmosphere and clearly defined characterization, we recommend this newest Metro release.

It is a story which makes ideal screen material, because it deals so effectively in externals. There is nothing psychological about its theme or treatment. One doesn't have to argue "pro and con" over its subtitles in order to get a meaning between the lines. The action is focussed so that every vital ingredient is emphasized. A prologue establishes the relations of the principal characters and from that point the story builds with ever increasing interest. The hero is a stern, relentless figure with a heart as big as a mountain. He has a fine sense of honor and when his skipper is the victim of a feud he takes a lasting oath to pilot the ship and bring a steady income to the offspring.

The south is a land lubber not caring for the sea and inclined to step over the conventions in his search for pleasure. The late skipper's dying wish is to see his son married to the daughter of his bosom friend. And the hero is determined to see this wish carried out. Hence the scene which shows the youth being forced to ship as a common sailor is a humorous one. This light touch is admirably treated and comes at the opportune moment when the action is burdened with heavy ingredients.

Of course the picture relies upon its climax for its strength—a climax born from the title. One waits in anticipation for the event and one is not disappointed. Here is the hero battling against overwhelming odds. And not overpowering his opponents in the accepted movie style. The realism is maintained throughout and truthfully too. The rain beats down, the wind tosses the sails about, the decks are picturesque in their battle with the elements. And through the night the new skipper is in a terrible plight.

The villains are the biggest cut-throats imaginable and it takes an iron hand to rule them. They are incited to mutiny by an escaped convict who was once a member of the erstwhile skipper's crew. And he has come back heavily disguised to exact his vengeance. The schooner rolls, the water sweeps the deck and the hero gets through the long hours. But in the end he wins though the battle takes him to the hospital. He gives his blessing to the youth who has had a change of heart and the romance ends happily. But such an ingredient is really not necessary here. One doesn't pay much attention to it. One is too absorbed with the vivid action.

Mitchell Lewis in the role of the skipper is ideal. His rugged personality fits the part to a dot. Sea stories or those of the frozen wastes—they must come with good vitality for big Mitch. The other roles, those of the ringleaders are played with a graphic touch by Noah Beery and William V. Mong. These two actors are always excellent in character roles. Both are adept at make-up. The romance is taken care of by Casson Ferguson and Helen Ferguson. The extras are good types.

But the credit for this achievement belongs to Edward Sloman. He has been faithful to London. Not a maudlin touch nor a scene is executed that is foreign to the story. It is vital, it is real and atmospheric to the core. The continuity is perfect in regard to the finely attained sequences.

JOHN MORRELL.

THE CAST

John Pike	Mitchell Lewis
Margaret West	Helen Ferguson
Andreas Mellaire	Noah Beery
Dick Somers	Casson Ferguson
Jenkins, alias "The Rat"	William V. Mong
Crimp Sherman	Sydney D Albrook
Capt. Nathaniel Somers	Norval MacGregor
Jason West	J. P. Lockney
The Dog	Patch
Story by	Jack London
Scenario by	Albert Shelby Le Vino
Directed by	Edward Sloman
Produced by	Shurtleff-Metro

THE BIGGEST MONEY MAKER IN YEARS

EXHIBITOR'S TRADE REVIEW

1587 BROADWAY — NEW YORK CITY

DEVOTED TO THE INTERESTS OF THE EXHIBITOR AND THE MOTION PICTURE

Realism Runs Riot in "Mutiny of the Elsinore"

Metro Photoplay in Six Parts. Released by Metro. Story by Jack London. Scenario by A. S. Le Vino. Directed by Edward Sloman. Running Time, Sixty-five Minutes.

THE CAST

John Pike	Mitchell Lewis
Margaret West	Helen Ferguson
Andreas Mellaire	Noah H. Beery
Dick Somers	Casson Ferguson
Jenkins alias "The Rat"	William V. Mong
Capt. Nathaniel Somers	Norval MacGregor
Jason West	Sydney D Albrook
The Dog	J. P. Lockney
	Patch

SYNOPSIS.

Nathaniel Somers, captain of the Elsinore has a son Dick who hates the sea. It is the father's wish that his son will some day take to the water. Dick has been in love with Margaret West, daughter of a tax collector of the Elsinore but his acquaintance with the labsters of cabaret life takes Dick boldly onto the boat and the first mate, who also takes Margaret, bounces her mother and there insists upon his pay. The Rat is the ringleader. He starts a mutiny and there is a terrific battle during which Pike is killed. Dick has through the turn of events found himself and become a man. Mellaire and the Rat are both washed into the sea. Dick and Margaret find happiness together.

Points of Appeal—The story has been made into a picture of great merit. Realism rules throughout and every foot of film is surrounded by the proper kind of interest. Realism rules throughout and every foot of film is surrounded by the proper kind of interest. Those who love the sea will enjoy every detail and those who have never been on the water will be thrilled by the realism which transports us to the deck of the Elsinore. It is beautifully filmed. A terrific storm at sea, a thrilling battle, a pretty love story and a tragic ending are some of the points which make it a picture that will please all.

Settings—The settings are realistic and true to life. They are beautifully filmed. A terrific storm at sea, a thrilling battle, a pretty love story and a tragic ending are some of the points which make it a picture that will please all.

Lighting and photography—Excellent.

Direction—Capable. The story never lags. Scenes and action are well handled. Realism rules throughout and every foot of film is surrounded by the proper kind of interest. Realism rules throughout and every foot of film is surrounded by the proper kind of interest. Those who love the sea will enjoy every detail and those who have never been on the water will be thrilled by the realism which transports us to the deck of the Elsinore. It is beautifully filmed. A terrific storm at sea, a thrilling battle, a pretty love story and a tragic ending are some of the points which make it a picture that will please all.

Star—A cast which can well be termed all star has been chosen to make the Jack London characters live in the Metro picture. Noah H. Beery, Casson Ferguson, William V. Mong and Helen Ferguson are some of the players who do excellent work.

Exploitation—Bill the picture as a powerful sea story taken from Jack London's famous novel. Let the public know that a competent cast appears in the film, and that the story is packed with thrills and excitement.

Paper and other help—Three sheets, three 3-sheets two 6-sheets and one 24-sheet. Slides, cuts, mats, mats, cuts, lobby displays, photographs and press books.

C.E. SHURTLEFF Inc., *Presents*

JACK LONDON'S

The MUTINY *of the* ELSINORE

With an ALL STAR CAST

Adapted by A.S. LeVINO *Directed by* EDWARD SLOMAN

METRO

THE GREATEST SEA PICTURE EVER MADE

A Jack London Sea Story Turned Into Thrilling Picture

"THE MUTINY OF THE ELSINORE"
C. E. Shurtleff Inc.,—Metro

DIRECTOR ..... Edward Sloman
AUTHOR ..... Jack London
SCENARIO BY ..... Albert Shelby LeVino
CAMERAMAN ..... Jackson Rose
AS A WHOLE ..... Big, strong sea story with gripping theme and excellent production effects.
STORY ..... Virile to the core and finely developed throughout.
DIRECTION ..... Excellent in respect to sea stuff, fights and storm effects—put the punches over with fine skill.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Fine; particularly in storm sequence.
CAMERA WORK ..... Very good
LEADING PLAYERS ..... Mitchell Lewis very good; Noah Beery, Casson Ferguson, Helen Ferguson and William Mong also do fine work.
EXTERIORS ..... Sea stuff—all good
INTERIORS ..... Realistic
DETAIL ..... Generally good
CHARACTER OF STORY ..... Concerns unselfish actions of hero who makes a man of weakling heroine loves.
LENGTH OF PRODUCTION .... About 5,950 feet

"The Mutiny of the Elsinore," is big. It is big in its fine, virile story of the sea, it is big in its excellent production and it is big in respect to its unusually capable cast which Mitchell Lewis heads. The story may or may not be one of Jack London's best, but it certainly makes one of the best pictures as treated here. The continuity provided by Albert Shelby Le Vino is a work of real skill when it comes to the handling of the various dramatic crises and the direction supplied by Edward Sloman is to be highly praised.

The story tells of the manner in which John Pike, first mate of the Elsinore, vows to care for Dick Somers, son of his benefactor, the captain of the ship, when his benefactor dies after being attacked by thugs. Pike sees that Dick is going to the bad and so forces him to join the crew of the Elsinore on a voyage. Margaret West, daughter of the present captain, is very fond of Dick and it is because of her that Pike, who loves her, brings the youngster aboard.

Shipped as second mate is Andreas Meallaire, one of the thugs who attacked the previous captain. He is now disguised with a beard. And the "Rat," Meallaire's enemy because of a betrayal, is among the crew.

After this "planting" of the characters and situations, the action moves forward with significant force. There is a fine sequence in which Dick overcomes his fear of the sea and proves his metal by rescuing a stunned man from a perilous position on a mast high above the decks.

Then Meallaire succeeds in bringing the villainous crew to mutiny. As a storm breaks the crew swarms the decks and attacks Pike, Dick and their few loyal followers. It isn't stretching the point at all to say that Director Sloman has here staged one of the finest sequences of his or any director's career. The storm effects are realistic to a degree, the lighting and photographic work without faults. And the fight itself is staged with all the terrific realism that one could demand. Meallaire comes to an end when the "rat" knifes him. The two are swept overboard in a death grapple. Pike is mortally wounded, but when the storm has cleared away he places Dick's hand in Margaret's, for the young man has proven himself.

Mitchel Lewis is fine as the big hearted, simple John Pike. He lives the role and creates many a wave of emotion on his own account. The rest are all very good and include besides those mentioned, Sidney D'Albrook, Norval MacGregor and John P. Lockney.

Book This and Get Ready for Some Red Letter Days

Box Office Analysis for the Exhibitor

Here is certainly a picture that you can bank on. Without doubt it is one of the best seen in recent months and the days you show it ought to stand long as red letter days on your calendar. An extended run is certainly justified in this case, for after a few performances the probability is that the crowds will come flocking to your house. This picture will advertise itself and do the job in a big way

You have much to advertise regarding this. The fact that it is an adaptation of a Jack London work is the biggest point in your advantage. Go strong on this angle. And then talk about the wonderful production that Director Sloman has given the story, particularly in the big scenes. They'll certainly remember him for his work here.

Mention also Mitchel Lewis. His work here is probably better than anything he has done since "The Barrier." The supporting cast will stand out too, so mention them prominently in your advertising.

Motion Picture News

"THE MUTINY OF THE ELSINORE"
(Shurtleff-Metro)

Rich Entertainment in This Realistic Jack London Story

THERE is no question about this adaptation of a Jack London story being a regular, full grown "he-man's" picture. The author always wrote in terms of vivid action, his plots and characters being vital and sharply defined. "The Mutiny of the Elsinore" easily takes the prize for being the most graphic and picturesque sea story that was ever told on the screen. The striking point in its visualization is the remarkable realism that accompanies the gripping incident. It is a picture of "he-men" for "he-men," and doubtless the feminine portion of an audience will shudder at the rugged character of the tale, the fact that it revolves around a mutiny on the briny deep and the vivid and clear-cut interpretation by the star and his capable assistants.

The director has fashioned his scenes so that realism is the keynote. Every detail is there that should be and nothing is presented that is out of harmony. The continuity is compact, the sequences being closely related, with emphasis placed upon the climaxes. "The Mutiny of the Elsinore" isn't a study in brutality, however. It has its tender moments which afford it an adequate balance. Yet it is a tale of the sea and its vigorous sweep is as certain as the tide itself. Painstaking effort is visible everywhere in making it faithful. The schooner, the cut-throats who compose the crew, the stern and relentless skipper, the mutiny itself, the storm-tossed deck with the rain and wind raising havoc—these are details and incidents which are thoroughly compelling.

A prologue introduces the reason for the hero following the sea and when the old skipper is killed the younger man takes charge. And his object is to take care of the schooner and see that it provides an ample income for the skipper's son. Humorous moments are provided when the new skipper forces the youth to join the crew. The romance is given up to the lad and a ward of the old man and it also has its note of conflict. Then the mutiny takes shape, inspired by a vengeful cut-throat. And it is true to life because the hero battles, unsuccessfully, against great odds, though he lives to sail again. Mitchell Lewis is an ideal choice for the part of the skipper and he plays the part convincingly. Great character studies are rendered by William V. Mong and Noah Beery, Jr.—*Laurence Reid.*

THE CAST

John Pike	Mitchell Lewis
Margaret West	Helen Ferguson
Andreas Meallaire	Noah Beery, Jr.
Dick Somers	Casson Ferguson
Snoop Jenkins, alias "The Rat"	William V. Mong
Crimp Sherman	Sydney D'Albrook
Capt. Nathaniel Somers	Norval MacGregor
Jason West	J. P. Lockney
The Dog	Patch

By Jack London.
Scenario by Albert Shelby Le Vino.
Directed by Edward Sloman.
Photographed by Jackson Rose.

PRESS NOTICE—STORY

A virile story of the sea is "The Mutiny of the Elsinore," by Jack London. Adapted to the screen it takes on a force and vitality which will be felt by every spectator when it comes to the ——— theatre next ——. with the rugged star, Mitchell Lewis, in the leading role. Albert Shelby Le Vino, who adapted the tale, has taken its graphic points and moulded them into an absorbing subject. And Edward Sloman, the director, has added a typical London touch through his graphic atmosphere which is expressed in terms of compelling realism.

The story depicts the adventures of John Pike during the cruise of the Elsinore. His captain, Nathaniel Somers, is the victim of an assassin, and he takes charge of the schooner in order to provide a source of income to the skipper's son, Dick. The latter dislikes the sea, but Pike forces him to go along in order to keep his obligations to Margaret West, the daughter of a former half-owner of the Elsinore. The crew is composed of cutthroats and at the first opportunity they mutiny, forcing Pike to battle for his life. It is the mutinous scene which gives vigor to the action and stamps the picture as one of the most realistic that was ever presented on the screen. Mr. Lewis is an ideal type for the part he portrays and his assistants are thoroughly in character.

PROGRAM READER

Jack London's stories are easily adapted to the screen. He wrote in terms of graphic action, there being a rich vein of adventure in all of his subjects. As a writer of sea stories he has never been excelled. "The Cruise of the Elsinore" is the latest of his tales of the briny deep to be translated for the screen. Patrons of the ——— theatre are assured of exceptionally fine entertainment when the picture comes here next ——. It tells a tale of throbbing action—action which is punctuated with genuine thrills and realistic incident. It is not a misstatement when we declare it to be the most graphic sea story ever told on the screen. Mitchell Lewis is the star and he gives one of his rugged performances. Edward Sloman directed the picture.

CATCH LINES

He was put in command of the Elsinore after the skipper's death. And he kept his word by subduing the most mutinous crew that ever scuttled a ship. See the thrilling picture, "The Cruise of the Elsinore," by Jack London.

TRADE PRESS UNANIMOUS IN PRAISE



Constance Binney in repose, in the "shooting" of Realart's production of "39 East"

Divorce From New Angle

Mary Murillo Seeks in New Story to Approach Problem in Novel Way

IN adapting "A New York Idea," Langdon Mitchell's famous satirical comedy-drama on metropolitan marriage, to the screen as a starring vehicle for Alice Brady, Mary Murillo has tackled the problem of divorce in a manner uncommon to its general treatment in motion-pictures by abandoning the sentimental for the sex angle.

Miss Murillo believes that by this treatment she has been able to present the problem in its actual, every-day aspects. She admits that the usual saccharine detail that the motion-picture public is accustomed to expect in pictures of this kind is entirely missing from her script but believes that a stronger and more vital story has resulted.

"'The New York Idea,' with its smart, American up-to-dateness,' said Miss Murillo in discussing her work on this script, "differs radically from the usual divorce story in that it takes divorce from the sex angle rather than from the sentimental, which is after all, all that really matters.

"'Marry for whim and leave the rest to fate, and the divorce court,' is the philosophy expressed by that she is the typical American type, spoiled and self-willed, and the play deals entirely with the struggle between the two sexes, at no time making any mushy, saccharine reference to the effect of divorce on the children, such as is generally the case.

"After all, the love of children is not so everlasting and binding that it should be dragged into every divorce court story, and there is no doubt that many children are better off in a reliable school than with parents who are continually nagging each other."

Emerson Back from Trip

President of Actors Equity Returns After Six Weeks in Europe

THE European theatre is suffer- from shell shock, according to John Emerson, president of the Actors Equity Association, who returned to America on the steamship Imperator yesterday. Mr. Emerson spent six weeks overseas studying the European theatre and gathering data on foreign organizations of actors and dramatists.

"In both England and France the plays this season are far below the pre-war standard," said Mr. Emerson. "They are inferior in quality and comparatively few in number and the managers have been obliged to put on revivals or import plays from America in order to fill their theatres.

"This condition seems to be due to the blighting effect of the terrific strain of war on the creative power of the writers. In both England and France dramatists assured me that the poor showing this year and last was due almost entirely to the shattered condition of the writers' nerves which we know as shell-shock. After four years of almost continuous bombardment, whether in the trenches or at home in Paris or London, it is almost impossible for the creative artist to attain a degree of mental concentration necessary to the production of first class work.

Mr. Emerson was accompanied on his trip by his wife, Anita Loos, the scenario writer, who searched the European markets for new movie stories for Constance Talmadge.

DEAD MEN TELL NO TALES

Big Cast Support Farnum

Veteran Players Support Dustin Farnum in Robertson-Cole Film

"BIG HAPPINESS," is the first Robertson-Cole super-special featuring Mr. Farnum, aside from the appeal of Mr. Farnum as the "man's man" of the screen the picture has the advantage of a supporting cast which carries considerable weight with the motion picture fan as well as the exhibitor, states Robertson-Cole.

The supporting cast alone of "Big Happiness" should suggest to the exhibitor many unique and novel exploitation angles, say the producers. It is not difficult to visualize the desirability in the cast of Joseph J. Dowling, known wherever motion pictures are shown for his remarkable performance of the "Patriarch" in "The Miracle Man."

Dowling, veteran character actor of the screen and stage, plays a prominent part in "Big Happiness." He is cast as a titled Englishman who has a penchant for gambling on the stock market. He portrays the role with all the finesse and artistry at his command. Kathryn Adams, a star in her own right, who plays the lead opposite Mr. Farnum, and Fred Malatesta, the heavy, have many screen triumphs to their credit.

Jack Cunningham, author of many screen successes, is responsible for the screen version of the play. It is said to follow closely the original story, written by "Pan," the famous British novelist. Colin Campbell was the director.

Louis Mayer Studio Idle

With Stars in East, Production Company Prepares for Next Year

WITH both of its stars, Anita Stewart and Mildred Harris Chaplin in New York, and with its contracts with First National fulfilled to date, the Louis B. Mayer studio at Los Angeles has temporarily ceased production activities and is preparing for a busy fall and winter season.

Miss Stewart reached New York last week after the completion of her latest picture, "Sowing the Wind," which was adapted by Franklyn Hall from the stage play by Sydney Grundy and was transferred to the screen under the direction of John M. Stahl.

"Sowing the Wind" is the fourth of Miss Stewart's four-pictures-a-year contract with Mr. Mayer. The others were "The Fighting Shepherdess," by Caroline Lockhart, "The Yellow Typhoon" by Harold MacGrath, and "Harriet and the Piper" by Kathleen Norris, all of which are magazine stories reissued in book form.

The completion, by Edwin Carewe, of Mildred Harris Chaplin's latest picture, "Habit," about two weeks ago left her free to pick out a vacationing spot, and she chose New York.

According to present plans, both of the stars will return to California and the Mayer studio to resume production in the early fall. In the meantime, it is probable that Mr. Mayer will start work on a big special all-star picture. Neither the title of the story nor the members of the cast have yet been announced, but it is said that it will be a James Oliver Curwood book.

Dead Men Tell No Tales



Major Charles G. Bell, O. B. E., general manager of the Famous Players-Lasky London studios, and Jesse L. Lasky at the Lasky Hollywood studio



Wanda Hawley in "luscious" scene from "Food for Scandal," a Realart production

Rothacker Will Film Farm Picture

Agriculture students in colleges throughout the country are to have the opportunity to study the methods employed on the world's largest model farm. D. Rothacker, manager of the Rothacker Industrial Division, has signed a contract to produce a six-reel picture which the owner of the farm will lend to educational institutions.

William H. Strafford has left to direct the picture. Heart's Delight farm—11,000 acres of it—is situated in northeastern New York, a short distance below the Canadian border. Not only is this one of the largest farms in the world but it is said to be the most wonderful. There is not a horse, cow, sheep, dog or chicken or pig on it that isn't a thoroughbred. All the crops are the most perfect that scientific methods can produce.

While there the movie camera will observe the herds of buffalo and deer which roam the corner of the farm reserved for them. The camera also will visit the farm college, conducted for young folk of that vicinity.

Pioneer Buys Rights on "A Man There Was"

Pioneer has acquired the rights for New York City, New York state and northern Jersey of Henrik Ibsen's masterpiece, "A Man There Was." Featured in this production is the American actor and director, Victor Seastrom, who has been acclaimed in Europe "prince of the screen."

Arrangements for the acquisition of this picture were made between M. H. Hoffman, general manager of Pioneer and Louis Miller of the Radiosoul Films Incorporated.

P. N. Brinch Goes Abroad for W. W. Hodkinson

It is reported from the Home Offices of the W. W. Hodkinson Corporation that P. N. Brinch, manager of foreign sales, will sail for America August 18th. Mr. Brinch has been abroad covering the foreign markets for three months and it is reported that he has met with very great success.

"Skirts" Has Notable Players

Del Ruth Has Array of Comedians for Sunshine Special

IN selecting the cast of notables for his own story, "Skirts," the six-reel Fox-Sunshine Special. Director Hampton Del Ruth was compelled to comb the stage and screen ranks of the United States. It required months of persistent effort before the work was finally completed and Mr. Del Ruth was able to begin active work on the filming of the big comedy—which is said to strike a new and lofty keynote in the motion picture comedy realm, so gorgeous are the settings, so beautiful the women and gowns used throughout, and so excruciatingly funny the story which runs through the six reels.

Before starting on his gigantic undertaking Mr. Del Ruth who set out to make a comedy entirely different from the usual slap-stick brand with which the screens of the country have been flooded. Mr. Del Ruth realied that real fun-makers were needed, if "Skirts" was to be the success he was determined to make it.

Heading the all-star list of comedians are the Singer Midgets, a team of Lilliputian fun-makers who have graced the vaudeville stage with marked success. "Skirts" signalizes the first screen appearance of these midgets, and it is said they outdo on the film anything they have done on the speaking stage.

Chief among the other fun-makers are Chester Conklin, whose brilliant achievements on the comedy



A novel announcement card accompanying the lobby display for William Fox's "Skirts," a Hampton Del Ruth six-reel comedy production

screen are well known and "Slim" Summerville, who, is reputed to be the thinnest man in comedy. "Slim" is seen as the ringmaster in the Midget Circus, and his lanky frame is said to form a screamingly funny contrast to the diminutive figures of the Midgets.

Others equally well known on the stage and screen include the following: Alta Allen, the charming ingenue, who is a graduate to the films from the musical comedy ranks; Ethel Teare, well known as a leading woman in the Fox-Sunshine Comedies; Alice Davenport, who comes from the famous theatrical family of Davenports; Dorothy Lee, described as the "leader of the Sunshine Beauty Brigade," who formerly played in support of Lew Dockstader; Mrs. Laura La Varnie, an old musical comedy and vaudeville favorite, and Blanche Payson, who plays the policewoman in "Skirts," and who is a statuesque beauty of 215 pounds and stands six feet three.

Mrs. Rosa Gore is a member of the vaudeville team of Crimmins and Gore, and also appeared with Montgomery and Stone in "The Wizard of Oz." Mrs. Milla Davenport is a native of Switzerland, where for several years she achieved fame as a stage dancer.

Harry Booker has been on the stage since he first wore kneepants. He has been seen throughout the country in circus, vaudeville and dramatic productions. Ford West is a well-known "big time" vaudeville performer and was chosen to play the "big boob," because of his success in a similar role in vaudeville. Glen Cavender is reputed to be the best "boob" in comedies.

Jack Cooper is an eccentric comedian from England and formerly played in Sennett comedies. Harry Gribbon, who plays the "hero" in "Skirts," is a stalwart, handsome six-footer who formerly represented Fordham University on the gridiron. Bobby Dunn is said to hold the high diving championship of the world. Tom Kennedy is best known as a boxer, and Edgar Kennedy plays one of the "heavy villain" roles. Gus Pixley is a San Franciscan by birth and Jim Donnelly, who is seen as the sheriff, has played in vaudeville for years.

Kendall-Chambers State Plans

A STATEMENT recently received from the headquarters of the newly organized producing company of Messmore Kendall-Robert W. Chambers Productions in the Capitol Theatre Building, New York City, sets forth in detail the plans of that organization for its future production activities. The statement is submitted as follows:

"Five productions will be made this year based upon the present works of Robert W. Chambers, the distinguished novelist, and upon original scenarios written by him. The first of these, on which productions was begun this week, is 'Cardigan,' directed by John W. Noble. Paralleling these will be the Vivian Martin productions, of which the first is 'The Song of the Soul' and is already completed. This production is adapted from the William J. Locke story 'An Old World Romance' and was six months in the making, under the direction of Mr. Noble. The picture was edited by Robert W. Chambers, and is a drama entirely different from any production in which Miss Martin has ever appeared.

"Miss Martin's second picture, on which work has also begun this week, is by Edward Childs Carpenter, who wrote 'The Cinderella



Betty Carpenter, who will be seen in the role of "Silver Heels" in the Messomore-Kendall—Robert W. Chambers Productions photoplay "Cardigan"

Man' and is being directed by Sidney Ollcott, who made the Rupert Hughes picture, 'Scratch My Back.' The picture will not be named until it is completed.

"These pictures will be followed by 'The Younger Set,' 'The Conspirators,' 'The Maker of Moons' and others selected from thirty-six of Mr. Chambers' novels which are immediately available. Most of these have been 'best-sellers' and have splendid picture possibilities. All of them are now controlled by Messmore Kendall-Robert W. Chambers Productions.

"There will also be a group of five productions in the coming year by a third production unit under the sole supervision of one of the most important men in picture making. These will be produced on his own original composition and work will begin on October 1st.

"'Cardigan' scenes are being taken in their original atmosphere at Johnson Hall, the home of Sir William Johnson at Johnstown, N. Y., the building still stands, and in point of historic interest is one of the greatest in New York. The battle of Cresaps Fort is being staged on the scenes of the original battle near Pittsburg where it was fought during the Revolution. Two battalions of the State Guard participate in the action. The youthful Betty Carpenter, who has been selected for the part of Silver Heels in 'Cardigan' was formerly a lead in the Sunshine Comedies. She was chosen because her delicate blonde beauty and charming personality fitted her exactly to the role.



Three scenes from "The Great Redeemer," a Metro picture

Tourneur Special Is Rated High

METRO PICTURES CORPORATION announces as among the most important of its early releases the Maurice Tourneur super-feature, "The Great Redeemer," a six-part special production enacted by a distinguished cast that includes House Peters and Marjorie Daw. This production, according to the view of Metro officials, should prove to be one of the strongest attractions of the coming season, bringing together as it does a novel and intensely gripping story and the creative genius of one of the world's foremost directors of the cinema.

"The Great Redeemer," says Metro, in a statement just issued, "conceived and written in story form by H. H. Van Loan, author of 'The Virgin of Stamboul,' for Priscilla Dean, and other noteworthy screen successes, is a drama that breathes the spirit of the rugged West; but running through it is a striking allegorical counterplot which tells in poignant fashion of the regeneration of a desperado and "stick-up" man and his love for a beautiful innocent girl."

Richard A. Rowland, president of Metro Pictures Corporation was so vastly impressed by the picture at the private showing which resulted in Metro taking over the distribution of the Tourneur Production, he expressed his firm conviction that it will be one of the biggest money-makers ever handled by the Metro organization.

"This is one of the year's outstandingly great productions," said the Metro chief executive. "We can offer it to exhibitors with the confident assurance that it will not only fill their houses, but will make them new friends and patrons. Intensely dramatic and sweeping in its climaxes, 'The Great Redeemer' carries a vital message as well. It is a picture that persons of all ages and conditions of life may well see with profit to themselves. It has the greatest 'punch' I have noticed in a picture for many a day."

House Peters has the rugged role of Dan Malloy, the bandit. Marjorie Daw appears as the girl. The sheriff is played by Jack MacDonald and Joseph Singleton contributes a powerful characterization as a condemned murderer whom Dan meets during his imprisonment.

Jack Gilbert and Jules Furthman put Mr. Van Loan's original story into continuity form. The production was directed by Clarence Brown under the personal supervision of Maurice Tourneur. It was photographed by Charles J. Van Enger, with special scenic effects by Floyd Mueller. The production is said to be distinguished by a number of remarkable motion camera "shots" with unusual lighting effects and astonishing double exposures.

Release of "The Great Redeemer" is tentatively set for the early part of October.

Metro Predicts Van Loan Story Will Be Big Hit



Pathe presents H. B. Warner in "Felix O'Day," a scene from the play

Dwan Production to Be Released Sept. 6th

According to an announcement from the Mayflower Photoplay Corporation, President Benjamin A. Prager has selected Allan Dwan's "In The Heart of a Fool" to head the company's program of fall releases. The Dwan production will be available at First National exchanges on September 6th. It marks the fourth of the Dwan series to be presented by Mayflower during the present calendar year, its predecessors being "Soldiers of Fortune," "The Luck of the Irish", both released by Realart, and "A Splendid Hazard", a First National attraction.

"In the Heart of a Fool" is based on a novel by William Allen White. The story, it is said, is characterized by an unusual wealth of dramatic material, surpassing in force and emotional intensity any heretofore visualized under Dwan's direction.

Announces the Cast of "Occasionally Yours"

In a statement just issued the cast of Lew Cody's new starring vehicle, "Occasionally Yours," to be released by Robertson-Cole, is shown to include, besides the star, Betty Blythe, who is cast in what Robertson-Cole describes as "the role of a loving sort of vamp;" Elinor Fair, in an ingenue role; Lloyd Hamilton, the well-known "Ham" of the "Ham Comedies;" Lillian Rambeau, the mother of the well-known Marjorie; and Yvonne Gardelle, an artist's model and dancer. James W. Horne is the director. Mr. Horne's wife, Cleo Ridgely, also appears in the cast.

"Lohoma" Heads Pathe's Releases for Week

Edgar Lewis's "Lahoma," a play of the Oklahoma land rush of two decades ago, heads the Pathe releases for the week of August 29th. It is also virtually the first gun to be fired in the Fall campaign,

Mr. Lewis has given "Lahoma" a cast which includes the following players prominent in the interpretation of the story: Louise Burnham, Wade Botelar, Lurline Lyons, Jack Perrin, Russell Simpson, S. B. Phillips, Will Jefferis, Yvette Mitchell, H. M. Lindley and John Carlyle.

"Lahoma" was adapted from the celebrated novel by John Breckenridge Ellis. Many of the scenes were actually photographed on the same territory when the author received inspiration for his great story.

J. H. Brandes Opens Film Renovating Plant

J. H. Brandes, formerly of Chicago and identified with the film industry, has opened a film renovating plant in Los Angeles, located at 1640 North Spring street. The plant has been busy with the renovating of hundreds of reels for Goldwyn and Clune Exchanges. Brandes has had a wide experience in this work and also conducts a department for the purchase of waste material and perforations.

Price Has First Mack Swain Comedy

From the offices of the C. B. Price Co. Inc., comes the announcement that the first of the Mack Swain comedies being made by Jean Perry has been finished under the title of "Full o' Spirits." The idea evolving around this subject is the spirit medium who attempts to bring back departed friends. "Ambrose" unfortunately got mixed up in the seance attempting to escape from other trouble.

H. L. Robinson Assigned to Chicago Office

H. L. Robinson, formerly connected with the New York branch of the Hodkinson organization, has been transferred to Chicago in accordance with a new policy of film inspection, which the Hodkinson Corporation is putting into effect.



Three views of "In Folly's Trail," a Universal picture starring Carmel Meyers

Tom Mix Picture Due at Capitol Aug. 22

Tom Mix, the sensational western star of William Fox, has been selected by S. L. Rothapfel, managing director of the Capitol theatre, New York, to occupy the screen of the world's largest motion-picture playhouse for the week of August 22nd, in his latest production, "The Untamed"—from the pen of Max Brand.

"This production was selected", says William Fox, "because it is a strikingly unusual picture, teeming with virile action in picturesque western atmosphere, crowded to the last foot with breathless, hair-raising stunts, sensational feats of horsemanship and gun play. It is an absorbing tale with a big heart interest.

Will Rogers Has Novel Role in New Film

"A first cousin of Rip Van Winkle" is the way that Goldwyn characterizes Will Rogers' new role in his forthcoming production of "Honest Hutch." "Nearest it in character," continues Goldwyn, "is his Jim Fenton in 'Jes Call Me Jim', and in mood and setting his 'Jubilo'. Yet the resulting characterization of 'Honest Hutch' is as different from his tramp 'Jubilo' and his hunter Jim as those roles are from each other."

Universal Closes Big Deals

UNIVERSAL has made another big tie-up in the foreign field, it has just been announced at the Universal home office. This time it is an arrangement whereby the Universal product is to be distributed through the great part of South America.

The tie-up, arranged by C. H. Macgowan, temporarily in charge of Universal's Export Department, was with two of the principal film agencies in South America—the Empresa de Teatros y Cinemas, Ltd., of Chile, for the territories of Chile, Bolivia and Peru, and the Sociedad General Cinematografica of Buenos Aires, Argentine, for the territories of Argentine, Paraguay and Uruguay.

The South American representatives who figured in the tie-up, were Eduardo Rodrigo, manager and special representative of the Empresa, on his recent visit to New York and Juan Kunsler of the Sociedad General.

This gives Universal a complete and efficient distribution over the entire South American picture field. Brazil is covered by eight special Universal branches, which according to Mr. Macgowan, are enjoying unprecedented business at the present time. Ecuador, Colombia and the northern countries of South America receive Universal films through a highly organized exchange in Panama.

The present arrangement with the Chilean and Argentine agencies includes all Universal products except the super-productions and Universal-Jewel features. Special arrangements are being projected for these pictures and individual announcements will be made later on each picture.

The triangle tie-up is one of the largest contracts closed for any South American territory in recent months.

"It assures Universal of the best possible presentation in the most representative houses in South America," said Mr. Macgowan in a recent interview. It assures South American exhibitors of a steady supply of Universal features such as our Star Series of forty-eight pictures by six popular stars, including Harry Carey, Frank Mayo, Lyons and Moran, Carmel Myers and others.

"It also assures them of a complete serial program—a series of serials that over-lap for an entire twelve months, such as "The Lion Man" in "Elmo the Fearless," "The Moon Riders," "The Vanishing Dagger" and "The Dragon's Net." This is especially important in the South American market, where serials are more sought for than almost any other kind of film output. Eddie Polo and Marie Walcamp are prime favorites in the Latin Republics, and any serial made by them means big houses.

"This arrangement for Universal distribution throughout Latin America is further evidence of the superiority of American films. They continue to hold their own in South America, where a few years back, German, French and other foreign films were in equal or more demand.

"I recently was in Europe, and from what I saw and learned of the picture production game in that part of the world, I have no fear that European films will make any inroads in the American, in the near future. This theory is based altogether on the matter of quality stories, direction and photography,

"One reason why American films hold their own in foreign markets is because of their universal appeal. The American film makers, on the other hand, combine the productive and creative qualities of all races—our mixed heredity gives up the artistic qualities of the Latin, the practicability of the Anglo-Saxon, and the other good qualities of other races.



Enid Bennett in scene from "Hairpins," a Thos. H. Ince Production—C. Gardner Sullivan story

"Midchannel" Ready for Screen

AT last "Midchannel", the latest production of Clara Kimball Young is announced for release by Equity Pictures. The completion of "Midchannel" makes the fourth Young picture released by Equity in the year.

"Midchannel' is said to be the greatest drama from the pen of England's playwright, Sir Arthur Wing Pinero—and Pinero is the author of some thirty stage plays, many of Broadway fame. This production, it will be remembered, was enacted on the stage, at the Empire theatre on Broadway, with Ethel Barrymore in the same role that Clara Kimball Young takes—that of Zoe Blundell, the gay, spirited and pleasure-loving wife of a neglectful husband.

Throughout its six reels of concentrated action, the thread of the theme, which centers about the most stormy period of married life—the period aptly called "Midchannel", in comparison with the rock-bound center of the English channel which every voyager must cross on his way—is always tense and exciting. A glance at the criticisms that "Midchannel" received when Ethel Barrymore starred in the play is convincing proof to those who have never read the play that the plot forms the most intimate that could ever be chosen for a motion-picture.

A feature of "Midchannel" that it is believed will score heavily is the costly wardrobe that Clara Kimball Young wears. Much is being said about the beautiful gowns worn by one actress and another, but the luxurious display of dress in "Midchannel55 is claimed to be beyond anything ever done in pictures. The wealth and finery of frocks and frills worn by Miss Young in "Forbidden Woman" set many tongues wagging and put many a costumer's efforts to shame in comparison. "Midchannel" announces Equity, however, surpases "The Forbidden Woman" in its display of fashionable gowns. The play as a whole calls for this finery, as the personages are all of well-to-do society.

Another feature is the catchy titling of the picture. Many are the maxims on married life in "Midchannel" that bring smiles by the strength of their message. The sharp touches of humor that flow in the repartee between husband and wife have been preserved from the original play in the titles.

The work of the supporting cast, consisting of J. Frank Glendon, Edward M. Kimball, Bertram Grassby, Eileen Robinson, Helen Sullivan, Katherine Griffith and others, is as praiseworthy as that of Miss Young.

"The Parish Priest" Is Filmed in West

Herman J. Garfield of the Plymouth Picture Productions, Cleveland, O., has purchased the rights to the well-known stage success, "The Parish Priest," which was written by Daniel L. Hart, now mayor of Wilkesbarre, Pa. The play had achieved repeated successes throughout a period of twenty years both in America and in Australia. Daniel Sully, who played the title role, made his greatest hit in this play. The screen production has been made at the Jesse Hampton studios, Los Angeles, under the direction of Robert Thornby. Mr. Garfield says several offers have already been made for the premier showing of the picture, but as yet he has come to no definite decision.

Latest DeMille Offering to Be Different

Following his recent negotiations with the Famous Players-Lasky Corporation whereby he signed a new five-year contract with that organization, Cecil B. DeMille announced a program of "wide variety in theme and staging" in the annual trio of productions which bear his name. "Something To Think About," fulfils his promise, for it marks a departure from any of its immediate predecessors, according to critics who saw it in the making at the Lasky studio and who have viewed the initial print at the New York office of the Famous Players-Lasky Corporation. The scenic triumphs in the picture represent the initial screen work of Paul Chalfin, New York and Boston architect, who is a member of Cecil B. DeMille's production staff.

"If I Were King" Gets Fine Send-Off

William Farnum, who appears in the William Fox special production, "If I Were King," from the famous novel and stage play by Justin Huntley McCarthy, opened a limited engagement of two weeks at the Lyric Theatre, New York, August 9th.

A large and enthusiastic audience greeted the opening performance at the conclusion of which expressions of opinion were heard on every hand that "If I were King" was the biggest and best production ever handled by this star. The star is supported by a cast of unusual strength. Fritz Lieber, well known upon the stage for his work in Shakespearean roles, gives an especially strong impersonation of the weak and villainous King Louis XI. Betty Ross Clarke plays Catherine with fine feeling; and Walter Law, Claude Payton and Renita Johnston lend admirable support.

Names Skoog for Universal Butte Office

Announcement is made by George Bourke, district manager of Universal's Northwest sales territory, of the appointment to the managership of the Butte office of A. W. Skoog. He succeeds Herman Lerch, who has been transferred to the San Francisco office.



Scene from Joan's Fanny Ward picture, "She Played and Paid." The insert is Miss Ward

Goldwyn Opens in Detroit

"The Penalty" at the Adams; and "North Wind's Malice" at Madison

THE first public showing of two Goldwyn pictures took place in Detroit on Sunday, August 8 when Rex Beach's "North Wind's Malice" opened at the Madison theatre and Gouverneur Morris' "Penalty" at the Adams. Both are scheduled for their New York showings at the Capitol theatre later in the season.

Quarter-page ads were taken for both pictures in the Detroit papers, and that with the exploitation campaigns brought out capacity audiences for the openings. The business kept up to Sunday's high water mark throughout the week.

Lon Chaney was featured as "Blizzard," the man with a twisted soul and a crippled body in "The Penalty" in both advertising and publicity, and the critics and public agreed that he gave a powerful gripping performance that surpassed in tenseness and skill his remarkable acting of the "Frog" in "The Miracle Man."

Tom Santschi was featured in the campaign for "The North Wind's Malice," Rex Beach's pulsating story of the great North Country, and his performance was enthusiastically received. Fans remembered him from an earlier Rex Beach film, "The Spoilers," and turned out in force.

"The Penalty," previous to its Detroit showing, enjoyed the distinction of being the first picture to be thrown on the screen of the new Capitol theatre, Redondo, Cal. The screening took place on Friday, July 30 before an invited audience of 500 persons, composed of members of the board of trade, the chamber of commerce and representative citizens of Redondo and other beach cities.



Eddie Barry, featured in "Out of the Night," third of the new two-reel Christie comedies to be released through Educational Exchanges

Empey Picture Adds to Orphanage Fund

Two hundred thousand dollars has been added to the fund being raised in Ruston, La., for the support of a state orphanage in that city, as the result of a motion picture, "Just Orphans," made by Arthur Guy Empey especially to increase interest in the fund and subscriptions to it.

Arrangements were made for the filming of a number of thrilling scenes with Mr. Empey in the role of both director and actor, admissions were sold to the field on which the scenes were taken, and fees collected from prominent citizens for the privilege of appearing in the picture.

Record Business Done by Chicago House

A record made by the Casino, one of Chicago's Madison Street movie houses, last week, is worthy of note, as showing what a business a small theatre can do with a big picture which is properly exploited, given adequate lobby display and well advertised. Mrs. Emma Cohn, who, by the way, is the only woman manager in Chicago's loop, reports that the Casino, which is a 284 seat house, last week did $4,030.01 worth of business during the showing of Universal's "Shipwrecked Among Cannibals."

"The Branding Iron" Is Expected to Score

Goldwyn officials anticipate that the directorial ability of Reginald Barker, united with capacity of J. G. Hawks, head of Goldwyn's scenario department, to turn out a perfect continuity will do much to instill into Reginald Barker's screen version of "The Branding Iron" those qualities that will make for a production of greatest box-office value. For sheer dramatic strength, emotional appeal and picturesqueness of setting Goldwyn's film version of "The Branding Iron" will rank, in the opinion of Goldwyn officials, with the greatest productions of the season.

Ideal Part for Star in Pinero's "Iris"

Pauline Frederick, starring in the screen adaptation of Sir Arthur Wing Pinero's play, "Iris," now being produced for Robertson-Cole release, is said to be very enthusiastic over her part in the famous play. Director Henry Otto is equally delighted with the play and states that had Miss Frederick been in the playwright's mind, he could not have written a role better suited to her abilities.

A. S. Kirkpatrick Views Work at Los Angeles

A. S. Kirkpatrick, general manager of Robertson-Cole, arrived in Los Angeles August 9th for a stay of two weeks, to give his personal attention to production plans of this company and the completion of the big Robertson-Cole studios on Melrose avenue at Gower street, Hollywood.

JOAN FILM SALES CO. INC **PRESENTS**

FANNIE WARD

THE BRILLIANT INTERNATIONAL STAR, IN

"SHE PLAYED AND PAID"

ADAPTED FROM HENRI BERNSTEIN'S CELEBRATED STAGE SUCCESS "LA RAFALE"

If the inquiries for Fannie Ward in "SHE PLAYED AND PAID" mean anything then we can safely say that this sensational picture is going to make a clean sweep throughout the entire country. State Right men, Independent Exchanges and Exhibitors picked this picture almost from the appearance of the first trade paper ad because the Star, Title and character of story GUARANTEE sure fire profits. The time to grab this winner is immediately.

STATE RIGHTS

NOW SELLING

Some fine territory still open and you can take our tip that it won't be open long the way the inquiries are coming in by mail and wire. No picture on the market has a greater punch title—no state right picture has a greater box-office Star and no picture has anywhere near the punch story and exploitation possibilities. Our Big Advertising campaign book and wonderful accessories ALL READY for you. Write or wire for terms, prices and territory TODAY. Don't delay.

JOAN

FILM SALES CO., Inc.

33 WEST 42nd STREET
NEW YORK CITY



Straw Vote Starts Sept. 19

Four Million to Vote in First National's Coming Test

THE week of September 19th is announced as the date set for the voting in the presidential straw ballot to be conducted by Associated First National Pictures, Inc., the details of whose arrangement for the distribution of ballot forms in motion picture theatres throughout the United States are now complete. Ballot forms to the number of 4,000,000 gauged by requisitions reaching 'Straw Vote Week' headquarters at 6 West 48th street, New York, are being printed, and the number will be increased as required to meet further requisitions in the period of ten days still remaining prior to the date of closing out requests.

With the addresses of the presidential and vice-presidential candidates now delivered, ample time before voting will have been allowed the public to assimilate and judge between the platforms and policies of the candidates in the interval to the date now announced for the ballot. The ballot form, in addition to the space set apart for votes for the respective candidates, provides also for a 'for' or 'against' vote on the leading referendum questions of the day (1) The League of Nations, (2) Modified Prohibition with light wines and beer, (3) Woman's suffrage. It is expected that the ballot will thus reveal the sentiment of some 4,000,000 to 5,000,000 motion picture theatre patrons in respect to these questions of public moment.

The magnitude of the project, of a scope unprecedented in motion picture annals, the anticipated natural eagerness of the public to obtain a comprehensive advance criterion of the sentiment of the country towards the candidates and the referendum questions mentioned, together with the volume of publicity which must necessarily accrue to their theatres from the interest the newspapers and public may well be expected to manifest in the results, combine to make the Straw Ballot week of value to the exhibitor, proof of which is forthcoming, it is pointed out, in the flood of requisitions reaching ballot headquarters. The first batch of requests alone is said to call for approximately 2,500,000 ballots.

The arrangement of the ballot form whereby the voters are classed under the heads of male and female is expected to provide an illuminative forecast of the way the female vote will go at the actual election and further to afford a means of determining, after the official returns are known next November, to what extent pre-election feminine opinion may have influenced the masculine vote.

This undertaking, it is pointed out, is non-partisan in its source and conduct, and carries the rigid provision, as specifically stated on the ballot form, that the names of voters (whose signatures are purely for the purposes of authenticity) will under no circumstances be used.

The exchanges of Associated First National report enthusiasm on the part of exhibitors appreciative of the importance of the undertaking, demonstrating, as it must, to the country, to the presidential candidates, to federal, state and municipal political bodies, as well as to the newspapers the influence and importance of motion picture theatres acting as a unit in a question of national moment, added to which is a realization of the extent to which his individual theatre will benefit by its participation in the undertaking. Shipments of slides, bulletins and ballot forms will be made in the order of receipts of application, starting this week with the first delivery of the printed forms from the press.

Culver City Showing Action

GRAHAM MOFFATT'S Scottish comedy, "Bunty Pulls the Strings," went into motion picture production at the Goldwyn West Coast studios here this week. Leatrice Joy has been selected to interpret the leading role of Bunty, the canny, bonnie Scotch lassie who quietly takes command and puts everything to rights. The comedy will be the next Reginald Barker Production and the director has assembled one of the most distinctive casts ever assembled for a picture.

Miss Joy was selected to play the title part because of her great success in "The Miracle Man" and the excellent account of herself which she has given in all of her other screen parts. Russell Simpson, who acted the father in Reginald Barker's production of "The Branding Iron" by Katherine Newlin Burr and has just finished acting the principal role in Mr. Barker's production of a Ben Ames Williams' sea story, as yet unnamed, has been cast for the role of Bunty's father. Raymond Hatton, a famous character comedian, will play Weelum; Cullen Landis who scored heavily in Rex Beach's "The Girl from Outside," and in Mary Roberts Rinehart's forthcoming release, "It's a Great Life," is cast for Rab; Casson Ferguson, who played the son in support of Pauline Frederick in Goldwyn's picturization of "Madame X," will act Jeemy. Edythe Chapman, of the Goldwyn stock company, is cast as Ellen and Josephine Crowell, well-known character woman, as Susie. Roland Russlon will be the pastor.

An elaborate setting will be given to the picture, a distinctive feature being an entire street in a Scotch village which is now in process of construction.

The cast was completed this week for Will Rogers' new picture, "The Guile of Woman," based upon Peter Clarke MacFarlane's story and which went into production on Monday at San Francisco under the direction of Clarence G. Badger. Mary Warren will play opposite the star while others in the cast are Robert Sprotte. Lionel Belmonte, Charles A. Smily, Nick Cogley, Doris Pawn, John Lince and Jane Starr.

Mason Litson this week started production on the seventh of Booth Tarkington's "Edgar" stories, featuring Johnny Jones. It will be known as "An African Interlude."

Mr. Litson has been succeeded as continuity editor by Paul Bern who has just arrived from New York where he assisted in directing Rex Beach's picture, "The North Wind's Malice." E. Mason Hopper is completing plans for Tom Moore's new stellar vehicle, "Canavan."

The Goldwyn scenario writers are particularly busy preparing continuity on new photoplays which will soon be put into production. Edfrid A. Bingham is writing continuity on an original scenario by Gouverneur Morris which has been given the tentative title "The Water Lily."



One of the high spots in Wallace Reid's late comedy-drama, "What's Your Hurry?"—a Paramount-Artcraft picture



Ruth Roland in scene from Pathe's new serial, "Ruth of the Rockies"

New Tom Mix Picture Scheduled for Sept.

Tom Mix, the daredevil Fox star, working for the first time under the direction of Emmett J. Flynn, has completed "The Untamed," adapted to the screen from Max Brand's novel of that name. The production is scheduled for release early in September.

When the novel, "The Untamed," published by G. P. Putnam's Sons, appeared it created a sensation among readers of popular literature because of its unusual theme and characters. It is said that nothing of the original appeal has been lost in its adaptation to the screen by H. P. Keeler.

"The Tiger's Coat" Set as Nov. Release

The Dial Film Company's picture "The Tiger's Coat," which is to be released by the W. W. Hodkinson Corporation in November is just finished, and it is claimed by Hodkinson to be in every respect an extraordinary production.

It is marked throughout by a number of remarkable scenic effects, and the interpretation of the story is in the hands of a capable cast of artists of which Tina Modotti, the Italian artiste, is the featured player. The direction was by Roy Clements.

Peerless Selling Territory Quickly

Jerome Lewis, director of sales for the Peerless Pictures Co., with offices at 117 West 46th Street, reports that his company has already closed with Arthur Whyte of the Empire State Film Corporation for New York and Northern New Jersey, and with Edward Klein of the Klein Distributing Corporation for New England, as well as Western Missouri and Kansas with the Crescent Film Co., and Western Pennsylvania and West Virginia with the Noveltee Film Co., for "The Heart of a Woman."

DEAD MEN TELL NO TALES



Three scenes from Will Rogers' new picture, "Honest Hutch," adapted from the story, "Old Houtch Lives Up to It," by Garret Smith. It will be released by Goldwyn

Publisher's Tie-Up for "Claire" Production

Grosset and Dunlap, publishers, announce that the second edition of Leslie Burton Blades' book "Claire" will be ready within a few weeks.

The Falkner-Tyrol Pictures, Inc., which will produce "Claire", have been assured by Grosset and Dunlap of their co-operation throughout the country. To this end, the publishing company already has plans under way to publish a special motion picture edition of the book, which will be illustrated with photographs from the picture itself. A national tie-up with book-stores is also reported to be under consideration.

Farewell Dinner Given to Edward Dustin

A farewell banquet was given Edward Dustin, former manager of Pathe, who left St. Louis this week for the Coast to engage in the producing business. The affair was held at Carsonville, a suburb of St. Louis, and Mr. Dustin was presented by the members of the St. Louis Film Board of Trade with a pair of diamond cuff buttons and a silk umbrella.



Rolin Sturgeon, Universal director

Universal Names Its Personnel

To Carry Out Work of the Industrial Department

IN a statement just issued by the Universal Film Manufacturing Company, announcement is made of the personnel which will have charge of the work to be done in the future by the Industrial Department of Universal Film. It is also stated that new and original plans for distribution of its subjects, production and other details are in order, and will be announced by executives of the department as they are completed.

Mr. Carl Laemmle has announced the appointment of L. H. Hartman of Chicago, as director-in-charge of the work of the department. Mr. Hartman has for years been a national figure as an analysist of merchandising and exploitation problems. He has been employed by the largest and most influential concerns in this capacity. For the duration of the war and for six months immediately after, Mr. Hartman was in charge of the Surplus Property Bureau at Washington. During this time he supervised the distribution and disposition of more than three billion dollars in surplus supplies, it is said.

Associated with Mr. Hartman in the direction of the Universal Industrial affairs will be Mr. George D. Uffner, formerly manager of the big "U" film exchange of New York City. Mr. Uffner's years of experience in the film field, coupled with the merchandising ability of Mr. Hartman, will mean that the Universal Industrial Department will hold its position as a leader in industrial and educational film production.

Walter V. Coyle and Lem F. Kennedy are in charge of all directorial activities.

Harry Forbes, for years one of the leading Universal cinematographers, has been placed in charge of production. Associated with Mr. Forbes in the management of this department are Hoey Lawler, animated cartoonist and technigraphist; Roswell Johnson, cameraman, who but recently completed a six months' tour of Sumatra, Java, and Borneo, and Al Mariner, cameraman.

Under the new regime, Donald H. Walk resumes the position that he formerly occupied as director of publicity for Universal's industrial department.

"Universal-Industrial pictures will reach the public only after they have received the same careful and painstaking production treatment given regular Universal productions," says Universal in a statement just issued. "Matters of timely interest, and stories of educational value will continue to be features of this department's production. These will be released to exhibitors under special arrangements to be announced later.

"Universal Industrial executives are now formulating a regular release schedule, by means of which a certain number of industrial and educational reels will be released each week. To exhibitors receiving these will be furnished posters, slides, literature, and other neccessities for the proper exploitation of the pictures when shown.

"Under its new management, the Universal Industrial Department will continue its relations with the Motion Picture Exhibitors' League of America, by which exhibitors of present Universal Industrial pictures will be paid direct for the service of their screen. Mr. Hartman said this week that he would have an important plan to present to exhibitors in this connection in the near future.

"The Industrial Department, according to Mr. Hartman will be expanded along several lines, taking up new and original film activities, service in which is not at present offered by any other company."

Serials Growing in Favor

Pathe's "Ruth of the Rockies" to Be Shown at High Price Theatres

"CHIEF among the outstanding features of the present conditions in the territory of the Indianapolis Branch, is the striking manner in which the serial pictures are being booked as attractions in the higher priced houses," said P. B. Elliott, Pathe's Indianapolis branch manager while in New York on a visit to the home office. "At our branch we are receiving contracts for "Ruth of the Rockies", the new Ruth Roland vehicle, from as high a percentage of the 25, 35 and 50 cent admission houses as we are from the theatres maintaining a lower price scale.

"The most logical thing to which to attribute this spread of the serial plays into theatres of the bigger class is the improved quality of the pictures themselves. Ruth Roland has always been a favorite and her fame has increased to such an extent that her popularity is not restricted to the confirmed serial enthusiasts alone, but she has become a star attraction for all theatres in all communities.

"As an indication this feature of the latest development in Pathe serials I might point out the Grand theatre, Washington, Ind. This theatre has long since established a reputation for the high quality of its program and its manner of presentation. It is a first run feature house and has presented the biggest features for years. The Grand has now contracted for "Ruth of the Rockies"

Edward Bowes Directs Theatre Division

Edward Bowes, managing director of the Capitol theatre, has been appointed director of theatres for the Goldwyn Pictures Corporation. He will be in entire charge of the theatre division and all matters pertaining thereto. He will have his office at Goldwyn headquarters, 469 Fifth Avenue, New York City.

Keller Heads Hodkinson Omaha Office

W. E. Keller, formerly salesman of the Omaha Branch of the W. W. Hodkinson organization, has been appointed representative and has been placed in full charge of that branch.

DEAD MEN TELL NO TALES



One of the first stills to be received from the studio of Pauline Frederick and Nigel Barrie in "Iris," a Robertson-Cole production

Carpentier Is Still Popular

Press Critics Admit Pugilist's Acting in Picture Is Surprise

PROOFS of the success being scored by "The Wonder Man," the Robertson-Cole super-special starring George Carpentier, the French war hero and heavyweight champion of Europe, continue to pour into the home office, according to the producers. Exhibitor reports and press comment are said to be unanimous in hailing the picture as an enjoyable novelty. Praise has been lavished on the producers for their foresight in playing up the celebrated boxer as a society hero instead of as a pugilist. This important question of policy alone has been responsible for the success of the film to an extraordinary extent.

Several newspaper reviewers admit their surprise at Carpentier's ability as an actor and they agree that should he give up the prize-ring he would have no difficulty in interpreting stellar roles for the screen.

Reviewing "The Wonder Man" during its run at Tally's Broadway theatre, Los Angeles, Miss Kingsley of the Los Angeles Times, writes: "Georges Carpentier put up a peach of a fight in his picture, 'The Wonder Man,' on view at Tally's Broadway this week.

Chicago Notes

(*Continued from page* 1672)

last three weeks. Mr. Gibson attributes this to a new bonus system inaugurafed recently, whereby those who kept their mistakes within a certain footage were to receive a substantial bonus in the pay envelope on Saturday. The new system has resulted in a marked improvement in the work of all the printing machine operators and several of them have been winning the bonus regularly every week, and the one girl has not needed the margin allowed for mistakes—she hasn't misprinted a foot in three weeks.

H. J. Aldous, treasurer of the Rothacker Company, has returned to Chicago after several weeks in New York industrial office and C. P. Tobin, is also back at the plant after two months work on an industrial picture.

Universal Films Completed

Harry Carey in "Sundown Slim"; Lyons-Moran in "Once a Plumber"

TWO important features were completed at Universal City this week, and a third production is in its final scene. Harry Carey, after spending three weeks in the July heat of the Mojave Desert, where some remarkable scenes were secured for "Sundown Slim," returned to Universal City last week, where five or six days were spent in making interiors. Before leaving for the desert the company spent two weeks on ranch and railroad locations and gave "Sundown Slim" all the atmosphere provided by the author, H. Herbert Knibbs. Mr. Knibbs, by the way, accompanied the players on the various locations, and proved of great assistance to Val Paul, the director, in grasping the spirit as well as the plot of the story.

Carey was supported in "Sundown Slim" by Mignonne, Francis Conrad, Genevieve Blinn, Joseph Harris, Duke Lee, Charles LeMoyne, Otto Meyers, Ed Jones, J. M. Foster, Ted Brooks and Edward Price.

Eddie Lyons and Lee Moran added the finishing touch to the third of their five-reel comedy features, "Once a Plumber ——" and these lords of laughter are willing to stake their professional reputation on the promise that it will prove even more amusing than their current "La La Lucille."

Within a few days Reeves Eason will put the final period to his production of "Pink Tights," the story of the big tops by J. U. Giesy, prepared for the screen by Philip Hurn. Some fine circus scenes and balloon flights were secured for this picture, and the small New England town atmosphere was obtained by a number of specially built sets including an entire Massachusetts village.

European Star in Picture

Bruce Gordon Introduced to U. S. in "House of the Tolling Bell"

BRUCE GORDON, who, in September 5th, will be introduced to America as one of the stars in J. Stuart Blackton's "House of the Tolling Bell," released by Pathe, is one of Europe's younger motion picture stars.

Gordon, who is now only twenty-six, left his native heath in Johannesburg, South Africa, seven years ago, to study medicine and surgery in London. He won a reputation as a big game hunter in the Transvaal, and wanted to be an actor. Three years in London he devoted to the study of medicine and surgery, and with only another year before he would obtain his degree, but he quit to enter a motion picture studio. He appeared in "A Little Child Shall Lead Them," from the story by Bayard Rothe; "All Men Are Liars," by Joseph Hocking; "First Man in the Moon," one of H. G. Wells' greatest stories; and "Sowing and Reaping."

From London, Gordon went to Holland, where, for a time, he was starred in a series of pictures produced by the Hollandia Film Co. Then, last February, he came to America. Mr. Blackton engaged the young man, whose ability he had known by reputation, and immediately co-starred him with May McAvoy in "The House of the Tolling Bell."

This production is an adaptation of one of Edith Sessions Tupper's series of Louisiana stories.

Storm to Direct First Frohman-Gish Picture

Jerome Storm, who for two years has directed every picture in which Charles Ray has been starred, is to have the distinction of being the first director to produce a feature with Lillian Gish, other than David Wark Griffith.

Through arrangements with William H. Kemble, representing Storm Pictures, Inc., the noted director's own organization, Mr. Storm has been loaned to The Frohman Amusement Corporation, which recently placed Miss Gish under contract. Productions of the first Lillian Gish story, written by Anthony Kelly, will go into immediate rehearsals and active studio work will commence within two weeks. Arthur Jacobs negotiated the deal.



Two typical scenes from Mary Miles Minter's late Realart feature, "Sweet Lavender"

De Recat Finishes the First of Series

"The Holy Terror," the first of the two-reel comedies produced at Essanay Studio by Emil De Recat, was completed last Saturday, and it is understood two others will be made before any are released. It is intended to begin releasing in October. The star in this series of comedies now being produced is Mary Gates Blair, a young lady of nineteen, who has appeared in several of De Recat's stage productions.

Pathé News

A word to the wise on the greatest of buys

I am the buy of the world, serving all, pleasing all; I am the gainer of profits of yesterday, today and tomorrow.

I have killed uncertainty, created imitators by my success, assassinated dissatisfaction, and brought cash to exhibitors.

I have insured customers for showmen; created legions of friends for motion pictures; and guaranteed the future with my record in the past.

Because of me there is a News Reel, and the people have come to want it and demand it.

I have pointed the way to greater patronage for every theatre. I have seen them all follow the trail.

I have seen the drama joined with the topic, and news and knowledge added to laughter and thrill.

Because of me the gains of the few have come to the many and business is bettered.

I speed from the exchange to the theatre; I go everywhere, and I get there on time and in condition.

I reach the hearts and minds of your patrons when others fail. The public is my friend and ally.

I was first in the field; I am first in the satisfaction of patrons; I am first in the record of the Box Office.

I am the old reliable, the famous and the best, The

Pathé News

Editor Condemns Publicity Methods

DRASTIC changes in the present methods practiced in the publicity departments of motion picture and other concerns that flood newspapers of the world with "copy" are prophesied in a recent statement by Edwin R. Collins, managing editor of the Los Angeles Evening Herald.

Mr. Collins has studied the film publicity game and has drawn two definite conclusions; first, that the present deluge of drivel is valueless to the concerns that send it out and tends to cheapen the standing of the motion picture industry; and, second, that the alleged news that is sent to the papers is not news at all, but words that are camouflaged and designed to tickle the vanity of film stars and executives.

Regarding the present flood of publicity from the standpoint of the editor, Collins declared that unless sweeping changes are effected in the realm of publicity and "intelligent stories are handled by highly trained men," sent out from the publicity offices, the newspapers of the nation "will soon pull up the bars against the press agent and get news of value through their own staff men. Ninety per cent of the supposed news stories," declared Mr. Collins, "are of the lightest sort of frivol, such as some star saving bird nests, or buying an automobile equipped with shower baths."

An article written by Benjamin B. Prager, president of the Mayflower Pictures Corporation, appeared in the Evening Record, following an introduction by Mr. Collins, in which Mr. Prager said that there was sufficient good news stories in filmdom to satisfy the demand without resorting to the press agent brand of publicity.

"Too many corporation heads," stated the Mayflower president, "require their publicity men to send out matter which features the corporation or some member of it to a degree which makes it impossible for this matter to be handled by the newspapers at all. The corporation who insists that the name of his concern must be made the most important detail of any publicity story is dooming the stuff that he sends out to find its way into the waste basket."

Twelve Reviews in this week's Plan Book

Metro Release Wins Favor

Critics Speak Well of London's "The Mutiny of the Elsinore"

IN a statement recently issued, Metro includes some of the laudatory comments uttered by the staff reviewers of several New York dailies in connection with its release, "The Mutiny of the Elsinore." The production, which is based on the well-known Jack London story, was presented at the Capitol Theatre, New York, during the week of August 1st. The following excerpts have been taken from the Metro statement referred to:

The Evening Post said this in so many words:

"Regrets are in order that Jack London did not live to furnish the screen with original plays of adventure. His was the visual imagination that the film must have, and his was the power to make his fiction not only dramatic but authentic, as though his better sight lay in the mind's eye."

The Morning Telegraph emphasizes the realism of the storm scenes and says:

"The depiction of old ocean in one of its angry moods battling with the elements is very effective."

The New York Tribune devoted some space to a consideration of the mode of presentation adopted by S. L. Rothapfel:

"As the final scene draws to a close, when the faithful partner of the owner of the Elsinore and first mate, John Pike, played by Mitchel Lewis, is dying, from somewhere behind the great curtains a mellow baritone voice sings the last few lines of 'Rocked in the Cradle of the Deep.' The storm at sea, during which the mutiny is in progress, which is made more realistic by the stage apparatus, is something unusual in theatricals."

The report in the Evening Telegram confined itself more strictly to the picture proper.

"As the rough and tumble fight in the crowded fo-castle was the big scene in 'The Sea Wolf,' so the melee on deck of the square-rigger during a howling storm is the 'knockout' in the latest production.

"This is the last word in realism."

Locklear Release at Once

Families of Dead Aviators Will Share in Profits of "Skywayman"

WHEN news of the accident to Lieut. Ormer Locklear and his pilot, Lieut. Milton Elliott, was received in New York, the board of directors of Fox Film Corporation held a special meeting and decided to give ten per cent of the profits of the exhibition of "The Skywayman" throughout America to the families of the aviators—to whom were sent a letter expressing the sympathy of Fox Film Corporation, and also notifying them of the company's intention.

In order that this money may be handed to the families as soon as possible, "The Skywayman," which was to have been released late in October, will be put before the public at once. A print of the picture has been rushed East. Preparations have been made to issue an elaborate plan book for exhibitors. Poster designs have been put in the artist's hands. The picture will be in the theatres before the end of August.

At the funeral at Hollywood, Cal., on Thursday, aviators flying in military formation dropped flowers along the route. The heroes were given military honors, two posts of the American Legion, with a malitary band, attending the ceremony. Actors, directors and other motion picture people were pallbearers. They included Tom Mix, William Russell, Sol Wurtzel, J. P. Hogan, Scott Dunlap and L. Seydel.

Is Music a Problem in Your Theatre?
Turn to Page 1745

Old-Time Melodies as for Ray Production

As an aid in the exploitation of the forthcoming Charles Ray release, "Forty-five Minutes From Broadway," Maurice Richmond, Inc., of 145 West 45th street, New York, one of the best known music publishers in the country, has begun work on a special Charles Ray edition of those two tuneful melodies, "So Long Mary," and "Mary's a Grand Old Name," as they were sung by Fay Templeton in the original stage production.

Mr. Richmond spoke as follows concerning the new edition of the old-time airs:

"This special edition will be circulated everywhere that the picture is shown, which, I understand, will be in virtually every city, town and hamlet. My representatives throughout the country, cooperating with the First National's exchange managers, will make every effort to meet the demand which I am certain will be widespread."

Educators Hail Universal "Cannibal" Film

Educators in Toronto, Canada, were greatly impressed by the picture "Shipwrecked Among Cannibals," the Universal South Sea feature, when it was presented at a private showing by Clair Hague in the Allen theatre, last week.

Hon. R. H. Grant, minister of education in the Ontario Legislature, was keenly interested from start to finish. "It is a most interesting picture," he said.

Dr. John Noble, chairman of the Toronto Board of Education, was equally impressed. "I think the picture is an object lesson which any person, educational or otherwise, would appreciate. It has strong educational value and its scenes are very beautiful."

Percy Block Appointed as Chicago Manager

Al Lichtman, general manager, department of distribution, Famous Players - Lasky Corporation, has announced the appointment of Percy Block as branch manager at Chicago. Mr. Block formerly was manager at Cleveland for Goldwyn. The appointment became effective Monday, August 2.



Two scenes from "The Skywayman," the Lt. Ormer Locklear production produced by William J. Fox



A. E. Lefcourt, President of Pioneer

"Nautch" Dance Feature of Ina Claire Role

According to Metro, Ina Claire will give a demonstration of the secret dance of India, called the "nautch," in her forthcoming appearance in "Polly with a Past." Metro states that few sojourners in India, not excepting even the British colonists, have ever witnessed this dance. The distributing corporation further states that it is due to instruction of Dr. H. R. M. Maddock, a retired British officer of the Indian army, and one of the few whites who have ever seen this dance executed, that Miss Claire will be able to give a genuine demonstration of the secret dance.

Takes Final Scene of "Virgin of Paris"

Harry Raver is putting the finishing touches to "The Virgin of Paris," an adaptation of Anthony Hope's novel. Following the book closely, the spirit of the author's story has been retained. While many of the principal scenes are laid in an imaginary country, called Kravonia, close attention has been given to designing the costumes and settings according to Anthony Hope's description, as well as the selection of the two thousand or more types used in the production.

Restaurateur Becomes 'Frisco Exhibitor

Charles Newman, restauranteur, of San Francisco, has entered the motion picture exhibition field. Mr. Newman, who conducted the College Inn, has taken over the Sun Theatre, and has named it after his food emporium. Pathe features are to be shown exclusively in the Newman house, according to that company, and the theatre will be redecorated to resemble a regular college inn, having a unique interior.

"Rio Grande" will be shown the opening week at the new theatre.

Harry Berman on Tour of Exchanges

Harry M. Berman, general manager of exchanges for Universal, is at present on an inspection trip in which he plans to see that the Universal branches are in apple-pie order for the coming fall season.

"Service Corps" Established

Hemmer's Plan Seeks to Ascertain What "Fans" Want

WHAT is said to be a determined effort to ascertain as accurately as possible what "movie fans" desire in the way of motion picture plays has been planned by Edward Hemmer, president, Hemmer Superior Productions, Inc. He has announced the establishment of a department to be known as the "Service Corps," the purpose of which will be to carry out the project. Members of the organization together with volunteers who are experts in the motion picture field will cooperate.

No particular type of story or star is to be featured in Hemmer Productions, according to the director, and every effort is to be made to establish a contact system through the new arm that will enable him to keep his finger on the public pulse, thereby assuring accurate interpretation of the attitude of motion picture devotees as to the sort of plays desired.

He pointed out that experience had taught him the first essential was to give the people what they want, and in that manner response will be made to popular demand.

The formation of the "Service Corps" marks the embarkation of the organization upon the novel enterprise, and has already been adopted and partially put into operation. The members of the corps are men of wide experience in the silent drama and in dealing with the public it will be their duty to sense the trend of public thought with regard to motion pictures in every section of Greater New York. The system will not be put into full operation for several months, it was said, but a concentrated drive upon Broadway houses has been inaugurated and if results justify further extension of the scheme, it will be generally adopted in leading houses throughout the Greater City.

A regular program will be mapped out each day, certain houses being assigned to one or more individuals. Their duty will be to listen for comment upon the picture being displayed and to get as many opinions and convictions emanating from the public as possible.

It is Mr. Hemmer's attitude that the successful operation of the project will enable him to learn the class of screen story desired. He said he intends guiding his work according to reports made by the investigating body and if the information desired is forthcoming, the system will be more intensively and extensively applied.

"I am endeavoring to live up to the pledge given the public to produce pictures that meet with public approval," he said when discussing the plan. "The old method of signing up a star and then manufacturing a story to fit his screen capabilities has been cast into the discard by the progressive producer of today. Under practices of an older day in motion picture production the public was obliged to put up with this sort of abuse. They had absolutely nothing to say, although they paid the bills.

"This condition naturally grew out of the enormous demand for this variety of entertainment. The demand for pictures was so great and pressing there was a wild scramble on the part of exhibitor and producer to supply pictures whether they had merit or not. The public wanted pictures and they had to have them.

"A change has come about, however, and although the demand is as great as ever, the public has become more exacting. Accordingly the demand now is for good pictures. Many a house located in the heart of motion picture communities has failed because of the tendency of the exhibitor to force upon his patronage a poor class of show.

"I am firmly convinced that my system will overcome this situation and result in better business for motion picture establishments wherever Hemmer Superior Productions are being shown."

British Manager on the Coast

Major Chas. Bell Sees Lasky Studios at Hollywood

MAJOR CHARLES H. BELL, who is scheduled to take the place of Milton E. Hoffman, as general-manager of the London studio of the Famous Players-Lasky British Producers, Ltd., is now in Hollywood, pursuing his mission of inspection of American production centers and their methods before returning to Europe.

"On my trip West," said Major Bell, I stopped off in St. Louis, Denver and other cities to visit the theatres and talk with exchange men. I had one object—to learn the American public's point of view regarding British production. I was overwhelmed with the hospitable treatment accorded me and encouraged by the replies given me.

"The pictures we make will show Americans what Europe is actually like. It is the hope of every Englishman—every sphere of life in England is striving to help—to create a liaison with the United States that can not be broken. In no way can this be more intelligently and more permanently done than by motion-pictures. When pictures made at our London studios are shown in this country, Americans will know the truth about England, just as Englishmen now know the truth about America through seeing American motion pictures.

"Our films will show English homes, people and settings. And when we screen historical places we must go into detail in titles and prologues to let Americans know what those places actually are and what they stand for.

"There is nothing to stop us from making the same class of pictures as are made at the Lasky studio in Hollywood. That is our aim and to accomplish it we are striving to learn American production methods as quickly as possible. Our plant is really like a bit of Hollywood. Our studio, by the way, is in the suburb of Islington, but is only five minutes ride from the center of London.

"In our carpenter shop we have much the same equipment as here at the Lasky studio. Our electrical equipment is really remarkable. It develops 6000 amperes, 125 volts, direct current. We have four big generators weighing six tons each.

"London fogs are not what they once were, but we have taken them into consideration too. For some reason, they are not so frequent nor do they last so long as they did ten years ago. But our fog-condensing machine will do away with all fog in our studio in five minutes. It is worked by high and low pressure steam with exhaust pans working in conjunction.

"A pet theme with me is artistry in pictures. Cecil B. DeMille is known for the perfection of his artistry and we in England follow his films closely. Artistically perfect pictures—that is the ideal towards which we shall strive.

"To gain good lighting effects, we have purchased a huge tank engine, which, with its accompanying equipment, will subsidize the London daylight and make it into sunlight. For our art direction we have two capable men, both of whom are contributors to the Royal Academy.

"But we have many things to learn, particularly in laboratory work. In developing, printing, art titles and the like, we are comparatively weak. Yet we can learn and are learning.

"We have done something that will be welcome, I am sure. Our pictures will be creators of fashions! And that is a big thing, for people nowadays are living in a whirl of fashion with everyone striving to be in style.

"We have opened an establishment in Paris, where will be designed costumes which the world will not wear for eighteen months or two years. Prints showing these designs are to be sent us in London by aeroplane-post, and the next day we will go through them and decide which are suitable for use in our motion pictures. Measurements of our artists are taken and in a week we can have the creations in our studio.

Dead Men Tell No Tales



Scene from "Fickle Women," released on the States Rights market by D. N. Schwab Productions, Inc.

Rushing Work on Big Plant

Arthur Smith Aims at Rapid Completion of Long Island Studios

ARTHUR VICTOR SMITH, general-manager of the Eastern studios for Famous Players-Lasky, is concentrating all forces on the rapid completion of the new Long Island studios. This plan is being followed in order to relieve the heavy demand that has been made upon the facilities of the other New York studios. "October First or 'Bust'" has been made the slogan in the drive for the hasty culmination of the work on the new plant. Following is a statement just issued by Famous Players-Lasky which sets forth the progress already made on the new building:

"Over half the Cooper-Hewitt banks, which will operate from monorails, overhead are in place. The huge spotlights, Cooper-Hewitt banks and Kleigs are standing by ready for use.

"In the carpenter shop the heavy machinery is assembled and the property rooms are already being stocked. An enormous scene dock at the rear of the main stage is in readiness. The still department will be complete inside of two weeks and it will have an output of times and stills a day. The wardrobe department is in readiness to occupy the new quarters at a moment's notice. The general offices of the auditing, accounting, cashier, casting and purchasing departments are completed except for the installation of the fixtures and furniture.

"Complete plans for the decoration and furnishing of the suites which have been provided for the stars, to make them decorative, comfortable and at the same time contain every possible convenience, are now under way. These suites will consist of a secretary's room, reception, dressing room, bath room and huge closets.

"It is Mr. Smith's plan to change the staff from the New York studio to the Long Island City studio, overnight. The various departments such as the still department and carpenter ship will have to work in gradually until everything is in good working order."

Hutchinson Goes to Europe

President of American Film to Make Trip on "Flying A" Business

S. S. HUTCHINSON, president of the American Film Company, left Chicago, Friday on the Century and is scheduled to sail from New York on the *Adriatic* for Southampton. Mr. Hutchinson expects to remain abroad for the next month looking after the interests of "Flying A" foreign business, as his company now is devoting production activities to super specials, which, he reports, are interesting foreign buyers, thereby necessitating his taking up these matters at close range, especially since he has not visited his London offices since December, 1918.

Through contracts with Cinematographes most of the Continent is cared for, including Belgium, Spain, Portugal, the Central Powers, Italy, Switzerland, Greece, and also Egypt and India. The Scandinavian countries are represented by John Olson and Company. India, according to the American Film, is waking up to moving picture attractions, although only second hand prints were used there recently. A very good Indian contract has been closed lately.

The American has maintained for many years a London sales office and show rooms where prints are taken care of, and also a laboratory at Croydon, England. An outstanding item of interest regarding in the "Flying A" offices abroad is that there, as in this country, they are noted for their fine printing.

Kelly's Plan A Big Success

"Free Demonstration" Proposal Interest Hundreds of Exhibitors

JAMES B. KELLY, known to the trade as "Smiling Jimmy," is, according to latest reports, in a high state of enthusiasm over the manner in which his recently announced "five weeks free demonstration" of his company's product to exhibitors was greeted. In addition to receiving congratulatory letters from many independent exchanges, he has received hundreds of telegrams from exhibitors. On account of the fact that most of the inquiries have come from New York and vicinity the directors of the company have decided to extend the time for exhibitors to file their application for the five weeks free demonstration until September 1.

Mr. Kelly announces that what pleases him especially is the fact that many of the larger circuits throughout the country are coming in with their entire circuits. He further states that his company is one of the strongest financially in the industry and will positively not be obliged to rely on exhibitors' money in the shape of deposits, to finance themselves. He also added that he believed he would be in a position to make further announcement by next week regarding definite decisions relative to his product and the manner in which it would be distributed, but just to show how close they were going to stick to the actual needs of the exhibitors, he insinuated that part of this product would contain a Novelty News Pictorial with distributing features that would place this subject in the hands of every exhibitor in the same manner that he receives his morning newspaper.

The work on the studios and laboratory is rapidly advancing, it is said, and Mr. Kelly states that they will be releasing by the first week in October, although he does not expect any of the "real big stuff" until November.

Hodkinson Release Pleases

"The Silent Barrier" Lauded as Antidote to Hot-Weather Spell

MANY interesting reports are said to have been received at the Home Offices of the W. W. Hodkinson Corporation, in regard to "The Silent Barrier," the Arthur F. Beck-Charles C. Burr production which they have recently released. It seems that the locale of this story is in the Swiss Alps, and the scenes were "shot" at Saranac Lake and embody some of the most beautiful scenic effects ever screened. These locations, bringing as they do the breath of the great Northland, have been peculiarly pleasing to audiences throughout the United States during the existing torrid spell and many expressions of pleasure have been conveyed to exhibitors who have shown this great picture.

It would appear then that "The Silent Barrier," possesses just the qualifications for summer screen entertainments. There was a time when it was thought that only light, frothy comedies would fill the bill, but intelligent audiences tire of such things even when the mercury is hovering around the top of the glass. "The Silent Barrier" is a great step in the right direction, says W. W. Hodkinson. The story is strong and the scenes bring to the heated mind a sense of blessed relief with their snow-clad mountains and icy rivers.

The W. W. Hodkinson Corporation believes it has a strong selling point in this picture, and the exhibitor in turn can appeal strongly to his audiences with it.

Film Is Said to Excel Play

Conway Tearle in "Whispering Devils" is Well Liked Abroad

EQUITY PICTURES, producers of "Whispering Devils," Conway Tearle's latest release, and the Inter-Ocean Film Co., buyers of all the foreign rights to the picture, are being highly complimented on this production.

The buyers of the English rights to "Whispering Devils" have had the first say as to the merits of the picture. The picture is an adaptation of the English play "Michael and His Lost Angel," by the British dramatist, Henry Arthur Jones. The play had a long run on the English stage several years ago. While the plot is almost strictly adhered to in the picture, the consensus of opinion is that the screen adaptation affords scenic effects, stage setting and realistic background that the stage could not approach. The vast moor of the Highlands, the stretches of meadow and forest, and the moonlight scenes of the Isle of Man, where most of the action takes place, have been declared by all buyers alike to be the finest photography and setting that they had ever seen.

Other foreign buyers—experts representing practically every foreign country in Europe, and the South American states—Holland, France, Belgium Switzerland, etc., and Argentine, Urugay, Paraguay, Peru, Chile and Ecuador in South America, are said to have hailed "Whispering Devils" as a triumph in motion-picture art, and as as achievement in expert adaptation.

Activities of the Independents

STATE RIGHTS—EXPORT

Ed. Roskam Will Edit Fine Art Pictures

Edward M. Roskam, who has had charge of the editing and cutting of all Universal's pictures for the past two years has signed a contract with the Fine Arts Pictures, Inc., to take charge of the cutting and editing of all future Fine Arts releases. Mr. Roskam will also take charge of all scenario work and act in the capacity of supervisor of production on the new pictures which Fine Arts will distribute through independent exchanges.

An entirely new plan for illustrating titles and for making them symbolic with the theme of the picture has been perfected by Mr. Roskam, who promises a revelation in distinct and attractive titles for the next picture to be produced by Fine Arts.

National Film Prepares for Seiter Feature

In preparation for the forthcoming feature production to be directed by William A. Seiter, the National Film Corporation of America is putting its West Coast plant in working order. The entire physical units to be occupied by the Seiter production is being renovated, improved and generally cleaned up.

Director Seiter will commence on his first production under his new National agreement about September first. Details as to the name of the story to be filmed are lacking, but it is understood that it will be a screen adaptation of a story to be published soon in one of the weeklies.

Rex Taylor has been engaged to write the continuity for the feature. Mr. Taylor adapted "Twin Beds" for the screen. He was formerly on the Goldwyn staff.

Cohns Near Completion of Comedy Schedule

Jack and Harry Cohn, producers of the Hallroom Boys Comedies, report that the first year's schedule is rapidly being completed. The release contracts call for twenty-six two reel comedies, to be issued one every other week.

To date, according to the Cohns, twenty-three of the Percy and Ferdie pictures have been published the last of them being "Stung Again!" Plans for the 1921 serie are now under way.



One of the "pinacle perchers" in a forthcoming Pinacle comedy

A. Levine Made Gen'l Mgr.

Promotion by Sterling Film Corp. Comes as Reward for Good Service

PHIL GOLDSTONE of the Sterling Film Corporation, which has ranked for the last six years as one of the most successful independent exchanges, in the Middle West, announces in a letter just received that A. Levine has been elected vice-president and general manager of the Sterling Corporation "in recognition of capability and conscientious service."

Mr. Goldstone asserts that Levine's success since his entry into the picture field is due primarily to the fact that the newly elected vice-president has diligently applied strictly "business principles to the film business." He writes:

"Mr. Levine's entry into the film business took place about a year ago and his success has been due to his applying business principles to the film business. He believes and has followed out in practice, the theory that every customer of an exchange is entitled to one hundred per cent value for his money and that it is much better policy to give the exhibitor a little more rather than a little less.

"Mr. Levine is a conscientious reader of the MOTION PICTURE NEWS and he claims that part of his success is due to the fact that he carefully notices the ideas and working plans of other exchange men and he especially notes the advertising notes used by the exhibitors and tries to apply these same advertising ideas for the benefit of the customers of the Sterling Film Corporation."

Mr. Goldstone further declares that the field for the independent exchange becomes daily more encouraging, due to trade-paper cooperation, better releases available on the state-rights market and the exhibitors' support of the independent distributors and producers in the industry.

New Star is Busy on Coast

Fritzie Ridgeway Making Fourth Two-Reel Drama for Capital Film

FRITZIE RIDGEWAY, who has appeared in support of Wm. S. Hart in many of his most sucessful screen plays, is to become a star in her own right, according to an announcement made by the Capital Film Company of Chicago. Miss Ridgeway now is at work on the Coast, at her own studio, preparing the fourth of a series of twelve two-reel dramas, for release during the coming year.

Capital Film signed the young star, who has scarcely turned twenty, to a long term contract many months ago, but no announcement was made at the time of her new connection as the Capital executives wanted to lay a firm foundation for Miss Ridgeway before they disclosed the fact that she was to appear as a star.

In pictures already made with Miss Ridgeway as a star, Capital directors discovered that she was very versatile and while she was originally accepted as a "Western type," in her new series she has been taken away from the western atmosphere in a number of cases.

Miss Ridgeway's dramas are of the robust, out-door type. There is a rollicking swing to all of them. From the general make-up of the films already finished in which Miss Ridgeway appears, the people backing her are confident of a long and successful stellar career for "The Girl With a Thousand Personalities."

Backer Sells Jans Pictures in West

Advices from H. F. Backer, general manager of Jans Pictures Inc., who is on a flying trip through the West, are to the effect that he has closed contracts for practically all of the remaining Western territory on the two Jans features, "A Woman's Business" and "Wings of Pride."

State-Righters Buying Up Vogue Comedies

The Vogue Comedies which are being handled by the American Film Company are selling fast to state-right buyers. Manager W. Bell grabbed up this series for western Missouri and Kansas; the Celebrated Players Film Corporation for northern Illinois and Indiana; the Standard Film Service for Ohio, Kentucky and Michigan; the Midwest Distributing Company for Wisconsin; R. D. Lewis Film Company for Texas, Arkansas and Oklahoma; the S. & S. Film and Supply Company for western Pennsylvania and West Virginia; Consolidated Film Exchange for eastern Pennsylvania and southern New Jersey; Savini Films, Inc., for Georgia and Florida, Alabama, Carolina and Tennessee; Sam Werner for eastern Missouri and southern Illinois; the Super Film Attractions for Maryland, Delaware, Virginia, District of Columbia; the Sterling Film Corporation for Iowa and Nebraska.

Joan Serial Is Said to Have Strong Plot

The plot of "The Invisible Ray," the Joan Film serial, has constituted one of the main subjects of discussion among states-rights buyers recently, it is said. One man stated the plot of this serial could be taken out and used for a feature production for any star with good results. As it is, "The Invisible Ray" is said to have the wizardry of serial-stunts and startles galore, with the additional feature of a theme that can hold its own agains a story of love and suspense.

Frank Mayo Starred in "Black Friday"

Frederick S. Isham's well-known novel, "Black Friday," arranged for the screen by Wallace Clifton and starring Frank Mayo, has been placed in production at Universal City under the direction of Frederick Thomson, the newest acquisition to the staff of producers at the Universal Studios.

"Black Friday" is a modern, timely story of high finance, big stakes, social intrigue, a great love under perfect control and the determination of a strong man to keep what is rightfully his.



Fritzi Ridgeway, Capitol's new star



"The Foreigner" company of the Winnipeg Production, Ltd., posing in Winnipeg

Shipman Widens Activities

In One Year He Extends Control from One to Fourteen Features

FROM the management of one production, to that of fourteen is Ernest Shipman's achievement during the current year. The fall of 1919 found him located at 6 West 48th Street with but one feature, namely "Back to God's Country" to care for. This feature was built upon the producing principles Ernest Shipman had been preaching through the trade papers for the last few years, and a continuance of the same principles will be applied to other productions with which he is identified.

The fourteen attractions which he will exploit for the coming season will include six from the Catherine Curtiss Corporation, regarding which this company will make its own detailed announcements in due season.

James Oliver Curwood is following his "Back to God's Country" with "Nomads of the North" and to perpetuate features of this calibre has incorporated his own producing company known as James Oliver Curwood Productions, Inc.

The business men of Calgary, Canada, were so pleased over the dividends from "Back to God's Country" that they formed a new producing corporation known as Northern Pictures Corporation, Ltd., with contracts in hand for the making of two of the Ralph Connor stories, namely "Cameron of the Royal Mounted" and "The Patrol of the Sun Dance Trail." D. C. Campbell resigned as secretary of the Calgary Board of Trade to organize this company and is its president.

At Winnipeg, Canada, a group of millionaires have organized The Winnipeg Productions, Ltd., for the purpose of making "The Foreigner," by Ralph Connor, a story of the Red River Country, which is now in course of production. This company is under the direction of Henry MacRae, who holds the responsible position of supervising director for these Canadian producing units.

Jans Has Big Press Book

Elaborate Book to Aid Exhibitor Exploit "Wings of Pride"

AN elaborate campaign book is to be made available for exhibitors by Jans Pictures, Inc., on the Olive Tell feature "Wings of Pride". It is said to be full of material that will be of great help in putting the picture over in a big way. There are a number of unusual newspaper stories contained in this press book, said to be of the sort that editors of motion picture columns and pages in the dailies will be glad to use.

Advertising layouts, for which cuts are supplied, have been done by an artist who knows his business thoroughly and a copy writer who has had wide experience in planning the sort of advertisements that bring in the business. The art work and copy of these advertisements have been made to blend perfectly and are of the kind that will show up well in the papers.

The exploitation suggestions outlined in the Jans press book for "Wings of Pride" are up to date, and all can be put over without any great expense. There are ideas suitable for the lobby, for street stunts, for merchant tie-ups and a hundred and one ways in which the exhibitor can strive to get extra business on this feature.

The campaign book on "Wings of Pride" is said to be well printed throughout and should prove of benefit to every theatre manager who books this picture.

Insert for Lobby Display

Four-Page Ad. Prepared for Lobby Use to Advertise Kremer Release

A COMMUNICATION from the office of Victor Kremer announces that the forthcoming four-page ad of his big state-right production, "Voices", sample prints of which have been shown to quite a few buyers recently, will be added as a special attraction to the regular lobby display. The following statement has been issued from the Kremer headquarters in connection with this display:

"The insert is in colored effects, symbolic of the story of the picture. In describing this work of art, we quote Doctor Lamberger, under whose direction the same has been prepared.

"The idea is taken from the composite of Nature's forces, such forces as often exercise their play on the Indian Ocean. A thundercloud, full of incessant sound and fire, lightening and darkening so rapidly that it seems to have life, and delight in its life. At the same hour, the sky clears to the west, and all along the sea-line springing and sinking as to music, a restless dance or chase of summer lightenings across the lower sky. A race and riot of lights, beautiful and rapid as a course of shining Oceanides along the tremulous floor of the sea. Eastward, at the same moment the space of clear sky is higher and wider, a splendid semi-circle of too intense purity to be called blue; it is of no color nameable by man. And midway in it, between storm and the sea hangs the motionless full moon; like Artemis watching with serene splendor of scorn, the battle of Titans and the revel of the nymphs. Underneath and about us, the sea is paved with flame, the whole water trembles and hisses with phosphoric fire.

"In the same heaven and at the same hour, there shines at once the three contrasted glories, golden and fiery and white, of moonlight and of double lightenings forked and sheet; and under all this miraculous heaven, lies the flaming floor of water.

"Such in symbol is Chester De Vonde's great production, 'Voices', released by Victor Kremer."

Arrow Emphasizes Title

Believes "Bachelor Apartments" Can Be Exploited in This Way

THAT much of the success of a picture is due to its title, and that the title is the biggest box office asset are two phrases contained in a statement issued by Arrow this week in referring to one of their fall releases, namely "Bachelor Apartments."

This distributing company points out that the title selected for the five reel comedy by that name contains advertising and exploitation possibilities never before used. It so happens that at the present time the housing situation is most prominent in the minds of citizens of practically every large city of the United States. Practically every large city, newspaper reports say, has an insufficient number of apartments available to citizens. It is therefore, self evident that the title of this five reel comedy is most timely. It will strike a responsive chord in a large percentage of the population of every city.

Many exploitation ideas have been incorporated in Arrow's press book on "Bachelor Apartments."

The picture was directed by Johnny Walker and written by Walter Richard Hall. It stars Georgia Hopkins, and included in the splendid supporting cast are Frederick Howard, a well known young leading man, George Dupree, George Reynolds, Joseph Donahue and Edward Favor.



A scene from "The Heart of a Woman," released on the States Right market by Peerless Pictures Company

Broadwell Negotiating for Carter Stories

Robert B. Broadwell, president of Broadway Productions, Inc., producers of the famous Nick Carter series, is in New York to close a deal for the distribution of the Carter series, negotiations having been opened for a series of fifteen two-reel pictures per year with one of the large distributing companies. Mr. Broadwell stated when interviewed at the New York office of his company in the Brokaw Building, that he had an important announcement to make to the trade in about ten days in connection with the future operations of his company.

Berwilla Enlarges Its Hollywood Offices

To provide additional executive offices for its staff, the Berwilla Film Corporation has purchased an apartment house of six units adjoining the Berwilla's Hollywood studios, which has been remodeled into a modern office building. Office suites have been provided for Ben Wilson, general manager William La Plante and Jack Hoxie, who is being starred in "Thunderbolt Jack," an Arrow serial.

Joe Brandt, Harry Cohn, Al Nathan and a host of other New York film buyers are making their headquarters at the Berwilla plant, where Mr. Brandt will have his business office while in Los Angeles.

Independent Buyers in New York City

The mid-summer pilgrimage of the independent buyers is well under way, according to a statement from Arrow. Among the visiting buyers to the Arrow offices during the past week were A. L. Kahn, Crescent Film Company, Kansas City, Mo.; Max Herring, Exhibitors Film Company of Pittsburgh; John Golder of the Rialto Film Exchange of Philadelphia; Bob Savini of the Savini Films of Atlanta, and Sam Flax of the Liberty Film Exchange of Washington, D. C.

Reports from these buyers indicates that they are looking forward to the biggest year they have yet enjoyed.

Fred Caldwell Seeking Staff Candidates

Fred Caldwell, producing director of the Union Label Film Company of Los Angeles, has arrived in New York where he intends to gather together a technical staff for his super-special production, "The Blue Ridge Trail," which will be filmed in the Virginia Hills and in New York's social circles. The continuity has been prepared by Bob Horner.

The company's product will be distributed by one of the leading releasing concerns, the name to be announced later. The destinies of the company are governed by John Munro, vice-president and legal advisor; Edwin Baker, secretary; Frank P. Young, treasurer; and J. D. Talbot, general manager.



Two stirring moments in "The Woman Untamed," featuring Doraldina and produced by Elmer J. McGovern

A New Comedy Series Coming

Independent Films to Distribute "Pinnacle Comedies"

ONE new item which will go far toward adding to the ever-growing strength and variety of the independent field of film productions is announced by Eddy Eckels, general manager of the Independent Films Association of Chicago.

This will be a series of twenty-four two-reel comedies now being produced by Calumet Productions, Inc. The name, "Pinnacle Comedies," has been selected for the reason that the Calumet company has leased space at the studio of the Pinnacle Productions, Inc., at Glendale, Calif., where the Neal Hart Specials are being made.

O. W. Moore, general manager of the Calumet Company, was in Chicago this week completing arrangements for the distribution of the comedies. He stated that he believed the Independent Films Association was the one logical concern to handle his output.

"These comedies will get far from the stereotyped idea of two-reel comedy material," said Mr. Moore. "We are working with an absolutely new inspiration. Pinnacle Comedies will be the most distinctive output of the sort ever attempted. My directors have been impressed with the clever, distinctive manner in which the Independent Films Association has been handling its distribution, together with the mammoth and original exploitation methods it has worked out. We feel that the association will do full justice to its opportunities with our productions."

A clue to the idea back of Pinnacle Comedies is afforded by Eddy Eckels. "Exhibitors," said Mr. Eckels, "have seen and played every possible variety in the comedy line—except just one! That one is Pinnacle.

"The most popular comedies are those featuring pretty girls, striking costumes and clever stories. The Calumet people have taken those three well known ingredients and added a something which I cannot put into words, but it will delight you when you see it. All I can shout now is that the pretty girls are more than pretty, the striking costumes are ultra-striking and the stories are woven into a central theme that will be carried forward from one release to another in a way that is going to take the public by storm.

"My prediction is that these comedies will leap overnight into the grandest popularity ever achieved by short-reel stuff. They will build to a positive box-office demand. They will sparkle with class and life and quality and cleverness and beauty of a sort to yield a kick to the tired-est business man that ever glared at a screen. We are mighty glad to have the handling of Pinnacle Comedies, because they represent, at last, something new under the sun."

Pinnacle Comedies will be released at the rate of one every two weeks beginning in about sixty days.

Lefcourt Explains Success

Co-operation Cause of Pioneer's Growth Says President

ATTRIBUTING the growth of the Pioneer Film Corporation to its policy of co-operating with the exhibitor to the fullest extand taking cognizance of the part the exhibitor plays in the development of the motion picture industry, A. E. Lefcourt, president of Pioneer, recently outlined his views on conditions and told of the plans of Pioneer for the new season.

In Mr. Lefcourt's opinion the coming season will be from all indications the biggest in the history of the industry. "This is but a natural condition," said Mr. Lefcourt. "The exhibitors are realizing more every day that only the legitimate operations of those that are part of the industry can spell success for them as well as for others. The day is near at hand when the exhibitor will awaken to a full realization of his rights as a business man".

Mr. Lefcourt says that the growth of Pioneer and the development of its twenty-three exchanges throughout the United States and Canada has come about through three outstanding features: The first of these is by the distribution and handling of pictures of quality; pictures of sterling worth; pictures with appeal to the majority. Secondly—as a result of the service given by Pioneer to its clientele which is made up of exhibitors, large and small, and which service represents the conscientious efforts of experts of their particular line; and thirdly, the fact that Pioneer and its general staff of specialists must give approval to a picture before Pioneer makes any move to offer it and distribute it to the exhibitors throughout the country, assures the exhibitor of the maximum in value and eliminates all risk in connection with the booking of a Pioneer picture.

"You see," continued Mr. Lefcourt, "the Pioneer operates along different lines than those of other concerns. We believe that there is room for improvement in the motion picture industry, but this improvement can only come about if all forces grasp the necessity of doing business along businesslike lines. We have made some big plans for the next season. Our exchanges now cover practically every part of the United States and Canada. Our pictures are bigger than ever before. They represent the work of the most successful directors in the field. The artists are known wherever the cinema is known, and the plays are big things, and consequently we feel confident that Pioneer is on the eve of the most successful period since its inception".

DEAD MEN TELL NO TALES



Arthur S. Kane — Bessie Love — Andrew J. Callaghan

Federated Closes Big Deal

New Organization to Handle Callaghan Productions

W. E. SHALLENBERGER, general manager of the Federated Film Exchanges of America, Inc., has issued an announcement stating that contracts have been closed between the Federated and the Andrew J. Callaghan Productions, Inc., whereby the Federated secures the Bessie Love Productions for the United States and Canada.

Ever since the Andrew J. Callaghan Productions announced that they were going to make a series of pictures starring Bessie Love, speculation has been rife as to the distributing medium they would adopt. The closing of the contract today between Dr. Shallenberger representing the Federated and Arthur S. Kane, representing Andrew J. Callaghan, marks a distinct step forward in the independent field for it means that America will handle the distribution of the pictures of one of America's most popular stars and thus make it possible for the independent exhibitor to secure these pictures on the open market.

Arthur S. Kane is one of the best known figures in the motion picture industry and has had as wide and varied experience in the distributing end of the business as any man in motion pictures today. Mr. Kane will be remembered as the man who organized and launched Realart prior to making his present affiliations, and the fact that he has chosen the Federated as the releasing medium of the Bessie Lov Productions is said to prove that the day of the independent has arrived.

Just how this arrangement is looked upon by the principals in the transaction is shown by the following extract from the letter of Mr. Callaghan to Dr. Shallenberger regarding the closing of this contract:

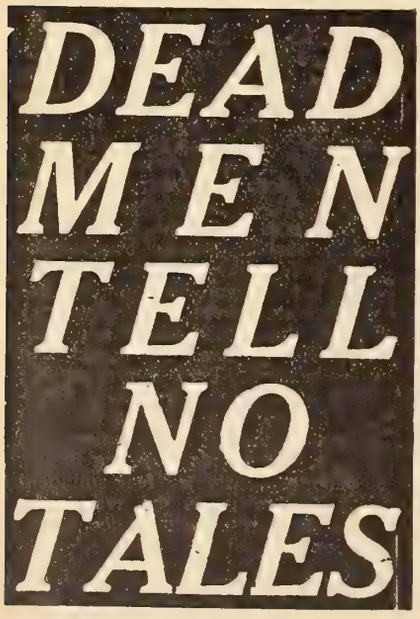
"I desire to take this occasion to express to you my gratification that the Bessie Love Productions are to be released through your organization.

"Let me say that before authorizing Mr. Kane to conclude contracts whereby the Federated is to handle these productions in the United States and Canada, I made it a point to meet the majority of the exchangemen composing your organization. I am very pleased to state that it was the result of this investigation on my part which convinced me that your organization was beyond the shadow of a doubt the best fitted releasing medium for any producer who desired to have his products handled by the highest type of men in the business and who wants to feel assured that his product will receive the widest possible distribution unhampered by affiliations with any other producer's products."

Miss Love, upon learning of the signing of the contract whereby Federated will release her productions wired them as follows: "Have just been advised of your closing contract with Andrew J. Callaghan Attractions, Incorporated, whereby Federated is to release my pictures. I desire to express my sincere pleasure over this arrangement for I know from letters received from exhibitors from all parts of the United States that it will prove a highly satisfactory arrangement to them."

It is the object of the Andrew J. Callaghan Productions to supply Miss Love with vehicles selected from the works of well known authors which have been popularized by wide distribution as novels. Miss Love's first production "Bonnie May" is from the widely read novel of the same name by Louis Dodge, which was published by Chas. Scribners Sons and her second production, "The Midlanders" is from the novel of Charles Tenney Jackson, which was published by Bobs Merrill. The Federated contract calls for a series of four features a year.

The Federated state that they intend to give the Bessie Love Productions the benefit of the widest advertising and exploitation campaign ever used for an independent release. A complete line of advertising accessories including many novelties are now being prepared by the Federated in association with the Andrew J. Callaghan Company.



O'Brien Will Support Hope Hampton

"Big Jack" O'Brien, who played in the Fox serial, "Bride 13," shortly to be released, has been engaged to play opposite Hope Hampton in her next starring vehicle.

"Twisted Souls" to Be Released Sept. 1st

"Twisted Souls" is a six-reel picture just completed by Howard Thurston, the magician. It will be released on September 1. The scene shows where Thurston, who plays the part of a spiritualist, murders his best friend, a Hindu philosopher who tries to keep him in the straight and narrow path. The part of the Hindu is taken by Tarah Ben Mahamet, whom Mr. Thurston brought with him from India. In the cast are Eric Mayne, Horace Braham Agnes Scott, Evelyn Sherman, Miriam Nesmith and others.

Demand for First Federated Releases

W. E. Shallenberger, general manager of the Federated Film Exchanges of America, Inc., states that reports from all over the territory indicated that the exhibitors are very much interested in the releasing plans of the newly formed organization. Although the announcement of the Federated was only made last week every one of the twenty-four exchanges report a big demand for "Nobody's Girl," the five-reel feature starring Billie Rhodes and for the Monte Banks comedies.

Roubert Making Third Reelcraft Picture

Matty Roubert has completed work on "Heritage," written especially for him by Willard Mack, and is back at work on his third release in the series of the "Romances of Youth" for the Reelcraft Pictures Corporation.

The third release of the series will be a comedy written to order for the young actor by Frank S. Mattison, the working title is "Everybody's Orphan."



"An Overall Hero," second of the Chester Comedies to be released through Educational Exchanges. Bathing girls have a bit to do in it

Big Sales Reported on David Butler Picture

"FICKLE WOMEN," the D. N. Schwab production, starring David Butler, which is the first independent production of this star, and which was shown at the Broadway theatre during the week of August 9th, has been sold for many territories. First National Exchanges control New York, New Jersey and Los Angeles; Metro Pictures Corporation, Philadelphia; Klein Distributing Company, New England; Southern States Amusement Co., Atlanta, New Orleans, Memphis, Dallas; Tucker Brothers Road Shows, Oklahoma; Morart Film Co., of Baltimore, District of Columbia, Delaware, and North Carolina.

The foreign rights are controlled by D. P. Howells.

Arthur Guy Empey Will Novelize "Oil"

Arthur Guy Empey, author of "Over the Top", and producer of the comedy-drama, "Oil", announces that he is now at work on a novelization of "Oil" and that it has been accepted, in advance of its completion, for publication by one of the country's largest publishing houses. The advertising campaign of the publishers will be under way while the picture is being shown, and, it is said, will be of great value to the exhibitor.

Mr. Empey has already written one novel, which he will picturize after finishing "A Long Distance Hero", his second production.

Insurance for Broadwell Executive

Broadwell Productions, Inc., producing Nick Carter series have taken out insurance on their president Robert B. Broadwell, in the sum of $100,000 and on their star Thomas J. Carrigan who plays the part of Nick Carter, the amount of $50,000.

Fine Arts' Release Announced

"The Woman He Chose" Wins Favor With Reviewers

"THE Woman He Chose", described by Fine Arts to be "a tense, emotional drama based on one of the most unique stories of modern fiction", will be distributed by Fine Arts Pictures, Inc., through state right exchanges, according to an announcement by Murray W. Garsson, president of Fine Arts. The picture is an adaptation from the story, "The Girl from the Marshcroft", written by Selma Lagerlof, the only woman ever awarded the Nobel prize for literature.

The National Board of Motion Picture Review selected this picture as representative of the highest advancement in motion-pictures of the present day, states Fine Arts. During a pre-release showing in the Loop theatre of Chicago, the picture drew what is declared to be the biggest crowds in the history of the theatre.

Speaking of the production, Mr. Garsson said:

"In distributing this production we believe that we are keeping our promise to the state right buyers and exhibitors to provide them with pictures of the highest calibre. Our opinion is backed by the opinions of the best known critics in America, everyone of them who have seen the picture declaring it of the highest standard in every way.

"The picture is based on a masterpiece of fiction, a story recognized by authors and critics as one of the highest standard of excellence. Its unusual theme offers innumerable exploitation angles, and this, coupled with its artistic photography and superb direction, should make the picture away the average from a box office standpoint.

"What the critics think of the picture is evident from the free use of superlatives by Chicago's most hypercritical dramatic editors. Mae Tines, of the Chicago Tribune, says: 'It is a great picture. Scenery and settings are a delight and the photography is fine'.

"Virginia Dale, of the Chicago Daily Journal, says, 'Never has a photoplay been presented of more splendid quality'.

"Genevieve Harris, of the Chicago Evening Post, says: 'It is a credit to its producers. Very few pictures can measure up to its dramatic and artistic settings. Its director had a great story to work with and he has presented it with a simplicity and sincerity which is most effective. The players seem to live their parts'.

"'Observer' of the Chicago Herald and Examiner says: 'Only Griffith has surpassed its director in laying hold of your imagination and intellect. While it features Sex, it does so without salaciousness or insinuation, being frank, moral and bitterly truthful. Once before I climbed on the housetops and ballyhooed that this was one of the finest film plays of all time. Seeing it again, I roost on the same flagpole'.

"W. K. Hollander, of the Chicago Daily News, says: 'The picture is deserving of generous patronage by reason of its unpretentiousness, its simplicity of construction and the intensely realistic conduct of its players'.

"Bob Reel, of the Chicago American, says: 'It goes across so well that you feel yourself a part of it'.

"No picture on record has received more unanimous praise from the daily press and the same stands good among the trade magazines.

"After attending a press showing in New York the critic from the Motion Picture News said. 'It carries heart interest and is portrayed by a company of actors whose naturalness of characterization equals any of the best'.

"The Moving Picture World says: 'An excellently-made picture, well produced, wonderful types having been selected. The story is of universal appeal'.

"The critic of Wid's says: 'Presents a Griffith atmosphere and leaves nothing to be desired in the way of good production. If you are looking for something different, combined with the artistic and beautiful, get this'.

"The critic from Variety said, 'The Woman He Chose", should prove a box office attraction of unusual value'.

"'The Woman He Chose' is an achievement to which any producer might point with pride', is the opinion of the Exhibitor's Trade Review."

Urban Introduces Spirograph

Sees in It a Valuable Aid to Education and Industry

AFTER more than ten years of continuous efforts, repeated disappointments and frequent financial losses, Charles Urban, president of the Kineto Company of America and author of Urban's "Movie Chats," is now introducing to the motion-picture industry a new type of film-record and projection apparatus which is expected to augment to an almost unlimited extent the educational and industrial possibilities of the motion-picture. The name "Spirograph" has been adopted to indicate the innovations recently perfected by Henry W. Joy, chief consulting engineer for Mr. Urban.

The Spirograph film-record is disc-shaped and transparent like the ordinary film strip. The individual frames of the picture are arranged in consecutive order just as on the regulation strip. However, these consecutive frames run in circular fashion, the frames for the first part of the picture being found on the outter edge of the Spirograph disc and then running in concentric circles—like the loops in the mainspring of a clock—until the center is approached. The images in these frames are greatly reduced in size, thus permitting a greater number of frames to be included in the area of the film-disc. The projection apparatus on which this film-disc is revolved for screening can be stopped without danger of fire. Hence, only two frames are needed at most for a sub-title. On this basis, it is estimated that on the standard disc of 10½ inches in diameter as many frames can be included as would take up 100 feet of the ordinary ribbon film. Mr. Urban says a disc can be removed from the projector and a new one replaced in four seconds, as there are no complicated adjustments to be made.

The Spirograph Projector weighs only eleven pounds and thus lends itself to easy and ready transportation. It differs from the ordinary projector in operation in this respect: There are no upper and lower reels to feed and receive the film. Instead, the Spirograph film disc is fastened on a circular plate, which revolves and thus brings each consecutive frame in front of the lighting aperture. This circular plate while revolving is also given a lateral motion. These two motions—the revolutionary movement and the sidewise motion of the plate on which the film-record is fastened—are so timed automatically as to bring each frame of the concentric circles in front of the lighting aperture in their proper consecutive order. The intermittent motion of the Spirograph film is taken care of by a small revolving pan which engages in the sprocket holes punched on the outer edge of the film disc. The simplicity of the operation and portable character of the projector makes it admirably adaptable for work in the shop, lecture-hall or classroom and for amusement purposes in the home.

It is in the educational and commercial fields that Mr. Urban sees the greatest use of his Spirograph, and here the possibilities for its services are well-nigh without limitation. Salesmen, anxious to demonstrate methods of manufacture or to point out details in their wares; teachers, desirous of studying objects or forms of life in motion—the projection can be retarded without danger to permit of closer scrutiny of details; exchangemen exhibiting films to prospective buyers in their offices—are only a few of the countless workers that would find the Spirograph of immediate use in their chosen fields. And to cite an additional advantage; the Spirograph can be "hooked" up, for its source of light, to an ordinary house electric-light fixture.

DEAD MEN TELL NO TALES



Joe Moore and Eileen Sedgwick in "Love's Battle," a Climax Film Corp. picture placed on the States Right market

"Torchy in High" Title of Third of Series

"Torchy in High" has been selected as the permanent title of the third of the Torchy Comedies, made from the stories by Sewell Ford, with Johnny Hines as the redheaded office boy, instead of "Torchy Steps on the Gas," the working name. The picture has been completed by Master Films, Inc., and prints are being sent to all Educational exchanges.

It is said that for the first time in the history of motion pictures the Metropolitan Museum of Art has been used for the setting of a picture, and here a considerable portion of the action takes place.

Alaskan Picture to be Arrow Release

The "Golden Trail," one of Arrow's feature releases, is a drama of the far North. Jane Novak is said to have never appeared to better advantage than in this picture in which she first plays the role of the most popular girl in a college town, and later as the faro dealer of a gambling den in a notorious dance hall in Alaska.

The picture was produced by the American Lifeograph Company of Portland, Oregon, and the story was written by Louis Moomaw, with a screen adaptation by Elizabeth Mahoney. It was directed by Mr. Moomaw in conjunction with Jean Hersholt.

Fine Arts Buys Rights of Morris Novel

Fine Arts Pictures, Inc., through the president, M. W. Garsson, has purchased the picture rights for the new novel, "The Ways of Men," by Henry Morris.

Plans for its production are now under way. The story, according to an announcement from Fine Arts, is unique in theme and deals with a twentieth century problem, which has never been touched upon in the history of motion pictures.

Dead Men Tell No Tales

Old-Timer Heads Pioneer

M. H. Hoffman Has Trained Many Executives; Talks on His Policy

UNDER the supervision of M. H. Hoffman, who holds the managerial reins, the Pioneer Film Corporation has made rapid strides. Mr. Hoffman is one of the old timers in the motion picture industry. It has been said of him that he has trained and developed more executives in the motion picture field than possibly any other man and this, despite the fact that he has still a long way to go before he reaches the "three score and ten" mark.

"There is only one big thought that guides me in the distribution of pictures," said Mr. Hoffman, "it is this: will the picture bring the required results to the exhibitor? Will it 'pull,' and if the box-office tells the right kind of story then the picture is all that we expect. After all is said and done, it's the box-office that counts and all the talk that goes with the picture means nothing. A picture may be offered the exhibitor through the medium of a costly press book, handsomely engraved and written with all the roseate verbiage at the command of the long-haired individual whose duty it is to prepare such a book, but all this is of no avail unless the picture brings the exhibitor the necessary measure of success. We, at Pioneer, pass on a picture by placing ourselves in the role of the exhibitor."

State Right Feature Ready

"The Good-Bad Wife" Offered to Buyers by Film Booking Offices

"THE GOOD-BAD WIFE," one of the earliest of the special feature picture productions of the year, is to be distributed on a state-right basis by the Film Booking Offices Inc., at 729 Seventh avenue, and is now ready for release.

The early reports received on this production from the distributor warrant that there will be very little territory left open to state-right buyers of this big feature, by September 1, several territories having already been disposed of by the Film Booking Offices, Inc.

The story of "The Good-Bad Wife" is an adaptation of the Munsey Magazine story, "The Wild Fawn," from the pen of Mary Imlay Taylor. The production has been made by a new comer, Miss Vera McCord, who previous to her entry into the producing field was a well-known leading woman on the legitimate stage. Miss McCord, before attempting to produce "The Good-Bad Wife" spent three years in study of the cinematograph art in all its phases, including a course on interior decorating, in Paris, under able artists.

The cast includes Dorothy Green and Sydney Mason, in the leading roles. They are ably supported by Leslie Stowe, Mathilde Brundage, Albert Hackett, Beatrice Jordan, J. T. Baston, Erville Alderson, Bessie Stinson.

National Advertising for Cohn Subject

"Screen Snapshots" is soon to be exploited by a national advertising campaign, according to a statement issued by Jack Cohn, its producer.

Through an effective tie-up with the Brewster Publications, this news reel of filmdom will, it is said, be nationally advertised. The fan magazines included in the campaign are, The Motion Picture Classic, Shadowland and The Motion Picture Magazine.

"Twin Beds" Reported to Be Progressing

Latest word from Hollywood, where Mr. and Mrs. Carter De Haven are producing "Twin Beds," for First National release, is to the effect that the work is progressing most satisfactorily. "Twin Beds" is set down on the First National schedule for release October 18th.

South Awaits Debut of Renita Johnston

Nashville, Memphis and other cities of the South and Southwest await with interest the screen debut into feature film, of Miss Renita Johnston, a daughter of Tennessee. She will be seen in the impersonation of Hugette, in the William Fox special production of Justin Huntly McCarthy's stage play and novel, "If I Were King," in which William Farnum is starred.

It was J. Gordon Edwards, director for Fox, who gave Miss Johnston the part of Hugette in the Fox production, "If I Were King," in which Mr. Farnum excels himself Villon.

Hank Mann, Recovered, Is Back to Work

Having fully recovered from injuries received recently while working with his company on location, Hank Mann commenced work this week on the twenty-first of his series of twenty-six two-reel comedies a year for Arrow. Packing cameras and equipment into automobiles the company motored from the studios in Hollywood to Tia Juana, where the initial scenes to the picture are being filmed under the direction of Charlie Parrott. Madge Kirby is leading lady and Vernon Dent is again cast as the "villain."

Eight Months Required to Finish Serial

Eight months will have elapsed from the time the National Film Corporation of America began on the production of the Edgar Rice Burroughs' "The Son of Tarzan," until the concluding episode is finished. According to Capt. Harry M. Rubey, the National's president. Director Harry Revier will not be rushed for time, as the latter is allowed one month to film two episodes.

Howells Buys Rights on Doraldina Film

David P. Howells, Inc., has purchased the world's rights, exclusive of the United States, to "The Woman Untamed," the Doraldina starring vehicle, now being offered on the state-rights market by Elmer J. McGovern, of 150 West 46 street, New York.

News Notes from the West Coast

By J. C. JESSEN

FOX

THE principals for the Emmett Flynn special Fox production have been named and the Mark Twain famous story "A Connecticut Yankee at King Arthur's Court" is now in the making. Harry C. Myers takes the title role and other members of the cast are Rosemary Theby, Pauline Starke, Charles Clarey, William V. Mong, George Siegmund and Carl Forms will be seen as Mark Twain.

William Russell with Scott Dunlap as director has begun the making of the "Iron Rider" from the Frank L. Packard novel and screen version by Jules Furthman. In this story Vola Vale is playing opposite Russell, Arthur Morrison appears as the heavy, George Nichols has principal character role and Wadsworth Harris is another important principal.

Because of the several big productions being made at the Fox studio and all available stage space being used by the several companies that have plays in production at the present time, it has been found necessary to delay the making of the second Hampton Del Ruth special comedy feature for a period of several weeks.

CHRISTIE

SCREEN rights for the Al H. Woods play "See My Lawyer" in which T. Roy Barns was starred in New York has been purchased in the Christie Film Company and is to be put in production immediately under the direction of Al E. Christie. Barns who played in a Christie production recently has been re-engaged to play his original part in this production.

Pat Dowling, director of advertising and exploitation of Christie Film Company productions has returned to the Hollywood studios after a business trip of six weeks through the East and is making plans for a big exploitation campaign which is to be launched shortly.

METRO

FIVE companies continue on present series of productions at the Metro studio. Director Rex Ingram has finished exterior scenes for the South American episode of the "Four Horsemen" and is now working on interior scenes at the studio which require almost all members of the cast.

A most complete modern kitchen with every known labor saving device installed as a cure all for the servant problem of today is being used by director Dallis Fitzgerald for "Cinderella's Twin," the original story by Luther Reed in which Viola Dana impersonates a servant girl of fairy book fame who lost her slipper.

Exteriors for "Passion Fruit" the Geraldina subject being filmed by Douglas Girard are to be made at Monterey, California, and elaborate settings reproducing a Hawaiian village are being built there.

The May Allison picture "The Marriage of William Ashe," requires a number of big English architectural settings which are now being built and during this time the company is at Brents Mountain Inn in the Ventura mountains working on exteriors. Ruth N. Baldwin wrote the screen version for this and Edward Sloman, who directed the three Jack London stories, now completed, is in charge of the filming.

The villainless story "White Ashes" has been put in production under the direction of Philip E. Rosen with an all star cast headed by Cleo Madison, William Conklin, and Garreth Hughes.

A number of Metro subjects are still in the editing rooms, the list including Nazimova's "Madam Peacock," "Body and Soul" starring Alice Lake, "Blackmail" the Viola Dana Picture, and "Are All Men Alike," which stars May Allison together with three all star productions "Someone in the House," featuring Edmund Lowe and Vola Vale, "Hearts Are Trumps" the Drury Lane melodrama, and "The Star Rover," the third of the Jack London stories.

Director Eddie Cline has begun the making of the rural comedy starring Buster Keaton. Other than Keaton, Sybil Seeley and Keaton's father cast has not been named.

The Metro studio is the first in the land to recognize the importance of giving members of the scenario department a quiet, individual and pleasant environment completely separated from other departments of the producing studio. The buildings for the scenario organization have been completed and the easy chairs, convenient writing desks and other equipment were installed this week. All offices of the department open on to a court which contains a beautiful garden separated from the outside world and studio activities by a high garden wall. It is the belief of Bayard Veillers, head of the department, Joseph Engle, general manager of the studio and other executives that this addition to the studio will result in greater efficiency and better stories. The Metro news department in charge of Ray Leak also occupies a suite of rooms in the scenario department buildings which consist of twenty-five offices.

1st NATIONAL

MARSHALL NEILAN made the final scenes for "Dinty" at Catalina Island where with all members of the cast a number of aeroplane stunts were staged. The principal supports for Wesley Barry who plays the title role are Pat O'Malley, Colleen Moore, Marjorie Daw, J. Barney Sherry, Newton Hall, Walter Chung and Aaron Mitchell.

To the Marshall Neilan organization has been added Charles Rosher who has been cameraman for Mary Pickford for the past year following a long engagement at the Lasky studio. Rosher is one of the oldest cameramen in point of years of service in the film industry now on the West Coast.

Producer Marshall Neilan and members of his organization entertained officers and midshipmen of the Battleship Squadron No. 3 at the Neilan studios Monday afternoon. The men of the navy were shown how motion pictures were made on several different settings. They took part in the making of a number of motion pictures and were then guests at mess served by winsome movie maids. Marion Fairfax head of the Neilan scenario department is now titling the motion pictures made during the afternoon and copies of these will be given the several boats of the squadron.

Charles Chapman left Los Angeles several days ago presumably for the East. Early in the week of August 9th he was found at Salt Lake City and interviewed by newspaper reporters. Following that Chapman left that city without stating what his destination would be. It is understood Mr. Chapman took with him negative and first print of the big special attraction which has been known as "The Kid." It is expected Mr. Chapman will reach New York at an early date as he stated recently to MOTION PICTURE NEWS representative that he expected to be in New York within two weeks.



Director Charlie Parrott interrupts a scene in a Hank Mann comedy, to be released by Arrow

UNIVERSAL

PLANS for future Universal productions were made known this week in the announcement of several plays which are next to be filmed. Lyons and Moral are to make "Fixed By George" which will give the two popular comedians entirely different roles from anything they have played in comedy features. The plot for this story is said to contain even more and bettter situations for comedy than their first two releases, "Everything but the Truth" and "La La Lucille" and filming will be started within a few days. Lyons and Moran have just completed the editing of their third release, "Once a Plumber—."

An original story by Jacques Jaccard laid in South America has been accepted by Universal scenario editor, Luvian Savage, and will serve as the next vehicle for Frank Mayo. This is an adventure story and has a psychological background.

"West is West," the Eugene Manlove story is to serve as the next vehicle for Harry Carey to be made under the direction of Val Paul and it is very probably the exteriors for this will be made at Jerome, Arizona, in and about the Senator Clarke United Verde Mines. Director Paul was formerly employed at these mines as engineer prior to his picture career and he is now at Jerome making arrangements for use of locations there.

A South Pacific island story titled "Out of the Sunset," written by George Ricks, has been purchased by Universal as the next vehicle for Eva Novak. Continuity for this is now being written by Philip Hurn and the subject will be di-

rected by Stuart Paton.

A number of big settings are now being erected by Universal City. One of these represents the Plaza de Monte Carlo and will be used for "Foolish Wives." Another is an interior for "The Gilded Dream," now being directed by Rolin Sturgeon and will prove to be an exceptional extravaganza created by Harry Weston, now technical director at Universal City. Weston was formerly with J. Parker Read productions, following a long career of architect and designer in New Orleans, Buenos Ayres and Valparaiso.

Suitable exteriors for "Kate Plus Ten" from the Edgar Wallace story could not be found in the vicinity of Los Angeles and so a railroad track half a mile long with the desired background has been built on the back ranch at Universal City.

Several Universal productions are nearing completion in the editing room. The circus story originally titled "Out of the Sky" has been changed to "Pink Tights". This was made by Director Reeves Eason and features Gladys Walton and Jack Perrin. The Harry Carey story "Sundown Slim" has all been photographed and is now being edited.

Eddie Laemmle, former assistant director at Universal City and who with W. F. Adler spent a year in photographing strange beings and sights in the wilds of the orient, has returned to Universal City after viewing the opening of "Shipwrecked Among Cannibals" and is now to serve as director. The story for his first production is being selected.

Jean Spencer has written a two reel western drama "The Shootin' Fool" which is announced to be a feature in tableau form. Miss Spencer served as assistant to chief film editor Frank Lawrence and was given screen credit for editing the "Devil's Passkey."

Malveen Polo, young daughter of Eddie Polo, has been selected to play a small important role in "Foolish Wives."

Eileen Sedgwick who recently recovered from injuries sustained in a fall, was again injured this week by being burned badly about the arms when playing the role of the human torch in a fall from a high tower into a tank of water for scenes in "The Queen of Diamonds."

INCE

THE race tracks at Tia Juana Mexico just across the border from San Diego served for race track scenes for the Thomas H. Ince Douglas MacLean comedy "When Johnny Comes Marching Home." Other exteriors for this film were made at Pleasanton, near San Francisco, thus scenes for this subject were taken at points approximately seven hundred miles from each other. The cast being directed by Jack Nelson includes Beatrice Burnham, Margaret Livingston, and Wade Boetler.

Announcement is made of the title "Some Chickens" being selected as the release name for the Douglas MacLean picture adapted from the story titled "Yanconna Yillies." This comedy is to be released shortly.

Evert C. Maxwell is a new member of the Thomas H. Ince scenario staff and is to prepare original stories and adaptations for Douglas MacLean productions. Maxwell has been newspaper and magazine writer for a number of years.

BRUNTON

IN anticipation of greater producing activities during the fall Robert Brunton is having numerous improvements made at the big commercial studios. An additional building to be used exclusively for projecting rooms is being erected and nearby is another new building which will be used for five cutting rooms. Fire proof vault for the storage of explosives is nearing completion and a great quantity of new machinery has been added to the big lumber mill and wood working factories.

The Robert Brunton all star production "The Devil to Pay," a political mystery drama adapted from the Francis Nimo Green novel is now in its final editing stages and is to be shipped East at an early date.

Benjamin B. Hampton, head of the Federal Photoplays, Inc., who recently completed the filming of the "Spenders" from the Harry Leon Wilson book has gone to Yosemite Valley for a stay of several weeks where he is working on the next attraction of his organization.

Director Ernest C. Warde is at Catalina Island in consultation with Dustin Farnum in the preparation of plans for the filming of the Ridgewell Cullen book "The Trail of the Axe," which is to be put in production shortly by Robert Brunton.

Lindsey McKenna, exploitation manager of the Betty Compson company, left this week for the East to spend two months with newspaper men throughout the country exploiting the coming Compson productions.

F. P. LASKY

THE several producing units of Famous Players-Lasky continue on productions heretofore announced in this department and the only change noted by the Lasky publicity department this week is the transferring of Ann Forest from the cast of the next C. B. de Mille production to play the role of Rhoda Williams in the George Melford production "The Faith Healer," adapted from the well known play. The reason for the change was given that Miss Forest is ideal for the part of Rhoda and the company could not find another suitable actress to play this difficult part.

GOLDWYN

ALL principals for the Reginald Barker production from the famous Scotch play "Bunty Pulls the Strings" have been selected and the cast is as follows: Leatrice Joy (Bunty), Russell Simpson (Pam), Raymond Hatton (Weelum), Cullen Landis (Rab), Katherine Ferguson (Jeemy), Edith Chapman (Eelem), Josephine Crowell (Susie), and Rollin Rushton (Rector). A big Scotch village setting is now being erected and most of the exteriors for the film will be made in and around this village.

Another cast completed is that for the Will Rogers picture "The Guile of Women", the principals playing under the direction of Clarence Badger being Mary Warren, Bert Sprotte, Lionel Belmore, Chas. A. Smiley, Nick Coagley, Dorris Pawn, John Lince and Jane Starr.

Mason N. Lipson who has been continuity editor of the Goldwyn studio until he took charge of the direction of the seventh of the Edgar series "An African Interlude," has been succeeded in the continuity department by Paul Bern. Bern was formerly connected with



2 Wks.—and no quakes—not even a shimmy.

Mary and Doug are back.

Harry Cohn is with us again out west.

Doc Willat is taking in Broadway's signs.

Sol Lesser has not taken any more theatres under his wing this week.

Joe Brant is in town and announcements are shortly to be made.

William Conklin was once a golfer and won the Harry Lauder trophy.

The Metro "Body and Soul" company has been working nights to cheat the hot weather.

Bill Keefe is double ooing the west coast of Canada and post cards Hokum office.

Alice Lake is celebrating the completion of "Body and Soul" by nursing a bad case of sunburn.

Frank Lanning was married the other day, the bride's name being Merva Eaton.

Abe Warner has been presented with a handsomely bound set of golf instruction books.

Mildred Davis and Snub Pollard have a contest on to see who can make the drollest pose for a still.

It is said it does not matter which way Ora Carew is looking, she takes a good picture.

Studio life is becoming fashionable. Vi Dana served dinner on one of the stages and it consisted of real food.

Si Snyder suggests that the name of the Golden Gate State be changed to Camerafornia, which in the language of the poet is not so bad.

Jesse Robbins has found it convenient to take the Jimmy Aubrey troupe to Catalina Island, the popular summering place.

Universal is getting away ahead of the times for Rollin Sturgeon has a set for "The Guilded Dream" which shows things as they will be in 2100 A.D.

Evert C. Maxwell has joined the ever increasing horde of notable writers for the screen and is wielding a wicked index finger over a Thomas H. Ince typewriter.

Frank Lloyd is said to be a collector of plaids of Scottish chiefs, and Milton Sills is getting together books on philosophy, while Raymond Hatton has a failure for walking sticks which he never uses.

A Los Angeles man writes the Metro studio thanking the Metro studio thanikng them for not buying the three stories he wrote and served them with, for he has gone into the electric welding business and is cleaning up.

Hayden Talbot insists upon brunette rugs and blond curtains for his new private office in the Metro scenario department and requisitions for such furnishings have been signed. Oh for the life of the scenarioist!

Irene Rich wants the woman who stole her rouge and powder from a Mount Lowe dressing room to know that it cost only 25c, and she can buy it at any drug store for that amount.

J. Parker Read has discovered the original whirling dervish in the person of Hadji Tahar who does his whirling act in the "Leopard Woman." 'Tis said he can whirl for three hours without burning the soles of his feet or coming up for air.

Lloyd Carleton is authority for the statement that women hate clocks and clocks hate women, and to prove his assertion he recites numerous instances of their clock in his home stopping every time he goes away for a few days.

Ben Turpin in a fishing scene for a coming Mack Sennett First National was not supposed to catch a fish, but the durn trout just wouldn't stay off his hook, and they have been hunting a week for a fishless or dried herring brook.

In listing the cast for "The Last of the Mohicans" asterisks are used by the Maurice Tourneur organization to indicate the men playing Indian parts who have had their heads shaved. The asterisk players are Albert Roscoe, Theodore Lorch, Wallace Beery, Joseph Singleton and Sam Robbin.

George Beban likes to have his picture took, in fact it is said George has been known to rush in where a picture is being took, but Hank Mann discovered a way of taking a picture where George does not appear even though George is near at hand. Being mayor for a day has a tendency to cause one to pull a lot of horse play.

Mickey Neilan entertained six hundred midshipmen from the Battleship Squadron No. 3 at his studio on Monday afternoon. The middies were given a tour of the world in fifteen minutes, in which they walked through Chinese streets, loitered about New York's lower east side, basked in the sunlight of a tropical scene and then stepped back several centuries into a prehistoric scene for Holubar Phillips picture "Man, Woman and Marriage." A good time was enjoyed by all and they had their pictures took.

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the New York Goldwyn organization.

A number of continuities are now in preparation. Elfred Bingham is preparing the Irving Cobb story "Boys Will Be Boys", Charles Kenyon is at work on the Gouverneur Morris original photoplay "The Water Lily" and Gerald Duffy is working on the Mary Roberts Rinehart original photoplay "Let Sleeping Dogs Lie."

READ

HOBART BOSWORTH is being starred in the Max Brand novel "Fate's Honeymoon" now being made under the direction of Rowland Lee. J. Parker Reed Jr., has selected Ethel Grey Terry to play opposite Bosworth in this subject and has surrounded the principals with a cast of well known players.

Director Westley Ruggles is doing the final editing on the "Leopard Woman" starring Louise Glaum which is to be the first contribution to Associated Producers program. A number of stories are now being considered by Read as vehicles for Louise Glaum.

H. Tipton Steck has been engaged by the Read organization to prepare continuities and is now at work on scripts for coming productions.

The film story for the coming Bosworth-Read release "Bucco McAllister", written by Bosworth and Mrs. London, widow of the late Jack London, is shortly to be published in book form, the manuscript being in the hands of the publishers at this time.

VITAGRAPH

VITAGRAPH productions now in the making at the Vitagraph studio include "Black Beauty" directed by David Smith, which will consist of seven reels, "The Romance Promoters" starring Earle Williams under the direction of Chester Bennett, "The Wizard Spy-Glass" the William Duncan serial and "The Veiled Mystery" an Antonio Moreno serial together with two comedies featuring Larry Semon and Jimmy Aubrey.

HERE AND THERE

Articles of incorporation have been granted to Lichtig Rothwell, Inc., for the conduct of a booking agency and play brokerage business with an authorized capitalization of $25,000. The articles of incorporation also grant the right to produce motion pictures, buy and sell all articles necessary for the making of pictures and states the principal office of the firm will be in the Markham Building, Hollywood.

C. A. Willat left for New York, Thursday, Aug. 12th, with the negative and first print of the initial Irving Willat productions to be released by Hodkinson. This was given the final title of "Home Folks" and is an adaptation from the novel "Dabney Todd." While in the east Mr. Willat will also complete negotiations pending for the sale of subjects made by National Film Corporation of America.

Live Notes of the Players

CLARA HORTON, Frank Norcross, George Nicholls and Lincoln Stedman are in support of Charles Ray's third independent release "Nineteen and Phyllis," under the direction of Joseph DeGrasse.

Alice Duer Miller, the novelist, is the author of "Ladies Must Live," George Loane Tucker's Mayflower production, in which Lule Warrenton will be seen in an important characterization.

Helen Raymond, English comedienne, who created the role of Signora Monti in the original London production of "Twin Beds," also portrays it in the Carter DeHaven celluloid version now being made under the direction of Lloyd Ingraham.

"One Man in a Million," took George Beban one year to complete and he contends that he worked every one of those 365 days, including daylight, which distinguishes him as fitting the title role admirably.

The following four stars will appear under the Robert Brunton banner during the ensuing year: Dustin Farnum, Fritzie Brunnette, Ruth Roland and Charlie Hutchinson.

Frank Lanning, the player of heavies, was married the other day to Merva Eaton, a non-professional.

"Blondy," the independent production which has just been made at the Biograph Studio, and in which Albert Barrett plays one of the most important roles, has been completed with a cast including Joe Smiley, Edwin August, de Sacia Mooers, Charles Craig, Frank Beaunash and Mr. Barrett. The fact that "Blondy" was filmed at the Biograph studio, and that so many of the players in it were associated with the old A. B. films, gave rise to a story that this was the first of a series of new American Biograph Productions. This, however, is not the case, since "Blondy" is an independent production.

In connection with The Fame and Fortune Contest, which is being conducted by Eugene V. Brewster, publisher of Motion Picture Classic, Motion Picture Magazine and Shadowland, and of which Hope Hampton is one of the judges, this star recently paid a visit to the Brewster home at Roslyn, Long Island, where she was photographed with a bevy of ambitious boys and girls who have entered the contest. In addition to Miss Hampton, the judges include Mary Pickford, Douglas Fairbanks, Olga Petrova, Thomas H. Ince, Maurice Tourneur, J. Stewart Blackton, Jesse Lasky, Carl Laemmle, David Belasco, Blanche Bates, Samuel Lumiers and Eugene Brewster.

Charles Lane, character actor, who is playing in the first production of Cayuga Pictures, Inc., entitled "Three Women Loved Him," has returned to New York after an extended stay on location at Ithaca. One of the most interesting scenes in the production was filmed last week, when a building which represented a college fraternity house, with all the intimate details of furniture possessed by such houses, was furnished completely from cellar to garret, shown in the interiors and then burned to cinders for a scene in the production. Word passed through the country-side of the impending fire, which attracted a crowd of extras content to watch the excitement in lieu of salary.

Most of the interiors for "Fine Feathers," the forthcoming Metro special production, which is being supervised by Maxwell Karger and directed by Fred Sittenham, are finished, which is the reason for Claire Whitney, who plays the leading role in this all star production, and the balance of the cast leaving town for location on Staten Island, too far from New York to run in for luncheon. This play, it will be remembered, is an adaptation from the phenomenally successful drama written by Eugene Walter.

Interesting is the word that Marion Davies was the guest of honor of Governor E. C. Harrington, of Maryland and Governor W. P. Hobby, of Texas, while they were visiting Los Angeles, where interiors for "Buried Treasure" are being made, in which Miss Davies will be seen again as the star. Soon following upon the distinction Miss Davies was an honored guest, accompanied by her mother and sister, upon the steel yacht "Venetia" the property of John D. Spreckles. At San Diego, where additional scenes were being made, officers of the warships formally entertained Miss Davies and her family, and enjoyed her hospitality, also, at the Brunton studios, where they were permitted to witness a series of scuffles with screen "pirates," which they will later be looking for when the picture appears on the silver sheet.

"All Souls' Eve," adapted from the Anne Crawford Flexner stage play, will be an early vehicle for Mary Miles Minter.

Arthur Edmund Carew, having recovered from a severe operation, will resume his place among the screen players after an absence of some months.

Immediately after the finishing of the filming on Dorothy Gish's production, "A Cynic Effect," Tom Douglas—who played the part opposite the star in this picture—planned to return to Louisville, Kentucky, for a brief visit to his folks there. After buying his ticket home, Douglas was detained in town by an appointment with David Belasco, who had sent for him after hearing of his excellent characterization in this picture, which marked his professional debut. The conference resulted in the offer of a stage engagement for the fall in one of the Belasco stage productions, and so it is probable that the Metropolitan stage will see Douglas later this season.

William Conklin will be seen in Metro's all-star production of "White Ashes."



Those who are assisting Allan Holubar in the production of Dorothy Phillips' big special, "Man, Woman and Marriage," to be distributed by Associated First National Pictures, Inc. The above group includes Director Holubar's entire producing staff

Realart Star to Take Long Vacation

After working steadily and strenuously for a year, during which time she has made seven productions for Realart, Mary Miles Minter started early in August on a prolonged vacation trip with her mother, Mrs. Charlotte Shelby, and her sister, Margaret Shelby.

Miss Minter entered on her Realart contract last summer when she made "Anne of Green Gables" in the East. She then went to the Coast and started work immediately on "Judy of Rogue's Harbor." Following this she made "Nurse Marjorie," "Jenny Be Good," "A Cumberland Romance," "Sweet Lavender" and has just completed "Blindness."



Harry Beaumont

Harry Beaumont Takes Rest at Catalina

With a record of twenty-five successful productions in the past four and one-half years, Director Harry Beaumont is enjoying his first vacation in that period of steady accomplishment. With Mrs. Beaumont he will take a brief rest at Catalina.

Mr. Beaumont, though only past his thirtieth year, holds an enviable record of achievement as a film producer. His first big success was the epoch-making comedy drama, "Skinner's Dress Suit," which is credited with marking a change from the violent to the more subtle style of screen action.

West Coast Theatre Changes

El Monte, Cal., M. L. Guier, El Monte theatre, To J. C. Hamilton 8-21; Southern County Bank.

Nogales, Ariz., F. Stube, Star theatre, Con. sale Furniture $3,750 from C. F. Weber & Co.

Phoenix, Ariz., Mrs Omar Toft, Amusements, Sued by Fay Allen, $357 & Receiver.

Escondido, Cal., N. O. Emert, Theatre, Erecting new treatre.

Long Beach, Cal., J. M. Lenney, Leased American Ave. theatre now being constructed.

Bakersfield, Cal., Grogg Amusement Co., Pastime theatre, Being remodeled. New lighting fixtures will be installed.

Safford, Ariz., Marshall & Merrill, Safford theatre, Will increase seating capacity.

Safford, Ariz., Safford theatre, Cond. Sales contract, Chairs $1,285 from C. F. Weber & Co.

Los Angeles, Cal., Orpheum Theatre & Realty Co. Will erect theatre at South Hill & 8th, costing $1,750,000 for vaudeville.

Colton, Cal., Frank Buttolph, Argonne theatre.

Thompson Jumped to a Steady Job

CAST for "Pike," American millionaire in "The Slim Princess," and expected to fulfill the requirements according to George Ade's description of the handsome tourist in Turkey, where the popular "string bean" type is looked upon in disgust and where fat ladies "eat and grow fatter," Hugh Thompson made a hurried trip to the Pacific coast some months since. There, upon the Goldwyn lot, he met the Turkish nobility, including Tully Marshall, Russ Powell, et al. According to studio etiquette, he was finally presented to "the Princess." She *was* and *is* "slim," for it was Mabel Normand.

Just what Mr. Thompson thought regarding whether or not she was as fragile as she appeared, will be a secret no plot will ever reveal. He vows that he never knew, before, although he has played with perhaps more leading women than any other male lead of the screen, how huge a slender woman could make a full sized man feel.

He with the megaphone, Victor Schertzinger, had no time for deliberations. He was late starting on the picture waiting for Thompson to arrive from New York and like most directors, was impatient to get started in his new work.

Mr. Thompson's first introduction in the screen play is via a thirty foot wall, surrounding a castle, where lives the unfortunate slim lady, the object of pity and abuse, for girls in Turkey must marry and slim girls are "out." A lady to be popular and attractive must be, not plump, but FAT. It was necessary for Thompson to scale the wall. In his many years of experience, following a success as an actor on the legitimate stage, he had never been obliged to put his athletic qualifications to so severe a test. despite the fact that he has made countless hazardous escapes from prisons, lock-ups and insane asylums, such as would put Houdini to shame.

According to director Victor Schertzinger's version of the story, "Pike" should scale the wall gracefully. It was in rehearsing the "scale" that Thompson realized how "slim" the "princess" really was. There was a flash of white flannels and a sudden landing too near her slender highness to be exactly healthy, and which almost made Thompson believe Miss Norman was not "*the* star" but "then" Miss Normand having a contract with Goldwyn for several pictures yet to come, took no further chances. She decided Thompson's long years in theatrical life had not yet erased the embarrassment experienced when a player is being watched rehearse. It was then she became the "revelation." She wanted to give him the scene in its entirety. She would enter after he was "in," but Schertzinger said that an American millionaire was not expected to be in form for scaling palace walls, and that the final rehearsal had just been executed.

Relying on Miss Normand's agility, Thompson again "leaped the leap," and skillfully avoiding a repetition of the recent accident, put himself down for a steady job, for he has been Mabel Normand's leading man ever since, in "What Happened to Rosa," and the photoplay now nearing completion "Head Over Heels," the third in which he has played opposite the popular Goldwyn comedienne.

Big "U" Encourages Initiative

THAT Universal is producing fewer machine-made pictures than any other film organization is the opinion of Rollin Sturgeon, one of the leading directors at Universal City, California. He explained this statement, in a recent interview, by outlining the present Universal method of director-star-producer cooperation.

"Under the present conditions at Universal City," he said, "the initiative and accomplishments of the individual stars and directors are practically untrammeled by overbearing supervision. On the contrary, I have never known a time in the picture game, when the actual makers of pictures, the directors and the players, had as much voice in their pictures as is the situation in the Universal studios today.

"This has resulted in several important benefits. The most important and at the same time the most far-reaching result has been in the greatly improved quality of Universal pictures. Universal can make as good or better productions than most film companies.

"Some of the factors that have a bearing on this condition, and which are results of the betterment in working conditions at Universal City, are complete confidence in the management of the studios, an honest ambition on the part of all to advance the quality of Universal pictures, and the knowledge that individual ideas can always find a sympathetic and interested ear.

"There is one thing that has accomplished worlds of good at Universal City. That is the knowledge that no director will be forced to produce a story he doesn't like. A director must be absolutely "sold" on a story if he is to make any kind of a picture out of it.

"Needless to say I am highly enthusiastic over my present picture, "The Gilded Dream," by Katherine Leiser Robbins, in which Carmel Myers is starring. If I don't make a whale of a picture out of it, it will not be because Miss Myers and myself are not enthusiastic over it.

"The same is true of my succeeding picture, Priscilla Dean, in John Colton's unusual story, "The Cat That Walked Alone." Already, I have had many fruitful conferences with Miss Dean and Colton over the script. The joy of working under such cordial conditions cannot be minimized. It is that spirit and that feeling which is putting Universal products at the top of the ladder."

Sturgeon is considered one of the best and most experienced directors in the business. One of his greatest pictures was "God's Country and the Woman," one of the first big out-doors pictures ever filmed. He did it for Vitagraph six years ago. His greatest recent success is "The Breath of the Gods," a Universal-Jewel production, starring Tsuru Aoki, which is pronounced the most perfect picture of Japanese customs and character ever made.

Sturgeon has just completed "In Folly's Trail," for Universal. It is Carmel Myers' first picture since her return to the screen. It was sumptuously directed by the veteran megaphone man.

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Landy and Turnbull Enlarge Field

First to be represented on the Pacific Coast as New York publicists, is the firm of Landy and Turnbull, including George Landy, a well known free lance publicist and G. W. Turnbull, with a wide acquaintance in filmdom. Less than a year ago these energetic young men put up their shingle and have met with deserved success. Now, they are to be represented in both film centers, having appointed Idella E. Emery as their Los Angeles reporter. Miss Emery was at one time on the motion picture section of the Boston Record and later the Boston Post.

Frank Elliott Engaged for Metro Cast

Frank Elliott, veteran of the speaking stage and screen, has been engaged by Metro to play with May Allison in her new starring picture, "The Marriage of William Ashe," which is to be filmed at the Metro studios in Hollywood. Edward Sloman is directing the picture.

Mr. Elliott will have the part of Geoffery Cliffe in the story, written by Mrs. Humphrey Ward, and adapted for the screen by Ruth Ann Baldwin.

"Consistency" Recommends Robert G. Vignola

SOME time, when the present director of Cosmopolitan productions, Robert G. Vignola, becomes even more famous than he is today, most respectfully, by his fellow directors and interested investigators, he will be requested to expose the secret of his success. With his permission, we will not wait for that realization, but be first to point out the solution of Mr. Vignola's rapid gain in the world of film, by quoting the familiar old adage:

"Consistency, thou art a jewel."

"That's how I did it," said Mr. Vignola recently, referring to merited praise, and answering a question at the same time:

"I never had any aspirations to become 'great'—exactly. I naturally wanted and expected my work to rank among the best, but I have aspired more to become known as a director of consistently good pictures than I have to a sudden burst into fame."



Robert G. Vignola

An actor since the early years of his young manhood, Mr. Vignola has been credited with being a consistently good one. He earned this reputation by playing an assortment of roles and playing each well. He wasn't exactly "great," but he was that comfortable quantity of dependable talent in a company of players, on which the stage director could count. His favorite work, when a very young man was the playing of "old men" parts. He enjoyed the actual effort required to make him appear the opposite from that which he really was.

In those early days of the motion picture, when with Kalem, Mr. Vignola asserted, again, his respect for consistency, he established a habit of devoting as much care and study to the selection of his cast, as he had always given his 'script. He has never lost sight of his belief in consistency covering a multitude of otherwise weak spots, and the work he has done speaks for itself.

"First," said Mr. Vignola, in reciting a synopsis of how he proceeds to make a picture, "I read, re-read and thoroughly digest my 'script. When I am about to begin on a new production, I have little time nor inclination for anything but work, for my mind is full only of the ambition centered in turning out a worthy screen play.

"Having been associated and become familiar with the work of many screen players, I visualize the different ones in the respective parts I have to fill, and decide upon the preferred or try to be satisfied with the next best in line, insisting upon consistently good talent, throughout. After having cast the production, I make a separate study of each of my players. I try to fit their personalities into the roles to which they have been assigned. I desire, always, that each player shall know the story and the entire significance of the scenes in which they play, impressing upon them just how much depends upon each, individually, to give us, in the end, a picture of which to be proud.

"I have had considerable success in going through a scene, as I see it, or as I wish it played, for the player rehearsing it. Many times I have not been getting what I want, and have become an actor, again. I ask the player, for a moment to watch the interpretation I am endeavoring to bring forth from his or her work. Invariably I procure the very results I am looking for.

"According to my personal experience," continued the director who recently made "The World and His Wife," "I find artists of both the screen and stage inclined to cooperate. It is the unusual thing for me to find one 'hard to handle,' which we hear so much about. Perhaps that is because I was an actor once, and know that we all enjoy being treated like human beings and I am sure I get as much out of people I am directing, as is possible, at the time, and according to circumstances."

Mr. Vignola, also, believes in letting his assistant be an assistant. He attaches due importance to the necessity of one whom he selects to assist him in his work.

"If a man is qualified to assist me, I want the value of his suggestions," explained Mr. Vignola. "I don't care a rap for the glory of having reached the place where I may have one or as many assistants as I need; I want, only, the help one can give me. Their suggestions are often most opportune. I have in mind a situation in connection with the making of 'The World and His Wife.' As the story stood, the young wife, whose life is torn to shreds through suspicion, had nothing to do but seem to wait for it to develop. My assistant solved the difficulty, which, when taken up with the scenarist, was found of great help.

"'Shouldn't this girl have something to do, in common with the juvenile? I mean, it isn't logical that she would idle her time away, and be an appealing character. Would it be natural for a real woman to be content to do nothing but enjoy her newly acquired wealth?'

"Immediately," said Mr. Vignola, "I saw his point. I had, in my very absorbed and busy moments, overlooked my own contention, that a natural consistency should exist through all, and I realized a great help from my assistant's timely suggestion."

It is a subject of remark that Mr. Vignola seems to inject atmosphere into his works, yet it is not to be wondered at for he has traveled, played and lived in most every land of importance and is informed as to the temperaments of natives in different countries. Born in Italy, he came to America when only three years of age, but he has an instinct born for the understanding of foreign people. That is why when it came to a trying scene in "The World and His Wife," he achieved such a remarkable climax, for while, as he said, the actor may have appeared to over-do the scene, that it was true to the country of which he was supposedly a son. Having seen Spanish gentlemen in rages of temper, Mr. Vignola felt sure of his direction when it came to the tenseness required. In any event, it secured some very flattering notices for the player as well as favorable comments on the direction.

"It was making him 'consistent' according to the country, Spain, in which it was supposed to happen," said the director, which brought us back, again via a winding, interesting trail to "Consistency, thou art a jewel."

ABOUT DIRECTORS

CHARLES GIBLYN has signed to make pictures under William Fox banner, for one year, following the two under his direction starring Pearl White, "The Tiger's Cub," and screen version of Charles Neville Buck's story, "The Pagan of the Hills," both of which will see early fall release. Before commencing operation in making a celluloid production of Bernstein's "Thief," Mr. Giblyn annexed his name to a contract for his services to William Fox covering a period of twelve months.

Roy Clements, who makes pictures in Los Angeles and sells them in New York, is in town again, with another one and hopes to be here long enough to exchange greetings with fellow members of the M. P. D. A.

Jack Harvey has been at the megaphone for one week on a new feature production under the auspices of Weiss Brothers. He has about finished the cast. Anne Luther is among those present.

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Breezy Items from Many Cities

GET THE HOME NEWS

DETROIT

J. O. Brooks, sales manager of the feature department of the Detroit Pathe branch, has resigned to become special representative of the Associated Producers. Mr. Brooks had been connected with Pathe for a year.

Phil Gleichman, president and general manager of the Broadway Strand theatre, Detroit, has announced a policy of Paramount features exclusively for the fall season, to begin in the latter part of August. The season will open with "The Prince Chap." The Majestic theatre, which wil lbe taken over by the Famous Players in conjunction with Gleichman, October 1, will also play Paramount features.

The Dawn theatre, Hillsdale, was reopened under the new management of W. S. McLaren, August 6. McLaren and his associates also own and operate the Majestic and Colonial theatres in Jackson.

The new Capitol theatre, Eaton Rapids, will open in September under the sponsorship of T. C. Whitehead. The Bijou theatre in the town will be closed with the opening of the new playhouse.

William Fox has rented Orchestra Hall for an indefinite term to play the screen version of Justin Huntly McCarthy's novel and stage success, "If I Were King."

A novel feature of the engagement of Marshall Neilan's First National production, "Don't Ever Marry," in the Rex theatre, Jackson, was the employment, by Manager C. A. Kuhlman, of a freckle-faced lad to act as bell-hop on the floor of the theatre, as a counterpart for the role of Wesley Barry in the picture.

John H. Kunsky has purchased the Michigan rights for "The Key to Power" and "The Stranger," which will be distributed through the state by the First National Film Exchange. Both pictures are high-grade melodramas.

A new theatre seating 300, will be opened on South Francis street, Jackson, about October 1, according to the manager, Mr. Parsons.

BUFFALO

Bill Allen, manager of the Vitagraph office, has engaged M. W. Rowley, formerly with Hallmark, as a member of his sales staff. J. Kauffman, formerly with Merit, is now representing Vitagraph in the Syracuse district. J. S. Hebrew, district manager, was in Buffalo for the week of August 9. He discussed fall plans with the sales staff.

Shea's Hippodrome will celebrate its Sixth Anniversary the week of August 22. The bill will include Douglas Fairbanks in "The Mollycoddle," and Larry Semon in "The Stage Hand." There will also be special musical and scenic features.

The Philadelphia House Wrecking company is tearing down the Family theatre at Broadway and Washington streets, preparatory to the building of a ten-story office and theatre building by M. Slotkin and associates. The company has written letters to local exhibitors offering for sale the fittings of the historic old house.

Earl L. Crabb, general manager of the Buffalo Motion Picture company, has finished a complete new set of titles for "The Sport of Kings," and has called in the prints from the principal territories to insert them. The company's third production, "The Daughter of Devil Dan," is now ready for release. C. J. Ver Halen, formerly with Robertson-Cole, is preparing advertising matter for the feature.

W. A. Chase, manager of the Universal office, and Colonel P. H. Smith, Robertson-Cole manager, have been named to succeed J. C. Lawlor of Nu-Art and T. W. Brady of Associated Producers, as members of the Grievance Committee of the Buffalo Exchange Managers' association. Dan Davage of the Empire State Sales company and Robertson-Cole are new members of the association.

Al Becker of the Becker Theatre Supply company reports the closing of contracts for the furnishing of bulbs in three of Buffalo's new houses, the total of which is $7,800.

Bill Allen, Al Barnett, J. L. Cook and George Green compose the quartette, which is busy planning for the big outing of the exchange men Sunday, August 29, at the Bedell House on the Niagara river. A record-breaking crowd of exchange men and exhibitors are expected. Boxing bouts, music, "speeches" and other amusements are on the bill.

F. G. Sliter, district manager for Robertson-Cole, was in Buffalo for ten days going over fall plans with Manager P. H. Smith and the local sales staff.

Harry E. Lotz, Realart manager, has signed contracts with the Family theatre in Gloversville, the Strand in Oneonta and the Star in Tonawanda for the Realart franchise. H. E. Hughes, formerly with Universal, is now with Realart's sales staff.

"Hub" Taylor is about to open a new theatre supply store in Franklin street, next to the new Warner exchange building. "Hub" will distribute for the Rialto Theatre Supply company.

Carl Vander Walker, who served with the 302d Engineers overseas and who entertained wounded soldiers in England, will be one of the funmakers at the first annual outing of the Buffalo Exchange Managers' Association at the Bedell House, Sunday, August 29.

Hugh Rennie, new First National manager in Buffalo, is on a tour of the territory, visiting exhibitors in this part of the State. Mr. Rennie recently succeeded Harry L. Knappen, who went to New York as manager of the Seventh Avenue Exchange.

P. H. Smith, Robertson-Cole manager, has engaged Miss H. A. Schwegler and Florence Leuhman, formerly with First National, as members of his office staff. Mr. Smith has just closed a contract for three one-week showings of "The Fortune Teller," "Li Ting Lang," and "Heart of Twenty," with M. Slotkin, of the Olympic.

W. R. Sheehan, general manager of the Fox Film Corporation, was in Buffalo over the week end, July 30-August 1, during which time he had a conference with J. H. Greenwald, of the local office. He stayed with his brother, Clayton Sheehan, district manager.

Edward Lewin, formerly with Hodkinson in Pittsburgh, has been engaged by Manager Harry E. Lotz, of Realart, as a member of the Buffalo sales staff. Mr. Lotz also reports the signing of a franchise with the Ithaca Amusement company for the showing of the Realart product in the Crescent and Strand theatres in Ithaca.

CINCINNATI

I. Frankel, owner of a chain of theatres, closed a deal this week giving him possession of the New Lyceum theatre, Dayton, Ohio. The property was held by Val Rayburg. This is the second theatre Mr. Frankel has purchased within a short time, he having recently become owner of the Majestic, of Columbus.

F. H. Blakeley, of the New York office of Famous Players-Lasky, visited the local office this week for the purpose of installing a new system of handling accessories.

Members of the Greater Cincinnati Motion Picture Exhibitors' Association, at a meeting held at the Hotel Gibson this week, decided to give a ball in October which will be attended by a number of movie stars, according to I. W. McMahan and Jackson. A letter was received from Dr. R. S. Alexander, of Dayton, suggesting a joint conference of the Executive Committee of motion picture exhibitors' organizations in Ohio, Indiana, Kentucky, Virginia and West Virginia to be held to discuss the operation of theatres by producers.

An additional woman censor to pass upon the clothing worn by motion picture actresses who are to appear on the screen in this state, was urged in a resolution adopted by delegates attending the convention of the Catholic Ladies of Columbia at the Hotel Sinton. Duties of the new censor, the resolution stated, would be to represent the Catholic women in raising standards of dress in motion pictures and on the stage.

I. Frankel, owner of the Colonial theatre, West Fifth street, swore out warrants this week for the arrest of Joseph Noterman, Miss Bessie Biddle and Miss Elizabeth Smith, charging them with embezzlement. The two women and Noterman were formerly employed at the Colonial theatre, Miss Smith and Miss Biddle as cashiers, and Noterman as doorman.

CLEVELAND

"The Parish Priest," one of the classic dramas of the age, written by Daniel L. Hart, now Mayor of Wilkesbarre, Pa., is being made into a picture, the world's rights of which have been purchased by Herman Garfield of Cleveland. Mr. Garfield has organized the Plymouth Pictures Productions Company in Ohio, with a capitalization of $250,000. This company will own the negatives of the photodrama, "The Parish Priest." The Pyramid Releasing Company has also been capitalized at $25,000 for the distribution of the picture. Herman Garfield is at the head both of the Plymouth Productions Company and of the Pyramid Releasing Company.

Garfield leaves for the western coast the end of this week, to supervise the making of the final reels of "The Parish Priest."

Harry Lande of the Lande Film Distributing Company, Pittsburgh, has taken over the Hallmark exchange in Cleveland, and will release his own pictures as well as pictures bearing the Hallmark trade mark in the Ohio territory. Ralph Myerson, formerly of New York, is manager of the Lande Film Distributing Company's Cleveland office.

The Crandall Film Company of Pittsburgh, Pa., distributing "Silk Husbands and Calico Wives," "Husbands and Wives," "Confession" and other high class photoplay productions, has entered the Ohio territory both from the Cleveland and the Cincinnati end of the state. Cleveland offices are at 2163 East Ninth St., Cincinnati offices are in the Broadway Film Building. William Finkel is local manager of the Cleveland office, while M. D. Crandall is handling the exploitation end of the exchange.

Picture stars were all in evidence at the Bradley Feature Film Corporation studio, East 30th Street and Euclid Ave., recently when William Desmond, Martha Mansfield, Denton Vane, Marguerite Marsh and the other members of the company organized by Samuel R. Bradley met together before starting work on the filming of Charles T. Dazey's play, "Women Men Love."

PROVIDENCE

A new agreement has been signed in Providence with the Musicians' Union. Organists in moving picture houses will receive $50 per week, while pianists will receive $36.

Louis Carman, formerly with the Shubert Majestic box office, has become assistant manager of the Rialto theatre.

"The Virgin of Stamboul," which was shown at the Shubert Majestic here early in the summer, and which drew a small patronage at 50 cents top, was shown at the Rialto during the week of July 26, and played to capacity houses, notwithstanding a warm week. Manager Mahoney has installed about 20 fans in his house and appeals to the public through his advertising as having "The Coolest Spot in Providence."

Moving Picture Operators' Union of Providence, R. I., passed a resolution recently commending Presidential Nominee James M. Cox for his attitude on the matter of collective bargaining, and instructed the secretary to send a telegram of congratulation to Mr. Cox, notifying him of the action of the local.

It is reported that agreement has already been reached in regard to road men projecting special films, and a wage scale for one night stands. The new scale for road men calls for $75 a week of not more than 30 hours, and for one night stands the operators' pay is set at $15 a night. The road men's rate is based on the fact that managers usually charge increased admission prices when the producers' pictures are shown.

While no figures of the new scale were given out, it is understood that the rate is considerably in excess of the present scale and will apply to all theatres within the jurisdiction of the Providence local, including Providence, Pawtucket, Central Falls, Cranston, Auburn, Attleboro and adjacent towns and Block Island where Providence operators are employed in the summer.

SAN DIEGO

Frank L. Browne, who has been with the Broadway Amusement Company as publicity manager and editor of The Chain of Blue, the company's weekly house organ, has gone to Los Angeles, with Clune's Broadway theatre. Stuart Taber, for several years with the Broadway Company, prior to Br. Browne's engagement, has returned to his former duties.

The Ocean Beach theatre has again changed managers, R. C. Ericson of Los Angeles succeeding J. E. Brink. Two new machines have been installed. The house is open three evenings a week—Wednesday, Saturday and Sunday.

The Master Pictures, Incorporated, with a full company of players and Carlton King as director, are using the exposition buildings at Balboa Park in filming scenes in a feature now being made. The Universal Film Manufacturing Company, with a producing staff of 75, under Erich von Stroheim, is also here for scenes in a forthcoming picture, "Foolish Wives." This company is also using the buildings at Balboa Park.

DEAD MEN TELL NO TALES

Projection — Camera — Music Hints and Ideas About

"New Theatres"

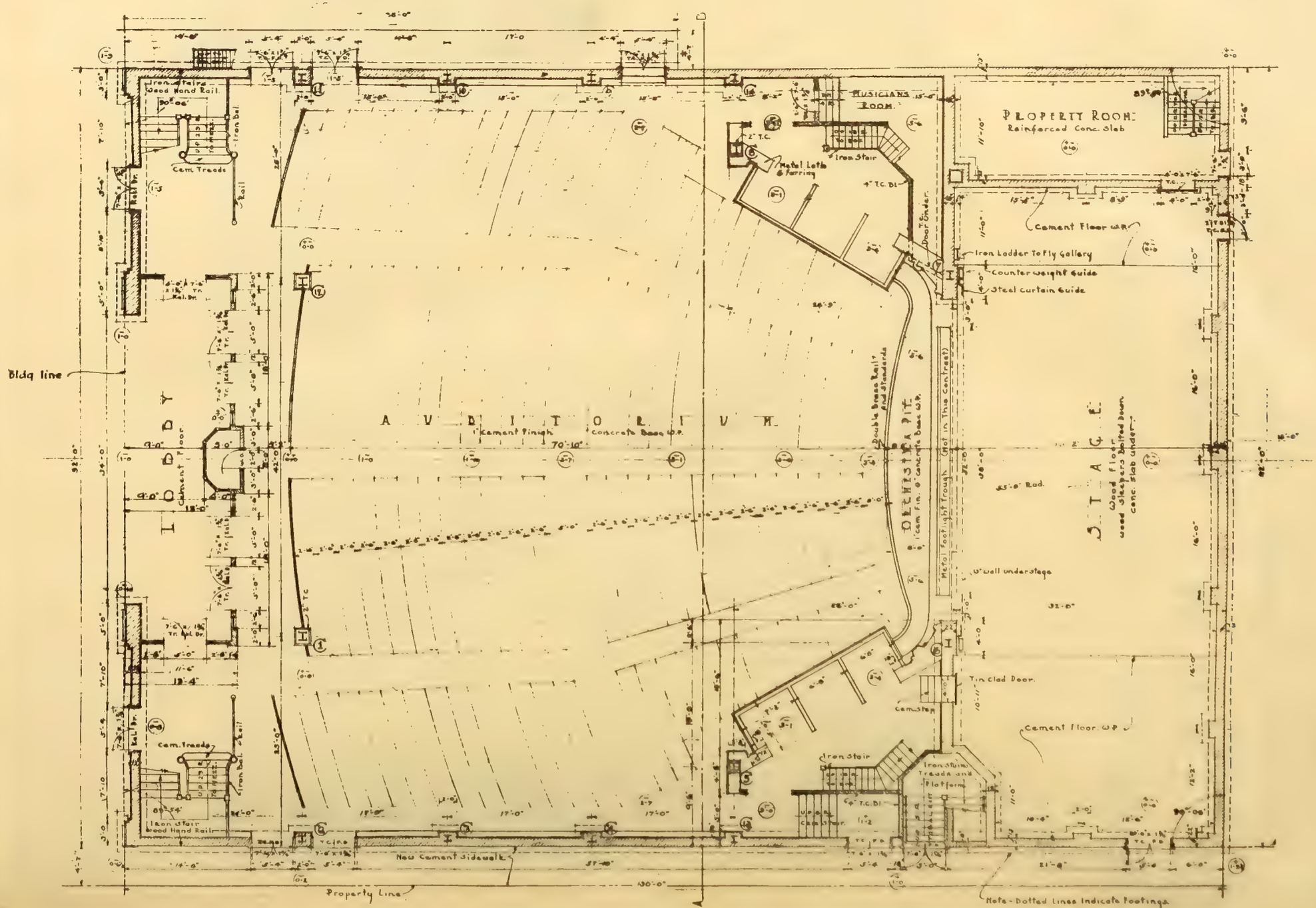
Pages 1725-1748



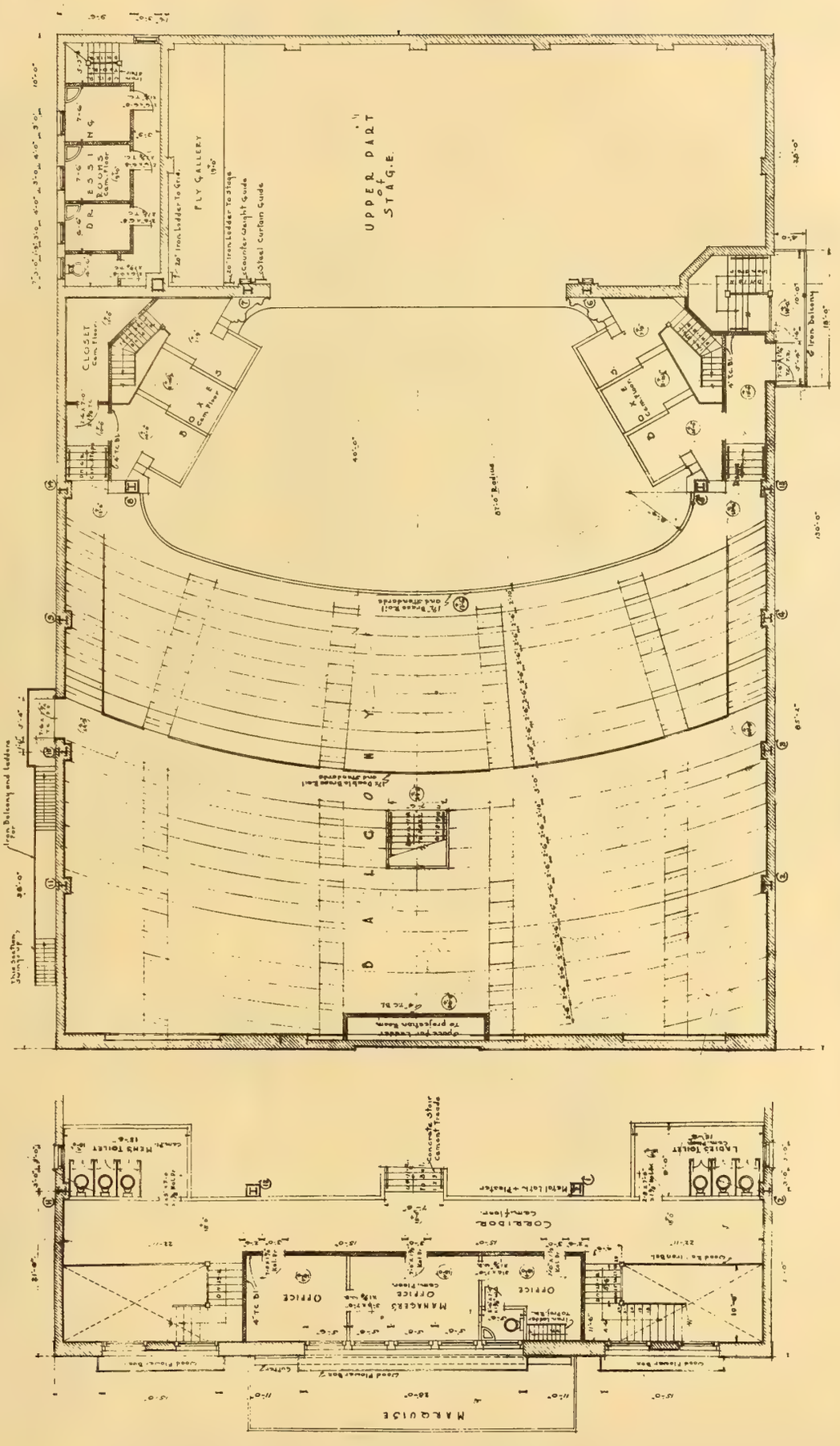
Palace theatre, Richmond, Va. To be located at Third Street, between Clay and Leigh. Size of theatre to be 97 ft. x 130 ft. Zink and Sparklin, Inc., Washington, D. C., are the architects. Complete plans of this theatre will be found on pages 1726, 1727 *and* 1728

Auditorium Floor Plan of Theatre

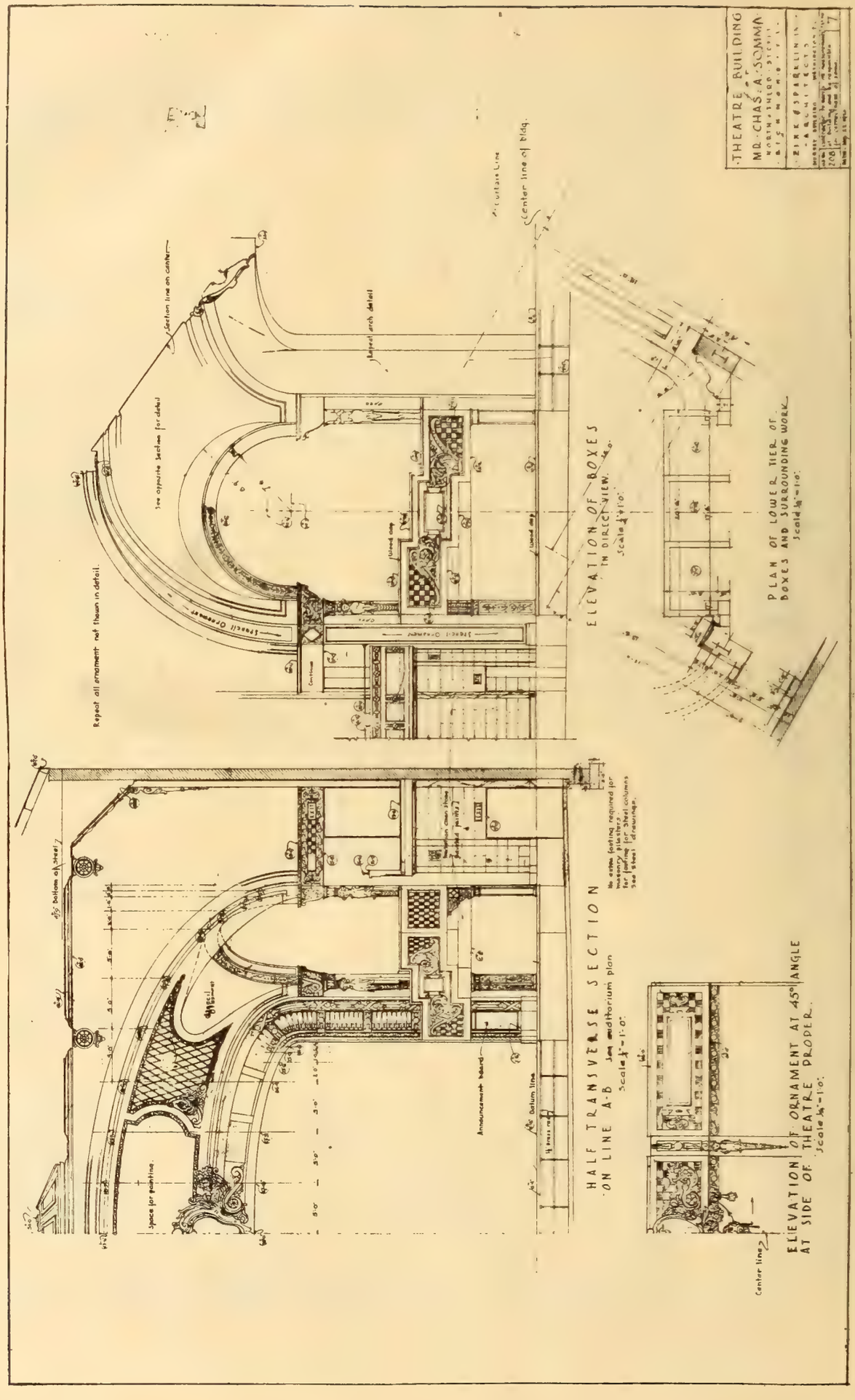
Designed for Chas. Somma, Richmond, Va., by Zink & Sparklin, Architects



Mezzanine and Balcony Plans of Somma Theatre

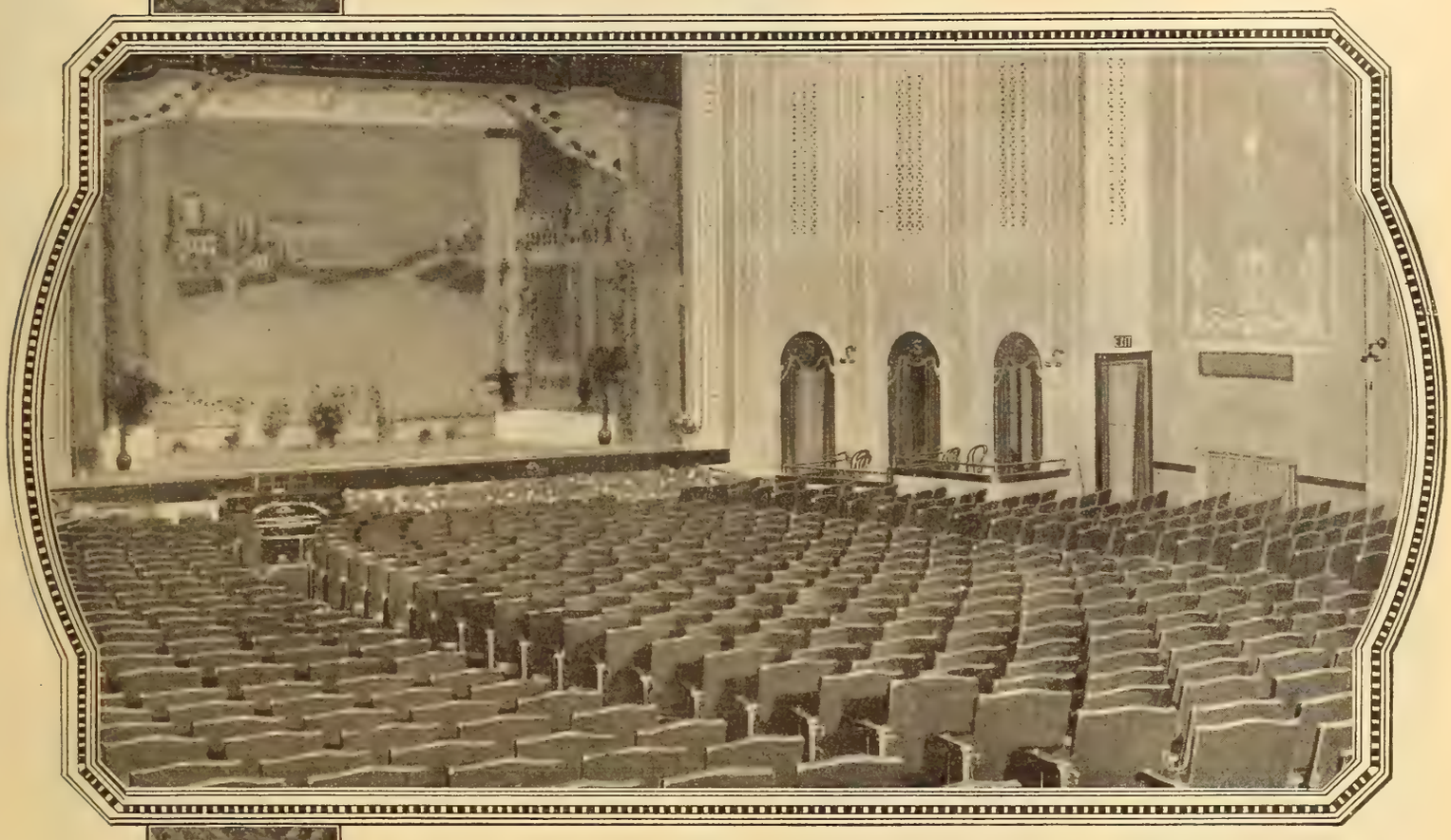


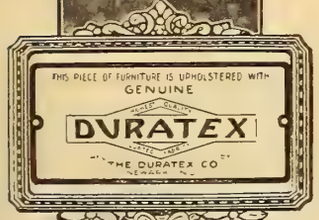
Details of Proscenium Arch and Boxes Somma's Theatre, Richmond, Va.



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Washington, D.C., Theatres Managed by H. M. Crandall

Right: Crandall's Savoy theatre, located at 3030 14th St., N. W., has a seating capacity of 1,200

Below: Apollo theatre and Open Air Park at 624 H St., N. E.





Lower left: Harry M. Crandall, who recently acquired franchise of Associated First National Pictures for Dist. of Columbia and Maryland

Lower right: Avenue Grand theatre at 645 Pennsylvania Avenue, S. E. Seats 1,000 persons





This Theatre Has "Listeners"

EXTENSIVE alterations to increase the seating capacity from 968 to 2,216 will be begun early this month on the Arcade theatre at Paducah, Ky. At the present time the Arcade is the largest theatre in Paducah. The work is expected to be completed in time for the reopening of the theatre about the middle of September.

In addition to the increase in capacity the plans for the alteration provide for a remodeling throughout. The entrance will be reshaped and fitted out to follow the lines of the Capitol theatre in New York and a promenade running the full length of the auditorium, but walled off from it, will be constructed. The theatre is equipped with an organ the size of which will be doubled and the orchestra increased from four pieces to eleven. After re-opening the theatre will feature its musical programs.

Additional facilities for exploitation have also been included in the alteration plans. A large electric sign will be placed directly above the entrance and glass covered bill boards will be erected entirely around the theatre on a level with the second story. These bill boards are large enough to accommodate twenty-four sheets and will be equipped with marginal electric lights to provide extensive illumination during the evening. The lobby and promenade will be equipped with frames for the holding of display matter up to the size of three sheets. The lobby will be devoted to the current attractions while the frames in the promenade will be given over to coming attractions.

The Arcade Theatre Co., owner of the enterprise as well as of other theatres in and around Paducah, in announcing the alterations also announce that the profit-sharing plan put in force eight months ago would be continued. The plan calls for a monthly distribution of a share of the profits to employees of the theatre. Each employee is regarded as a stockholder in the company, the amount of his holdings being based upon the size of his salary. The profits paid them agrees in percentage with the dividends paid the actual holders of stocks.

Another innovation of the theatre which will be continued and enlarged is the corps of listeners. This corps at the present time consists of five people who are not connected in any way with the management of the theatre and whose sole duty is to attend the theatre on the opening night of any picture and submit a report on remarks made by people sitting near them relating to the picture, the theatre or anything else for which the management is responsible. In this way, it is declared, the theatre keeps in touch with its audience more closely than by any plan that had ever been used, and by acting upon the criticism or praise which were reported by the "listeners" a policy has resulted that has made the theatre the most popular one in the city. The corps of listeners will be enlarged to eleven when the alterations are completed, as the management wants a listener for each 200 seats in the house.

Scenic Opens at Whittier, California

THE most elaborate theatre for a city of 8,000 population was recently opened at Whittier by H. J. Siler, who has conducted the Gale theatre in that city for a number of years and who is president of Theatre Owners Assn. of Southern California. The new house has been named the Scenic, has 1,500 seats and was built at a cost of $150,000.

The general plan of the theatre is practically the same as the California theatre in Los Angeles there being a slight difference in dimensions of the auditorium because of size of lot and also in the stage, the Scenic having one 25 ft. deep x 55 ft. in width and a proscenium arch 26 ft. wide x 21 ft. high. The projecting equipment includes Westinghouse generator set, two Powers projectors of the latest type, spot lights and stereoptican. The musical equipment consists of an Estey orchestral organ of the $20,000 type.

The policy adopted for the new theatre is complete change of program four times weekly, the program consisting of news weekly, comedy and feature attraction. war tax in the evening prices are 20c, 25c, 40c and 50c, including war tax.

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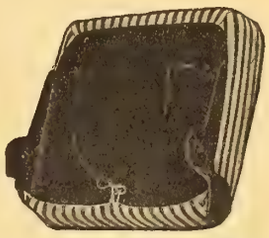
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Equipment Operating Projection Questions Answered

Screen Illumination and Elements of Condenser Design

A Paper by Dr. H. P. Gage, of the Corning Glass Works*

(Continued)

Observation of Optical System

The method of observing the optical system to determine whether the necessary conditions are fulfilled to secure maximum efficiency is illustrated in Fig. 3 and the photographs, Figs. 10-12. In Fig. 3 the point f, located at the edge of the aperture, is so illuminated that the light rays spreading out from it diverge by just a sufficient amount to completely fill the objective with light. These rays are again converged by the objective to form the image at the screen. As the drawing illustrates it is evident that if the light rays diverged over a wider angle some light would be lost by missing the objective, while if the light diverged a less amount, the entire area of the objective would not be functioning.

If now the eye is placed near the screen and looks back at the objective one sees a bright spot of light which may or may not fill the entire area of the objective. In order to do this with the arc or incandescent lamp burning at full brilliancy it is necessary to use either smoked glasses or to place a piece of heavily smoked glass between the light and the condenser or just in front of the condenser. The last position is preferable as it enables the observer to obtain a general view of the apparatus at the same time that the size of the light spot is observed. The result of such observations is shown in Figs. 10-12.

The apparatus used in the experiments here described is illustrated in Fig. 9. The different parts are the same as shown diagrammatically in Fig. 4 and consist of an incandescent lamp backed by a spherical reflector. The condenser serves to concentrate the light from the lamp upon a standard aperture. The objective serves to form a real image of a picture located at the plane of the aperture upon a screen in front of the apparatus. In the apparatus as illustrated a movable screen has been placed in the position occupied by the condenser image. With this set-up, which is used in testing all condensers, it becomes readily apparent that if the condenser contains an optical defect so that light from some portion of it does not pass through both the aperture and the objective the image will show a shadow at this point. Condensers which do not show all of the rings properly functioning are eliminated.

The test illustrated in Figs. 10 to 12 were made by setting a camera with a telephoto objective of 50 in. equivalent focus (X8) about 20 ft. in front of the apparatus. Two exposures were necessary, a 5-minute exposure to show the general outlines of the apparatus and an extremely short exposure to show the light spot coming through the objective. In Figs. 10 and 12 is illustrated the large objective with 27/16 in. free opening and Fig. 11 is shown the smaller objective 1⅝ in. free opening. Both are marked 5½ in. equivalent focus, and are supposed to be identical except in diameter. Figs. 10a and 11a show the appearance with the camera objective in the direct axis of the beam, that is, located in the position of the exact center of the picture. The separation between the condenser and the aperture is 6½ in. as is called for in the theoretical design for this combination illustrated in Figs. 1 and 2. Note that in the cases of both 10a and 11a the entire area of the objective is filled with light, and hence both objectives are contributing as much light to the center of the picture as they possibly can but that on account of its greater area, the larger objective is able to contribute more light than the smaller one. In Figs. 10b and 11b the same separation is used, but the camera was so placed that it was at the extreme edge of the picture, i. e., if it were even one inch farther towards the side, no light from the lamp would reach it. This shows both the large and small objectives still completely filled with light.

(To be continued)

*Reprinted from S. M. P. E. trans.

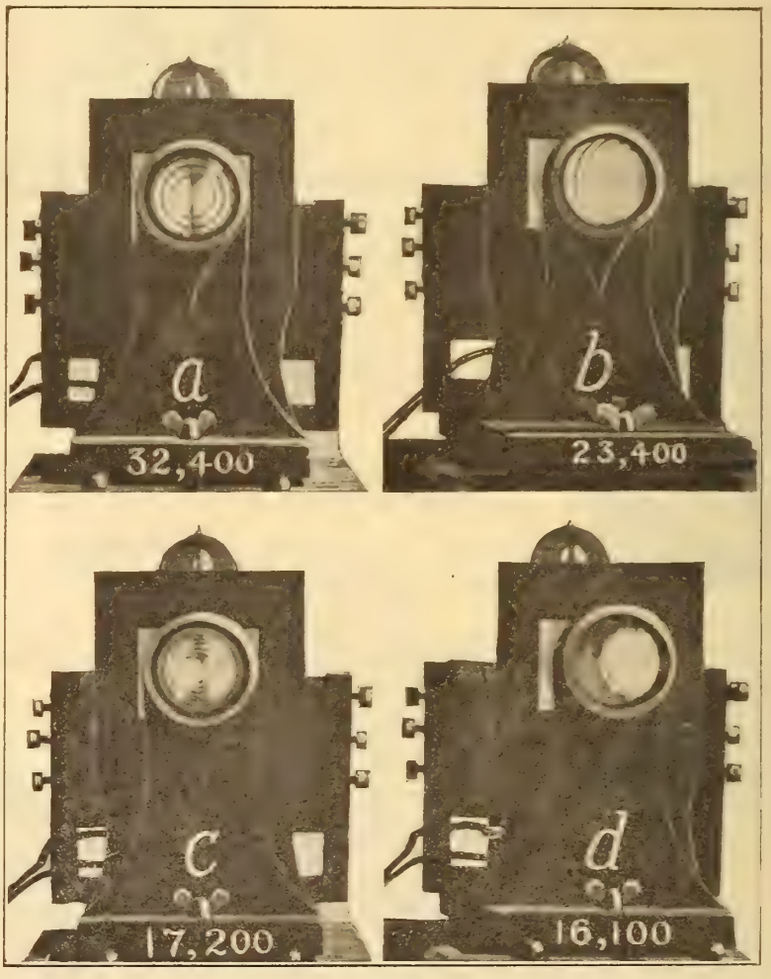


Fig. 10—Corrugated condenser, 2 7/16" diameter objective

Appearance when the eye is placed near the screen and the objective is observd through dark glasses. The figures represent the relative intensity of the light coming through the objective in the direction being observed.

a. Center of picture, 6½" separation between the condenser and the aperture.

b. Edge of picture, 6½" separation.

c. Center of picture, 12" separation.

d. Edge of picture, 12" separation.

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Practical Electricity—XXXIII
Study Lessons for the Projectionist

Generator Field Excitation

In the case of separate excited machines, a diagram of which is shown by Fig. 75, the field current is furnished by some other source other than the machine itself. This may be by means of a storage battery or by another small generator, and with a rheostat in the field circuit allows for a very wide variation in the terminal voltage of the main generator.

When the fields are excited by a circuit connected directly across the line, then the machine is said to be *shunt* connected. The connections for such a machine are illustrated by Fig. 76, the field winding being made up of a large number of turns of fine copper wire. It is not desirable to have a large current passing thru the field circuit in this case since all such current is reducing the line output of the generator, thus the required number of ampere-turns is obtained by a large number of turns of wire having a high resistance so that the current consumption is small.

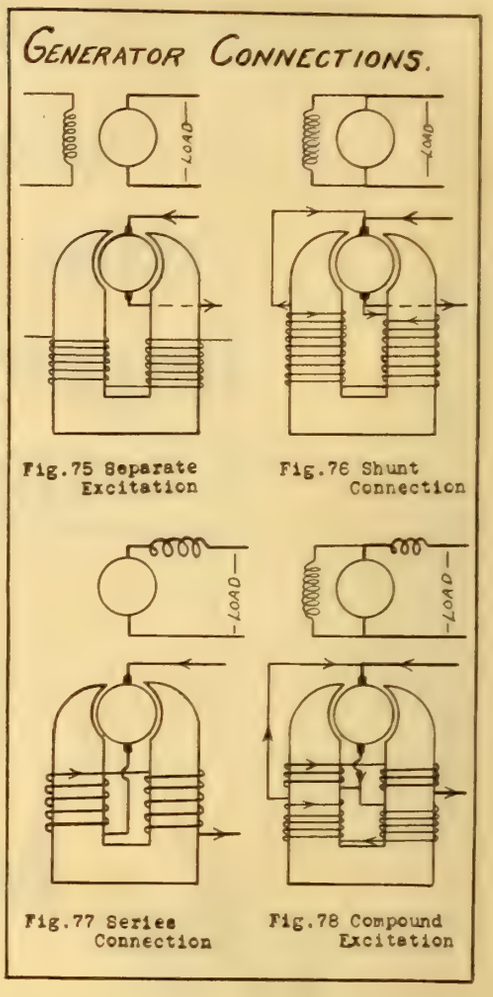
The shunt generator builds up from the small amount of residual magnetism maintained by the field magnets so that when the armature is revolved a slight voltage is induced which tends to cause current to flow in the field-winding and thus increase the magnetization. This process continues until the saturation point is reached, the terminal voltage may however be regulated to a certain extent by means of a field rheostat to regulate the amount of current flowing in the field circuit.

The series wound generator which is illustrated by Fig. 77 has a field winding of a few turns of large wire connected in series with the armature and line load, so that all the current in the line flows thru the field winding. When no current is taken by the load there is no field excitation except that maintained by the residual magnetism, and as the load increases the terminal voltage increases so that for successful operation of this type of machine it is necessary that it be connected to a practically constant load.

The field of a compound wound generator as illustrated by Fig. 78, is composed of two separate parts, a shunt and a series field. This machine combines the characteristics of the shunt and the series machines. The shunt field is connected directly across the terminals so that a given voltage is maintained regardless of the load, also for an increase in load the field excitation is increased and the terminal voltage maintained practically constant. Due to the fact that the voltage of this type of machine is less effected by a change in load, machines for general use are made up with this form of winding.

THE materials in common use for the construction of the magnetic circuit of a generator are cast iron, wrought iron, and cast steel. There are several factors which govern which material is to be used for a particular machine, such as initial cost of material, total weight, available space, efficiency, etc.

The cheapest of the above materials is, of course, cast iron, however, because of its magnetic characteristics in that it is a poor conductor of magnetism it is necessary to use a larger cross section so that although the initial cost



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per pound may be less, the total cost is about the same since a larger casting is required to form a magnetic circuit equivalent to that obtained with other material.

Wrought iron, although it is the most costly is the best magnetic material, and is therefore used where weight and space are important factors in the design.

Cast steel has a property intermediate between the other two materials and is used to a great extent in the construction of electrical machines, and in many cases different kinds of material are used for different parts of the machine.

The total number of lines set up by the field current do not pass through the armature core and are therefore not all useful in inducing an e. m. f. in the armature winding. The ratio of the total number of lines created to those actually useful is known as the *leakage co-efficient*. This value can never be less than 1 and will sometimes run as high as 1.5. In order to make this value as small as possible it is customary in the design of the machine to make the magnetic circuit as short as possible and with no sharp turns.

The yoke which forms a support for the field cores also furnishes a path for the magnetic lines between the poles. Due to the necessary strength required to hold the field cores in place the core is made specially large so that cast iron is suitable for this section of the magnetic circuit. In some cases the yoke is divided in order to allow accessibility to the armature and commutator when the latter cannot be removed from the side, however, such division is liable to add considerable reluctance to the magnetic circuit even although the faces may be carefully surfaced and bolted together.

(To be continued)

A Plea for More Active Co-operation Between Exchange, Theatre and Projectionist

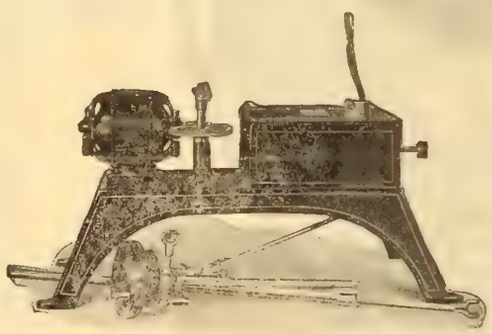
What One Observing and Broad Minded Projectionist Has to Say on This Important Subject

(Continued from last issue)

True it is now reels cost money and I do not blame any exchange for watching out for unnecessary expense but when you stop to think of the cost of a five, six or seven-reel production and then try to compare that with the cost of empty reels, well to me it is a bum argument and merely a case of passing the buck. These same gentlemen that I mentioned as being the "brains" of this large Film Corporation admitted that they had found a way to keep track of their own sheet posters, paper reel bands, reels of film, film cases, postage stamps and a few other things, but thought it too big a job to try and keep track of empty reels.

Let us go back to the inspection bench where the new film is being mounted by the inspector and see what else happens to it. When mounting the new reel of film the inspector has a perforating machine and it is used to perforate numbers of the exchange and release numbers in the film. It is used once or twice at the start of the reel, sometimes in several places through the center part of the reel and once or twice at the tail of the reel. The Exchange puts these numbers in for identification, which is a necessity but which should be done with a machine which makes an imprint in the film instead of cutting clear through it. These imprint machines are on the market and numbers made by them are easily read. I have in front of me as I am writing this, five pieces of film that were cut from one reel of a seven-reel feature by a projectionist. Each piece has been numbered as follows:—(not these same numbers but in the same way) No. 35-435-I. I would like to ask Mr. Exchange Manager if he ever gave this a passing thought when he is dictating a letter to some theatre manager about the "operator" putting punch marks in the film. As I said before* Charity begins—etc. The exchange is the ORIGINAL PUNCH MARK ARTIST. Can you deny this, Mr. Exchange Manager?

Now for the sake of an argument we will consider that a new release has been mounted up, perforated and sent out to a first run account. Most managers of this class of houses want the film screened, so, if they have not already seen it, they can review it and at the same time have the orchestra rehearse the music for it. The title starts out on the screen and about the first thing that is seen is a row of film perforations. The projectionist is told by the manager (if he, the projectionist, has not already done it to cut out the perforation marks, remove several feet of "so and so presents," and in states like Indiana where, thank the gods, we have no censorship, remove the trade mark of some other state board of censorship and by the time he has done this, not forgetting the perforations in



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the center and end of each reel, he has made three to five or six patches in each reel. That is a good start, isn't it? So far so good. Your film comes back to the exchange at the end of the first run and is sent to the inspection bench to be inspected for the next exhibitor. The inspector discovers that perforation numbers are missing and reports same to the head inspector. Out comes the little perforating machine and two more sets of numbers are cut in the first part, one or two in the middle and two at the end and the reel is sent out again, and it is ten to one the next projectionist will cut these marks out. You can imagine what shape your film is in at the end of thirty days. Do you wonder that scenes are short, titles short (lots of the time no title at all) and the story cut up so that the director that made it would not recognize it if he saw it on the screen. Right here let me ask you a question. Do you have your inspectors keep PLENTY of title on the first reel of the subject or feature? What could be more disgusting to an audience than to have to look at a picture and then guess at what they were looking at? Many, many times the title of a feature carries with it the thought and sense of what follows it on the screen. You would not think of reading a book if you did not know what you were reading, would you? If your service is so poor that you are ashamed to put a name on it then do not send it out at all. The same thing applies to sub-titles and many a projectionist has gotten the blame because some patron of a house could not read the sub-titles and knowing the facts of the case give the projectionist the "credit" for the short time the title was on the screen.

I would like to ask Mr. Exchange Manager another question. Do you have the new film waxed or treated before sending it out in service? Any manager of an exchange knows or should know that oil is a destroyer of film. Film sent out for use on first run is bound to stick on the tension shoes of the machine unless waxed or treated. Now you managers who do not wax or treat your film wonder why the film comes back with deep tension marks, oil on the film from one end to the other and looking like it had been run sixty days or more. You may not get your film back in this shape, but if you do not then do not claim any credit for yourself but give it to the projectionist that has handled your film for you. One of the largest exchanges doing business in Indianapolis has never used a waxing machine and several weeks ago I, as inspector for the local here, was called to the office and heard a long tale of woe about one of our projectionists who had used some of their film and when the film came back it was covered with oil. The exchange manager was very much up stage about the damage done to the film but when I asked him why he did not have the film waxed at the exchange the only answer he had was—"the New York office had never sent him a waxing machine." This same manager attended a convention of exchange managers of the company that he represents here, which was held in New York a week after our little argument, and when he returned he informed me that he had used my argument at the convention and that the general manager of the exchanges had ordered a waxing machine for each bench exchange of the company. THAT HELPS SOME.

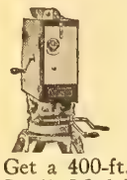
The Inspection Department of a Film Exchange, as a general rule, is a thorn in the side of the exchange manager, because it gives him more trouble than all the rest of the exchange, but the inspection department of an exchange is the same to the exchange as the key stone is to the arch—take it out and the whole works come down. A great many exchange managers do not realize the importance of their inspection department and for that reason they have no end of trouble with exhibitors and projectionists. You must admit that it is really pitiable when an exchange allows ifs service to go to the exhibitor in such condition that the exchange pays the projectionist on the job a salary for inspecting service that comes direct from the exchange. I hope that there are not many exchanges that are doing this, but I do know of one in Chicago and one in Indianapolis that has done it and not very long ago either. Many a contract brought in by your salesmen or signed up in your own office has been cancelled through your inspection department; and another thing—your money comes to you from the exhibitor, but do not let this slip your mind, THE MAN IN THE BOOTH THAT HANDLES YOUR SERVICE CAN MAKE YOU OR BREAK YOU—DO NOT FORGET IT—and your inspection department will govern his actions to a large extent.

I visited an exchange in another city not so long ago and mentioned to the manager of the exchange that the film from his exchange was coming to Indianapolis in very poor condition and he was very much surprised and informed me that he had the best film inspection department in the middle west—bar none. He invited me to visit the inspection department with him and I accepted his invitation and on entering the inspection department here is what I saw:—We stepped into the room unannounced and I saw about fifteen girls at an inspection bench. There was a window at one end of the room and the girl nearest to it was cranking a rewind for dear life and looking out of the window at the same time. One of the other girls was telling the girl next to her what a swell fellow she had met the night before at a dance and both of these girls were cranking rewinds and never giving the film on the reels a thought. Three or four more girls watched us from the time we came into the room until we left and kept on cranking rewinds. I will say this for the exchange,—they have everything up to date as far as equipment goes and they have a good looking bunch of girls, but as far as I could see the only thing they know about inspection of film is found in the dictionary. The manager of the exchange is still peeved at me for telling him that he did not have a REAL INSPECTOR on the job, but that he did have a nice collection of rewind girls.

Let me mention one more thing to you Mr. Exchange Manager,—the projectionist in the booth is being paid a salary for projection and he is (I mean the real projectionist) always willing and ready to improve his projection when he can, but he feels like it is an imposition on him to have to inspect your service so that he can keep it on his machine

(To be continued)

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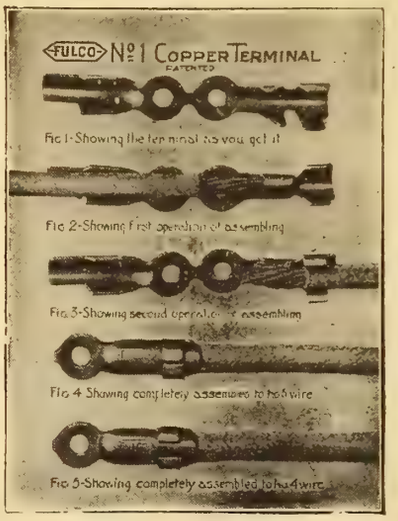
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Camera Laboratory — Picture Making — Studio Technique

Selection of Proper Power Equipment for the Modern Studio*

With Explanations of the Various Systems Now in Use

By H. F. O'Brien and H. A. Campe

(*Continued from last issue*)

2. Motor-Generator Sets. Motor-generator sets are built in several combinations with respect to the driving motor. The only type we need to consider for studio applications are those driven with alternating-current motors. In this classification we will consider sets driven by squirrel cage induction and synchronous motors.

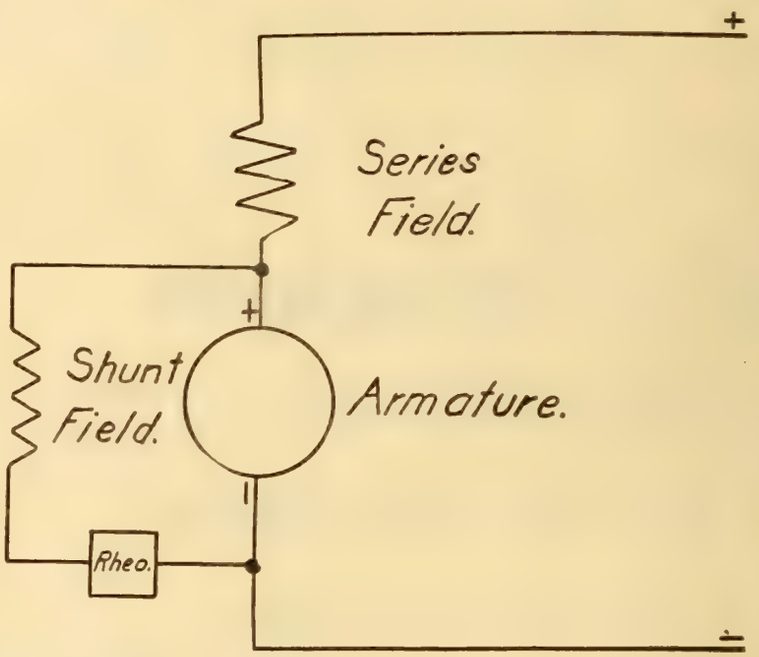
As induction motors have generally been used, we will consider the characteristics of this type first. The induction motor has what is commonly known as "Slip." By this we mean that the motor will slow down slightly with an increase of load. As the generator is directly connected to the motor, it will correspondingly decrease in speed, resulting in a slight drooping characteristic in the generator or direct-current voltage. The speed of an induction motor is practically constant under constant load conditions, from 80 per cent. normal voltage to slight over-voltage. This characteristic is a point in its favor where a studio is located where there is slight voltage fluctuations on the incoming power line. Induction motors only should be considered in the smaller sizes ranging up to 100 KW. capacity, except in special cases. The power factor of the squirrel cage induction motor will vary from about 74 per cent. at one-quarter load to about 92 per cent. at full load. These motors are always started with auto transformers in the starting circuit so that the starting current is not excessive. Normally, the starting current will run from 1.3 to 1.5 times full load current whch should not be objectionable to the power companies.

Modern synchronous motors have a squirrel cage or damper winding in the rotating element, so that they have practically all the good starting characteristics of an induction motor. In addition, they can be wound to operate at unity power factor at light loads. The speed of a synchronous motor depends only upon the frequency of the power circuit and is not affected by load variation. As most of the large power companies keep the frequency within a 3 per cent. variation, it can readily be seen that a synchronous motor would be very desirable inasmuch as it operates at constant speed, resulting in constant voltage at the generator terminals. Some electricians imagine that a synchronous motor is a piece of apparatus requiring expert attention and care. Possibly they may have had some unpleasant experiences with the older obselete types, but the modern synchronous motor is as simple to handle as an induction motor. It starts as an induction motor and comes up to synchronous speed readily so that it can be connected to the line without difficulty.

Let us next consider the different types of direct-current generators and their characteristics. There are two general types of generators; namely, shunt-wound and compound-wound. The shunt-wound generator gives a variable voltage characteristic under variable load conditions, whereas, the compound-wound generator, when properly adjusted, will give a constant voltage characteristic over a wide variation in load. Obviously, we will consider only the compound-wound generator for studio service.

2a. Two-Wire Generators. The simplest form of a generator is a single-unit two-wire type, in which a single voltage only is generated. The voltage produced by this type of generator can be varied within a limited range by means of the shunt field rheostat.

(*Continued on page 1742*)



2 WIRE D.C. GENERATOR.
2 WIRE SYSTEM.

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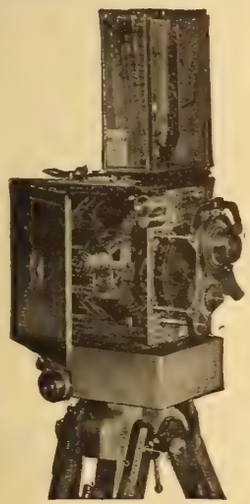
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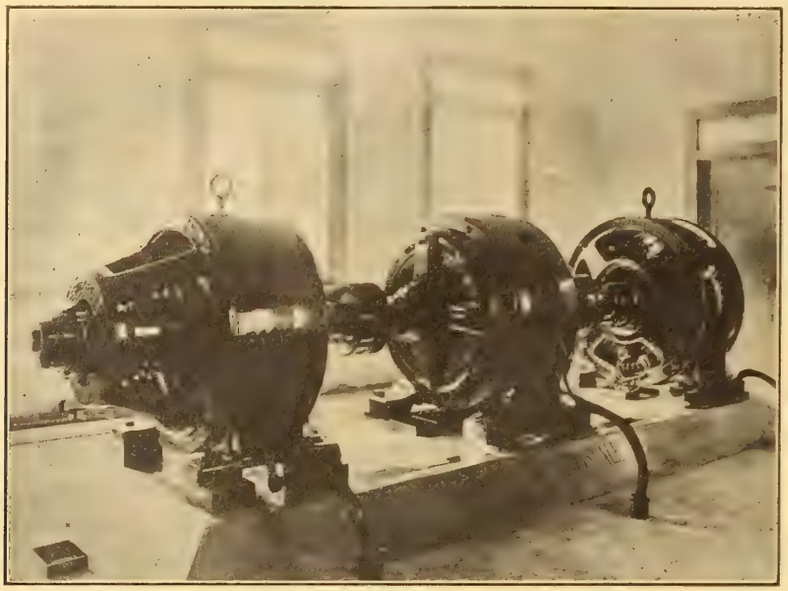
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Selection of Equipment for the Studio

(*Continued from page 1740*)

2b. THREE-WIRE EQUIPMENTS. There are three practical means which may be employed through the use of motor-generator sets to produce direct-current supply for three-wire systems; namely, three-wire generators, two-wire generators with balancer set, and 2 two-wire generators of equal voltage permanently connected in series. A short description of each will follow.

(*To be continued*)



120 *K.W. three unit set in Brunton Studios, Los Angeles, Cal.*

Educational Film to Show Possibilities of New Portable X-Ray Outfit

C. F. Bateholts of General Electric Company Directs Remarkable Film for Free Distribution

A PROOF that electricity is well nigh universal in its applications and that every phase of human activity is invaded and improved by this potent and benevolent form of energy is shown in a new one-reel educational film, "Revelations," just completed by C. F. Bateholts, of the General Electric Company. It deals with the remarkable progress made with the X-Ray and particularly visualizes the many advantages of the new light weight and portable X-Ray outfit, perfected by Dr. W. D. Coolidge, of the General Electric's research laboratory. This portable outfit can be taken to the bedside of the patient and attached to an ordinary electric light socket.

Pictures taken by the X-Ray are not new, but a motion picture film prepared by the use of this wonderful machine is something entirely new to science. It is an innovation in the movie field, a thing which had always been considered impossible.

The opening part of the film shows a few of the essential operations in the manufacture of the Coolidge X-Ray tube, the device which generates the powerful rays capable of penetrating to the inner structure of opaque objects. By animated drawings the electrical action in producing these rays is shown clearly that a child can understand the process.

The next step in the film visualizes the wonderful power of the rays in piercing such objects as wood, steel, cast iron, and even the hidden wheels of a clock. You can follow the workings of every wheel of the time-piece and see just how the second hand is moved; you can see just how a nail appears in the center of a solid block of wood; how a hole or flaw in steel may be discovered; the composition of a shotgun shell, showing the buckshot, powder and detonating cap.

The closing part is devoted to X-Rays on the human body, showing the action of the bones of the hand as the fingers are moved, the wrist as it is bent, the elbow as the arm is doubled up and straightened out, the knee and ankle in the same motion, the teeth, showing fillings, the nerves, and an abscess at the root of one, and closes with an X-Ray of the entire body, the skeleton of a living person, a picture marvelous in itself.

For years the X-Ray has been the invaluable ally of surgery but until the portable machine was perfected it has been necessary to transport the patient to the hospital. Sufferers whose condition forbade being moved were thus deprived of the X-Ray benefits with the result that medical skill has been handicapped in diagnosing conditions which otherwise might have been recognized.

The film shows how easily the portable machine may be carried about, the simplicity of its operation and setting up at the bedside of the patient.

All in all it is a wonderful film, showing the marvelous things science has been able to accomplish in lessening the sufferings of mankind. The film has been added to the lecture service of the General Electric Company and is to be loaned free for educational purposes.

Converting Equipment for Universal City

AN electrical lighting station for the generation of direct current, now under installation at Universal City at a cost of a third of a million dollars, will be the largest and most powerful equipment in use at any studio, according to electrical engineers.

Four motor-generating sets are the nucleus of the plant. Two of these are the largest type now in use in any studio—300-kilowatt units consisting of a motor and two generators. The other two are 500-kilowatt machines especially designed for Universal and under construction in the East by the Westinghouse Electric & Manufacturing Company.

The substation will carry a normal load of 16,000 amperes with a possible overload of half that amount additional. Ten miles of underground cable will connect the station with the various stages, the theatre, and remote points on Universal's 600 acre lot. A two-story switchboard 45 feet long (three times the size of the largest board now in studio use in the West) will control distribution of energy.

A system of remote control, with automatic switches above and below stages, will place light effects at the fingertips of the director.

A concrete substation building 36 feet by 56 feet, and 20 feet high, is nearing completion under the supervision of Harry Brown, electrical chief. It will house the motor generators, the monster switchboard, and the 10,500 K.V.A. transformers that take the 15,000 volt current from the high tension incoming power line and reduce it to 2,200 volts. It is distributed at this strength, individual transformers on each stage and location further "stopping it down" for use in illumination.

"Dare-devil" Young Leaves for Russia

Jack Young, known throughout the fraternity of cameramen as the "Dare-Devil of the Camera," is willing to have the world know that he places dependence in the NEWS. The illustration shows him in a moment of relaxation between two of his foolhardy stunts.

Besides innumerable airplane journies Young has spent months in the wilds of Labrador getting some of the finest films that were ever brought out of that section of the world. Of late he has been in the north woods of Maine for Edgar Jones. Very soon he expects to leave for Russia with a relief expedition going to that country. Life for this cameraman is just one darn thrill after another.

Cue Sheets Latest Hits | Music | Musical Equipment

Ways of Announcing Your Music Venture

By Charles D. Isaacson

OUTSIDE of the specific ways of making known your music programs to the musical interests in your city—the critics, teachers, artists, clubs, etc., there is the general publicity to the public at large. Your channels of reaching the general public are the same as you employ in your regular work at the present moment. Namely, you have your own screen, lobbies, billboards, programs. You have the newspaper advertising and editorial columns.

This article will merely have to do with the appeal you might employ in your general publicity and advertising. Nothing I could suggest will alter your appropriation for this division. As a matter of fact I am not concerned in that phase of the matter. Merely to remind you that the wider publicity you give the musical project, the surer its returns—that's all on that point for the present.

But in making your publicity and advertising there are several facts to keep in mind.

1. There is a huge population which is drawn by the announcement that you will give them a program of fine music.

2. There is a huge population which is seeking to understand the meanings of great music.

3. There are thousands of parents with children who are studying or planning to study violin, piano, singing, etc.

4. There is the public which knows practically nothing of music and must not be scared away with the fear that the programs are above their heads.

5. There are thousands who are "feeling around" for the peg which is to be their hang-on in art.

6. There is a growing percentage of people who are wide-awake to the fact that the musical setting to a picture can make or break the picture itself.

7. For various reasons people want to get on speaking terms with the operas. They want to be able to talk knowingly of symphonies, etc.

8. Light opera and the better musical comedies have their big following—even of those who have only read about it.

9. People who buy sheet music are anxious to hear it played.

10. People who own phonographs and player pianos want something of the real stuff.

11. People who go to vaudeville—many of them, want a different sort of music. Many of them want the same kind of music.

Now my feeling is this: If you will keep in mind the existing conditions and aim your publicity to show that you are giving people just what they have been yearning for, then you will be following the right track.

It is not simply that our theatre is announcing music. Or good music.

Putting myself in your place, I will speak to you of some of the talking points which you might want to use—I will put them down in no special order. But I think you will find sentences, phrases—but more particularly, the thought which will set your press man to thinking:

We are providing a Headquarters for Music-Lovers. The kind of music the "understanding folks" can't find in ordinary places will be a daily fare at your theatre. If you don't find a concert anywhere else, you will always be sure of it here afternoons or evenings. We have engaged genuine musicians. The kind of music we are giving is not just the so-called movie music. The music could be given without a change of a note or without the change of an artist in the big concert hall or opera house. For the price of a motion picture entertainment we give also a two-dollar musical entertainment.

We give each picture in a setting of fine music, which makes it equivalent to a beautiful lady in a perfect gown in perfect surroundings. Where is the common sense of dressing a beautiful woman in a cheap or drab dress and placing her in an ordinary, uninspired atmosphere? Where is the common sense of putting a fine feature in a frame of inappropriate or cheap music? We believe that if a picture is worth presenting in our theatre, its worth placing in a setting that's rich. We arrange our musical program in such a way that each bit of film is made to sparkle with the charm of a jewel in its proper setting. You will find that the same picture seen in our theatre and then in another house will seem entirely different, just as a beautiful woman in a fine gown wouldn't look like the same person when in a tawdry gown. The picture under our process of adding appropriate music is like that same action endowed with a voice. Music is the voice of the film—not the human voice, but the speech of the action, the mood, the emotion, the spirit of the ensemble. You have probably seen a picture without any music. It sounded dead, didn't it? You have probably seen another picture in which some impossible noisy rattle-box pounded out tiresome chords—this detracted from the picture. Note the difference, however, in the way we use music to a picture. Notice how every moment in the film is properly reflected and illuminated with a subtly chosen musical theme. Get the habit of trying to figure how we do it. Follow some musical phrase through a picture. For instance, notice how we will make a certain phrase go with a heroine whenever she appears—how another goes with the villain, the old mother, etc. See how well we describe the sounds of nature, water-falls, thunder, dancing, laughing, crying, moaning, barking, hallooing, singing, hatred, love, childishness, old age etc. This in itself will astonish you. Did you ever know that there is a language in music which can describe and illustrate anything? Did you know that some compositions in music are recognized more readily than words? That is, for instance, that it is easier to make anyone see and feel the rustling of leaves with music than with words—or even with pictures.

There is an education in music at our theatre. When you come to this theatre you are not merely being entertained with our music. You are being developed into a person able to go to and thoroughly understand the visiting concert companies, orchestras, opera companies, etc. Thus after you have heard the extracts from operas as played by our orchestras and sung by our soloists, you will become acquainted with the famous music which the really cultured people love and try to discuss with you. Through the use of our musical setting during the showing of pictures, you will get to understand the Language of Music, and when you are attending a symphony concert, the reverse process will work. When you hear a symphony you will see the pictures! The notes will always come to you in pictures and stories! Those who get the spirit of our musical setting will be far ahead of the ordinary concert-goers. They merely

hear the sounds, in harmony and melody, but you will get the story in the music and you will be able to feel the emotions which the phrases are describing. Because of the fact that you are coming in contact with the best spirit in music you will find your taste always betting better.

Children should be encouraged to come to our musical entertainment. Don't forget that if they get the taste for good things now, they will grow up with it. If your children only go to the places where they hear simply jazz and ragtime, it will hurt them. Encourage your children to like artistic things and you will find that idea reflected in everything they do. That's one meaning in our musical programs.

Children who are studying anything of a musical character will be kept enthusiastic and spirited in their work, if they are allowed to hear the sort of music which is being given at our theatre. By hearing the fine ensembles, the gifted soloists, they will be encouraged to keep busy. The power of example is important.

Nothing highbrow in our musical presentations. If the men and women who have never had the courage to go to the concert halls want to come into the musical life by the easy method—it is by way of our theatre. We don't simply pile down two hours of heavy music and expect you to understand. How can you? Before you run you must walk. Our music is interspersed with the interesting pictures. You don't get tired. You will always feel that you want more. You've not had just enough to suit you. Besides, we select not the heavy but the beautiful—the kind you will love. We give it to you at prices you can afford. Then the music is explained by program notes, by pictorial settings. After half a dozen evenings in our theatre you will be ready for any kind of concert. We are not like the regular concert people. Our music is for your entertainment principally. Hence, we are not so narrow-minded to feel that you don't want, in addition to the beautiful classics, also the standard popular music. You want some of both—you want the right kind of balance. You will hear the popular hits at our theatre. The fine ensembles from musical comedy. Old time songs you love, too.

You want to hear the phonograph records come to life? They do in our theatre, for you hear the music played and sung by living artists.

If there's anything especially you would like to hear, send in your requests. Always glad to play your favorite music.

(Next week I will go on, enlarging on the appeal behind the announcements you may make to inform the large public of your music project. It is a big subject and requires careful study.)

Questions Answers and Discussion

"Read your article in the News of this week. You've certainly started something that is really worthy of being read and reread many times.

"I have a library of over 7,000 numbers and am continually adding thereto.. I arrange my own settings to pictures, do not use cue sheets, as most always they are a joke. I love to play for pictures. It's a hobby of mine. I enjoy fitting music to them which seems to make the characters talk."—*Joe Zivelli.*

"I have been reading with a great deal of interest the excellent articles which you have been writing for the Motion Picture News. It has always been a matter of wonder to me why the trade papers did not give more prominence to the ever-increasing importance of good music with pictures, and to the methods of making good music a box office success. Motion Picture News has again demonstrated its supremacy by doing just that."—*Charles H. Leach.*

"I like your music columns and read them the first thing."—*Chas. Mitchell, Bicknell Theatre Co., Bicknell, Ind.*

"I am reading all your articles with deep interest and hope that your efforts will bring about the badly needed progress in Music for the Photoplay.

"For past five years, I have been watching the trade press and curiously enough, they gave the music a very subordinate position, allowing the exhibitor to grope in the dark finding out for himself how much of an influence, asset or liability, his music constitutes. As a consequence, since his musical end of the business was very much abused the average exhibitor regards music as a sort of a necessary evil, necessary, because the fellow across the street is featuring it, heavens knows why.

"I hope that ALL exhibitors are reading your articles, which certainly "hit the nail" by enlightening the average exhibitor on subjects mytserious to him."—*N. Mirskey, Musical Director, Jefferson Theatre.*

"Your articles on music in the Motion Picture News have been a source of great interest and delight to me as they are a direct confirmation of ideas that I have held for a long time on that subject. To find such an authority as yoursef on music, advancing the same opinions is a source of great gratification to me as, in my more humble way, I am a deep and interested student of the motion picture field and its musical accompaniment.

"To me all music has its own beauty, whether it emanates from the pen of a great master or from the agile fingers of the ordinary song writer, and in the 'movie field there is a chance for all. I have been exasperated in even first-class movie theatres by the utterly inadequate musical setting and indifferent directing of the orchestral director. I will give you a short sample of what I endured one day.

"The Review was the usual kind of mixture of every-day events, some soldiers marching, children at play, animals, aquatic events and the yacht races. This was entirely covered by marches except the yachts and there was a slow funeral waltz used. I may be doing the setter an injustice as it is possible that he intended the last as a Requiem for the Shamrock IV. This was followed by the feature picture, a light comedy with a distinct touch of romance and poetry, one or two light dramatic scenes and here and there touches of pathos, the whole the work of an artist who never lost sight of the ultimate result. The musical setting to this was mostly of butterfly numbers of a very poor order varied by popular waltzes from Broadway studios and the final love scene, an exquisite conception, furnished an opportunity for a brilliant one step. The scenic, a weird and entrancing study of trees and water, was accompanied by a long and tiresome waltz, the tune of which seems to have been left in Germany. The Overture to this conglomeration was Forza del Destino. Can you imagine anything worse?

"With the above I'm simply trying to show you how a real musician's feelings can be lacerated."—*Frederick Arundel, 248 West Forty-fifth Street, New York City.*

Musical Notes of Wide Interest

Nat Finston has resigned from the Capitol Theatre as musical conductor and will be in charge of the musical interests of the Goldwyn Picture Theatres.

Vladmir Dubinsky, formerly with Cabiria as conductor and a noted 'cellist to boot, is seeking an Eastern engagement.

In Chicago, during the strike, when music was eliminated from the theatres, thousands walked out—refusing to stand for the silent screen.

Dallas, Tex.—Better music at movie picture shows for Dallas fans is the main idea of the moving picture campaign to be launched Sunday by the Dallas Music Industries Association.

Three seventy-five-foot reels, typifying the effect of music in the home, its aid in love's cause, and the vital part it plays in religion, will be shown in nine downtown motion picture theatres and six residential shows.

Appropriate music from both modern and classic composers will accompany scenes.

The following firms are sponsoring the move to further "make Dallas musical": Starr Piano Co., D. L. Whittle Music Co., Bush & Gertz Piano Co., Baldwin Piano Co., Field-Lippman, Thomas Goggan & Bros., Sonora Music Co., Edison Shop, Will A. Watkin Co., W. A. Green & Co., Victrola department, and Riddle Music Co.

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"IN FOLLY'S TRAIL"

(Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Moonlight Shadows" (Moderato), Baron

1—"Serenade Romantique" (And. con moto), by Borch (1 minute and 20 seconds), until—S: At screening.
2—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 50 seconds), until—T: "Goldberg's mansion."
3—"Hunkatin" (Half-tone one-step), by Levy (1 minute and 45 seconds), until—T: "Who will descend?"
4—Theme (40 seconds), until—T: "I hope I don't have."
5—"Why?" (Fox trot), by Levy (1 minute and 50 seconds), until—T: "You're like the rest."
6—Ad. lib. trumpet (dinner) call, followed by "That Naughty Waltz," by Levy (1 minute and 15 seconds), until—S: Close-up of trumpet.
7—"Concert Waltz," by Durand (1 minute and 10 seconds), until—T: "The spirit of."
8—Theme (3 minutes and 5 seconds), until—T: "It's good to get out."
9—"Misterioso" (for general use), by Andino (1 minute and 40 seconds), until—T: "Let's try a back window."
10—"A Musical Thought" (Dramatic Pathetic), by Titlebaum (1 minute and 25 seconds), until—T: "In the same light."
11—"Budding Spring" (Moderato), by Platzman (1 minute), until—T: "Colonel Houston."
12—"Mamselle Caprice" (3/4 Moderato), by Baron (1 minute and 35 seconds), until—T: "Here's a little dance."
13—Theme (1 minute and 10 seconds), until—T: "I am sick of Goldy."
14—"Reproach," by Berge (2 minutes and 40 seconds), until—T: "Mr. Howard, we meet again."
15—"May Dreams" (And. con moto), by Borch (2 minutes and 20 seconds), until—T: "After the honeymoon."
16—"Marriage Blues" (Blues fox trot), by Samuels (1 minute and 25 seconds), until—T: "Surprise party."
17—Theme (2 minutes and 25 seconds), until—T: "Wasn't it a grand party?"
18—"The Vamp" (Popular), by Byron (1 minute and 25 seconds), until—T: "The next day."

NOTE: Begin pp and slow.

19—"Dramatic Suspense," by Winkler (1 minute and 45 seconds), until—S: Dish falls off table.
20—"Love's Enchantment" (Intermezzo D'Amour), by Varley (4 minutes and 15 seconds), until—T: "But Litas."
21—"Frivolette" (Light mel. Allegretto), by Baron (4 minutes and 20 seconds), until—T: "Fatal Friday."
22—"Because You Say Good-Bye" (Sentimental ballad), by Levy (2 minutes and 20 seconds), until—T: "Towards morning."
23—"Wigwam" (Fox Trot), by Samuels & Sanford (2 minutes and 55 seconds), until—T: "Again Folly rules."
24—"Dramatic Recitative," by Levy (2 minutes and 50 seconds), until—T: "An hour of organized."
25—Theme ff (2 minutes and 10 seconds), until—T: "Don't apologize."

THE END.

"HITCHIN' POST"

(Universal)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "A Musical Thought" (Dramatic Pathetic), Titlebaum

1—"Chicken Reel," by Daly (1 minute and 15 seconds), until—S: At screening.
2—Theme (40 seconds), until—T: "Louis Castiga, an adventurer."
3—"Southern Reverie" (Characteristic), by Bendix (4 minutes and 15 seconds), until—T: "After the war many."
4—"Dramatic Suspense," by Winkler (1 minute and 50 seconds), until—T: "That scoundrel Castiga."
5—"Come Where My Love Lies Dreaming" (Southern song), by Forster (1 minute and 50 seconds), until—T: "And this other woman."

NOTE: To be played as violin solo.

6—Theme (2 minutes and 15 seconds), until—S: "Castiga leaves."
7—"The Dreamer" (Southern song), by Forster (2 minutes and 15 seconds), until—T: "Next day the city."
8—"Laughing Beauties" (Moderato), by Berge (3 minutes and 50 seconds), until—T: "Barbara Brereton."
9—"Sorrow Theme" (for general use), by Roberts (2 minutes and 50 seconds), until—T: "I wish to speak to."
10—Theme (1 minute and 5 seconds), until—T: "I wish to see one."
11—"Frivolette" (Light mel. allegretto), by Baron (1 minute and 15 seconds), until—S: Close-up of violin player.
12—"Conspirators," by Santos (2 minutes and 50 seconds), until—S: Todd speaking to Barbara.
13—"Dramatic Tension" (for general use), by Levy (3 minutes and 5 seconds), until—T: "On the outskirts."

NOTE: Watch shots

14—Continue pp (50 seconds), until—T: "You have till."
15—"Half Reel Hurry," by Levy (6 minutes and 30 seeconds), until—T: "Barbara learns from."

NOTE: Watch big bell ring and play to action pp or ff.

16—Theme (1 minute and 50 seconds), until—T: "Won't you all forgive?"
17—"Camelia" (From Boutonniere Suite), by Tonning (3 minutes and 40 seconds), until—T: "History was in the making."
18—Continue to action (1 minute and 5 seconds), until—T: "It's so good to see them."
19—"Lion Chase" (Grand Galop), by Koelling (2 minutes and 45 seconds), until—T: "At the post."

NOTE: Watch Bugler.

20—"Sinister Theme," by Vely (2 minutes and 30 seconds), until—T: "The great race was over."
21—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 35 seconds), until—T: "You owe me a shot."
22—Theme (1 minute and 45 seconds), until—T: "And then from the."

THE END

DEAD MEN TELL NO TALES

DEER EGGSIBITORS.,;¢

FER PETES SAKE GET HEP 2 JES WHOT PICTUROLLS MEEN 2 UR PITCHURS. I MAY BEE ONLIE A ORFICE KID AROUND DIS DUMP BUTT I KNOW DAT PLAYIN A JAZZ TOON 2 A SOB SISTER SCEEN IS DA BUNK AN I NO DAT A LOTTA DURECTORS HAV WURKED DER HART OUT 2 PUT SUM WEEPS IN-2 A SCEEN AN DEN SUM FAT HED SHOOTS OVER A 1 STEP AN DE POOR WEEP SCEEN IS KILLED.

LISSEN FOLKS----

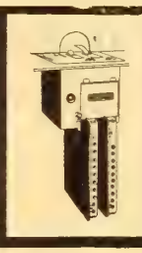
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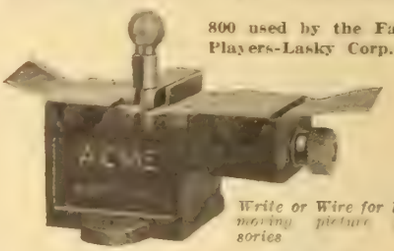
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The Complete Plan Book

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"Convict 13"

(Schenck-Metro-Keaton Comedy)

"BUSTER" KEATON continues to bat in the 400 class of the comedy league. His "One Night," shown last week for review, was pronounced a "humdinger" in these columns. His "Convict 13," shown this week, goes into the "super-humdinger" class which in baseball parlance would mean that "Buster" is batting in Babe Ruth's class with the bases always full.

"Convict 13," in reality, applies only to the last reel of this two-reeler. In the first innings, "Buster" goes to bat as an enthusiastic golfer but very amateurish in his execution. To that part of the public who understands golf and especially to those who have played it, this reel will be a riot and then some. And even to those professing total ignorance of the game, "Buster's" miscues and antics on the course will be hilarious.

The second reel finds our hero in prison stripes and while an inmate of a first-class prison whose lenient rules make Thomas Mott Osborne's look like the terrible guardianship of Simon Legree over the young son of Marie Antoinette, Queen of France, he stages some comedy bits that sure rise to the pinnacle of hilarious laughter. One scene in particular requires especial mention—the one showing the convicts lined upon the bleechers, drinking soda-pop and eating peanuts, while a cheer leader sways them back and forth in their applause for "Convict 13" when he goes to the scaffold. This scene is a riot. The entire comedy is a riot and to "Buster" and Eddie Cline, the director, we remove our headgear. Length 2 reels.—*JOSEPH L. KELLEY.*

"Pirate's Gold"

(10-Episode Serial—Pathe)

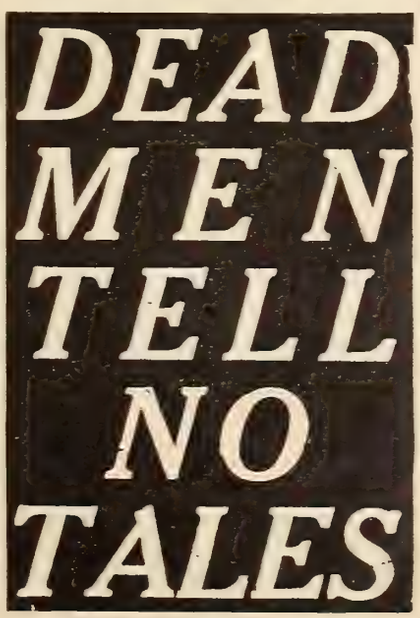
FROM viewing two episodes of this George B. Seitz serial we believe that it is going to be a distinct forward step in serial-making; will raise Mr. Seitz, director and actor, to a mighty height of popularity, and will do a great deal to bring the serial into favor among the class of picture-goers who formerly scoffed at its unforgivable improbabilities and cheap melodrama. For Mr. Seitz has done a daring thing—he has, besides carefully planting the story, given himself a likable, humorous characterization—a characterization worthy of Charles Ray. Moreover, he has combined the thrills of serialdom with delicate, clever touches of humor. The first two reels of the first episode might open a comedy drama of feature length. Perhaps this is that unknown something so long lacking, whose absence has been the great bane of serials.

The screen announces it as "a rollicking yarn of adventure on land and sea." And this hits it off pretty well. Frank Leon Smith has woven a story around a romantic, adventure-loving young druggist condemned to live the prosiac life of a small-town "pill-pusher." When his chance comes to buy a map of a buried treasure, he easily persuades his father—a picturesque old fellow, equally romantic and impractical— to invest $500. The map proves to be a fake but it sends him to a spot along the coast where the villians are searching for the real sunken treasure of a British vessel, sent to the bottom during the war. The chief villian is the only survivor and alone knows the location. Our young druggist finds that his "treasure" according to the map he has bought, is underneath a house inhabited by a beautiful girl. The villians, searching for the real treasure, attract their attention, and the action gets going full force. Where is the improbability? And the sliding doors? An audience won't laugh at this because it is ridiculous—they will laugh in places because it is funny—and is meant to be so.

Marguerite Courtot is entirely satisfactory opposite the star, and Frank Redman is perfect. The three villains who make their appearance in the first two episodes, William Burt, Joe Cuny and Harry Semels, are certainly not afraid to mix it up in the fist fights. The first episode is crammed with fine titles, although the art backgrounds tend to make uncomfortable reading at times.

It should not be thought that this serial is going to lack in action. The first two episodes have all the thrills and action, with something added—an interesting story, humorous situations, and remarkable acting and directing by George B. Seitz, who displays real screen personality.

One thing more to its credit—the opening shots. They present a scene that is a world-beater—a pirate burying his gold, and killing the men who aided him, only to die after a vivid fight by the hand of the hero. This sequence is a dream of "Hoey" Tuttle (the young druggist) and serves to bring out his character. Should the action be kept up in the remaining episodes it cannot fail to win.—*MATTHEW A. TAYLOR.*



"The Invisible Ray"

(15-Episode Serial—Produced by Frohman—Released by Joan Film Sales Co.)

FROM the first four episodes of this serial, we can say that it has a well-planted love story, a great deal of mystery built up along popular lines, typical serial action and an occasional thrill. Jack Sherill and Ruth Clifford are the featured players. While the former seems to overdo his part, especially in the chase scenes, Miss Clifford is entirely satisfactory and once the scenario allows her to change from a middy blouse and skirt, and wear more attractive clothing, she furnishes enough feminine loviness for any audience.

The story goes to extremes for its plot. John Haldane is seeking "an invisible ray," which is powerful enough to destroy the universe. He finds it in a long lost "meteor mine," but the box containing it is stolen from him together with its two peculiar keys. A band of "criminal scientists," seeking the ray for their own evil ends, furnish the excitement and action in their efforts to obtain the keys. There is an unknown master criminal, known as "Jean Deaux," at the head of the crime creators, who adds to the interest. In fact all of the characters, with the exception of the hero, are probably "mysteries," and their real identity will come as a surprise in the final episode. In this respect it follows along popular lines.

The opening episode is of three reels length and establishes the characters very well, and also the love story. The heroine, an orphanage girl, known as "Mystery," falls in love with Jack Stone, elopes with him but is kidnapped before the marriage, the motive being to obtain the key to the invisible ray, which hangs about her neck. The remainder of the episode is laid in an underground passage, with the usual swinging walls and opening trapdoors. Good suspense is created at the end of every episode.

There is no good reason why "The Invisible Ray" should not be popular with serial fans for it has more than the usual amount of mystery and average action.—*MATTHEW A. TAYOR.*

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 10, 1920.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.

ALIAS JIMMY VALENTINE (METRO) BERT LYTELL.....APRIL 17
"Old time crook play as thrilling as ever."—M. P. News.
Exhibitor Comment—"Good." "Played it three days to average business." An average feature." "A very good production which went big with the patrons who saw it." The hot weather, however, lessened the patronage and it did average business for one week." "Some liked it and some didn't. An average picture which played my house three days to poor business." "Wonderful; Lytell's acting is excellent. Played it two days to big business."
Consensus—"Average picture, average puller."

ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19
"Little entertaining value in this slight story."—M. P. News.
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."

AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE .....MAY 8
"Irene Castle has frail story on ugly duckling theme."—M. P. News.
Exhibitor Comment—"Poor box office value."

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE .....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19
"Bosworth's acting and graphic incidents make entertaining picture."—M. P. News.
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction" "A good picture with a novel and daring story. Played it one week to big business." "A very good production, which played my house one week to big business."
Consensus—"Good picture, good puller."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST .....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) .....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLOOD BARRIER, THE (BLACKTON-PATHE) BREAMER-GORDON .....APR. 10
"Action and suspense will hold."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SESUE HAYAKAWA .....APR. 10
"Role hardly fits the Japanese star."—M. P. News.
Exhibitor Comment—"Good picture."

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS .....MAY 8
"Slavey story mixed with a bit of slapstick."—M. P. News.
Exhibitor Comment—"Did not go well on account of poor story and poor acting."

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND .....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.

BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

BULLET PROOF (UNIVERSAL) HARRY CAREY.....MAY 1
"Two-fisted action in Harry Carey's latest."—M. P. News.
Exhibitor Comment—"Very good. Played it one day to big business."
"A good picture with good star and plenty of action."
Consensus—"Good picture, good puller."

BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS .....MAY 29
"London's vital story makes good audience picture."—M. P. News.
Exhibitor Comment—"A good picture to big business three days."

BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY .....MAY 29
"Sumptuous production with weak plot in society picture."—M. P. News.
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."

CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....APR. 24
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"Earthquake shot business to pieces. Poor business one day."

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."
Consensus—"Good picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK .....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business."

COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY .....MAY 8
"Spectacular scenes will probably carry this through."—M. P. News.

COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 1
"Picture is disappointing through lack of moving moments."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."
Consensus—"Good picture, average puller."

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST .....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business."
Consensus—"Average picture, average puller."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER .....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week."

CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....APR. 24
"Trite and unconvincing theme; direction is poor."—M. P. News.
Exhibitor Comment—"Played it three days to big business."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 1752

"THE CHORUS GIRL'S ROMANCE"
(Metro Special)

The Best Light Comedy of the Year

"THE CHORUS GIRL'S ROMANCE" gets away at the barrier, takes the inside track and holds a lead of several lengths over the current year's light, comedy drama entrys, rounding the first quarter with the others fighting for a poor second; passing the half mile practically alone in the field and finishes with a comedy burst of speed that would make Man O' War look like a draft horse in a Grand Circuit event.

With Viola Dana and Gareth Hughes wearing the colors of the Metro entry, sired by F. Scott Fitzgerald and trained for the event by Percy Heath, this comedy drama will stand as one of the best of the year. Gareth Hughes' name should go in caps when announcing the cast because to him goes the floral horse shoe for piloting home "The Chorus Girl's Romance" to victory. Gareth Hughes, whether you will or not, can walk onto a set and give a performance before the camera that is second to none, not excepting those of the million dollar stars who have condescended after much argument and flourishing of check books, to take a "fling" at the "movies" during summer vacation. Speaking of "running the gamut of dramatic emotions"—wait until you see this young fellow run the scale. In the parlance of the street, "he's there." Someone threatened to star young Hughes, not so long ago, and missed a sure-fire bet when they failed to carry out the threat. Watch someone grab him after "The Chorus Girl's Romance" has circulated around a bit.

Prominence is given to Gareth Hughes' name, in this review because he is in reality, the star, and entitled, without reservation, to the stellar place in the cast. Miss Dana makes a fine little running mate and does her share to perfection, but—it was never meant that she should hold stellar honors in Scott Fitzgerald's Satevepost story. And right here let us hand it to Scott. He sure can put one comedy word after another. Percy Heath whom we remember press agenting Griffith's "Hearts of the World" swings a wicked pen when it comes to scenariozing. His work with Fitzgerald's story bids for a top-notch place among scenario writers. William C. Dowlan directed with all the skill of the best of 'em. The subtitles excerpts from the story are chock full of laughs. Metro can boost this six reeler to the limit and the exhibitors will cash.—*Joseph L. Kelley.*

THE CAST

Marcia Meadows.....Viola Dana
Horace Tarbox.....Gareth Hughes
Steve Reynolds.....Phil Ainsworth
P. P. Anderson.....William Quinn
Betty Darrell.....Jere Sundin
Fred Ward.....Sidney De Grey
Jose Brasswine.....Lawrence Grant
Charlie Moon.....Tom Gallery
Dr. Tarbox.....Edward Jobson

Story by F. Scott Fitzgerald.
Scenario by Percy Heath.
Directed by William P. Dowlan.
Adapted from Saturday Evening Post Story.

PRESS NOTICE—STORY

Viola Dana, with Gareth Hughes as leading man and a supporting cast containing the names of some of the most popular players of the screen, is announced as star of the ———— theatre comedy-drama attraction for the week beginning ————. "The Chorus Girl's Romance" is the title of the picture, adapted by Percy Heath from J. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders." William P. Dowlan directed. In Miss Dana's cast are Phil Ainsworth, William Quinn, Jerre Sundin, Sidney De Gray, Lawrence Grant, Tom Gallery, Edward Jobson, Martyn Best, Anna Shaefer, Dorothy Gordon and William Mong. The story centers around Horace Tarbox, son of a millionaire, and star student at Yale University, and Marcia Meadows, star of a musical comedy which comes to New Haven for a try-out before going into New York. Horace is a student pure and simple, with little if no regard for women or anything else material. His time is spent in study. Horace meets Marcia and he is won to the cause of femininity. He follows the show to New York and then—well—lots of things happen.

PROGRAM READER

Adapted from J. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders," Viola Dana's late picture, "The Chorus Girl's Romance," is pronounced by critics to be the best comedy drama of the current year. Miss Dana's leading man is Gareth Hughes, considered one of the best juvenile leading men and stars of the silent drama. A large cast of well-known screen players work in support. A chorus girl's romance with a Yale student serves as the theme. William C. Dowlan directed.

SUGGESTIONS

You can go the limit on this one—production, story, acting and comedy element will stand all the boosting you can give it. Mention in addition to the star's name, the name of Gareth Hughes, who is well-known and has a large following. Mr. Hughes does his best work in this picture. Give the fact that the story is an adaptation of Ft. Scott Fitzgerald's Saturday Evening Post story, "Head and Shoulders." Play this picture to the limit as a comedy drama attraction. It's worth special mention as such.

CATCH LINES

Horace Tarbox was a student of the Fourth Dimension and had little use for girls—but Marcia Meadows, a musical comedy star, knows differently.

A Saturday Evening Post story with a thousand laughs.

"IN FOLLY'S TRAIL"
(Universal)

Carmel Meyers Attractive in Mild, Interesting Story

THERE is not any great amount of drama or suspense in this picture, but it tells an interesting story of a frivolous, "peppy" little actress who marries a highbrowish and snobbish artist and their consequent misunderstandings. Its other high spots are some gorgeous sets and an attractive star—Carmel Meyers. For this reason we believe it will interest and be good for mild entertainment.

Doris Schroeder wrote the scenario and has knitted the series of incidents together very well, while Director Rollin Sturgeon, besides putting over the emotional scenes with finesse, has staged the elaborate masquerade and dinner scenes excellently. In one restaurant scene several lamps are tinted in different colors and add to the effect.

Thomas Holding plays the young artist who becomes infatuated with Lita (Carmel Meyers) at a week-end party. She is engaged to a wealthy man whom she does not love, but after a brief courtship the artist and she are married. Although the two love one another, their tastes run along different lines. The wife's appreciation of art is nil and her culture about the same. So she gives her husband an opportunity for a divorce by going to dinner with her former fiance. After a scene between the two men, the artist realizes his injustice, selfishness and lack of appreciation and there is a reconciliation.

The star's role throughout is made too meek and forgiving to meet with general approval. She supplies the necessary "pep," however, and is sufficiently vivacious when occasion demands. The story is by Katherine Leiser Robbins and she has developed the antithesis of characters well but neglected to find some new business that would strengthen her story, especially at the climax. The remainder of the cast, George B. Williams, Beth Ivans and Viola Lind, are up to the mark. Director Sturgeon saw to it that all the extras in the ballroom scenes knew their business and that detail was good throughout.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Lita O'Farrell.....Carmel Meyers
Chas. Howard.....Thos. Holding
Ronnie.....Arthur Clayton
Max Goldberg.....Geo. B. Williams
Mavis.....Viola Lind
Col. Houston.....W. H. Bainbridge
Pattie Houston.....Beth Ivans

Directed by Rollin Sturgeon.
Story by Katherine Leiser Robbins.
Scenario by Doris Schroeder.

PRESS NOTICE—STORY

"In Folly's Trail," an entertaining story of a vivacious young wife and a dignified, artistic husband, will be the attraction at the ———— theatre on ————. Carmel Meyers, well known University actress, is the star and in this picture is given ample opportunity to display her versatility. She is cast in the role of Lita O'Farrell, a musical comedy actress, who is on the verge of marrying a wealthy man whom she does not love when Fate casts a poor young artist across her path. At a masquerade Lita has been disguised as "Folly" and the young admirer as Romeo. In the midst of the revelry of song and dance, the two slip out into the moonlight. There they unmask and for the first time Lita realizes that life holds more than tinsel and pleasure, and likewise the painter finds true inspiration for his art.

Eventually they are married, but Lita's friends are not his, and his friends are not hers. He likes dignity, reserve and strict conventionality in a woman, while she adores the life of music, gayety, laughter and freedom. How they solve their problem, and come to a true appreciation of one another forms the bulk of this interesting production.

Supporting Miss Meyers are Thomas Holding, George B. Williams and Beth Ivans, all of whom are equally as appealing as the star. The picture was carefully directed by Rollin Sturgeon and contains some of the most elaborate ball room and dining room scenes ever made for the screen.

PROGRAM READER

Our patrons are to be given another opportunity to see Carmel Meyers, the dainty Universal actress, on ————, when "In Folly's Trail," her latest production will be shown at this theatre. Miss Meyers is here given the role of a flighty young actress—a butterfly sipping of life's honey. She marries an artist—a man who has his own ideas about the way a young wife should act. He believes in quiet, reserve and dignity—she wants a life of gayety and pleasure. Such is the foundation of the story. The incidents, all thoroughly interesting in themselves, pile rapidly one on top of another, and with scenes of the revels in a millionaire's home, and gay parties in New York's largest cabaret, your eyes will be dazzled by the splendor of the scenes. Director Rollin Sturgeon carefully planned all these elaborate scenes which faithfully depict the gay times of the city's gayest people. Others in the cast are Thomas Holding, George B. Williams and Beth Ivans.

SUGGESTIONS

The best point of appeal to force upon your patrons is the star. Judge her following among your own people yourself, but even if she is a stranger in your theatre, advertise her as one of the most popular stars on the screen to-day. Mention also that Rollin Sturgeon directed and Doris Schroeder wrote the scenario. Try to convey the idea that the picture contains a lesson for all young married couples. At the same time make them understand that it is not just another time-worn triangle play. Promise them elaborate scenes. They will not be disappointed. Thomas Holding should also draw some.

CATCH LINES

Lita did not appreciate art—but she appreciated her husband. But her husband, so entranced with his work, forgot to appreciate poor little Lita.

A remarkable story of love vs. misunderstanding. Guess the winner.

Exhibitors' Own Box Office Reports

(Continued from page 1750.)

PICTURE BRAND STAR RELEASED PLAN BOOK

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD ..... JULY 24
"Novel crook story suffers from development."—M. P. News.

DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... May 15
"Some interesting moments in this frail Wallace Reid picture."—M. P. News.
Exhibitor Comment—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business." "A good picture but three day holiday hurt business. Poor business one day."
Consensus—"Average picture, average puller."

DANGEROUS TO MEN (METRO) VIOLA DANA ..... APR. 24
"Viola Dana's "pep" carries slight comedy."—M. P. News.
Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week." "Excellent work by the star and a picture that proved most entertaining." "A splendid feature to big business for three days."
Consensus—"Good picture, good puller."

DARK LANTERN (REALART) ALICE BRADY ..... AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week."
Consensus—"Good picture, good puller."

DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON. MAY 22
"Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.
Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."
Consensus—"Average picture, average puller"

DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET. . MAR. 27
Illogical story lacking in many points."—M. P. News.
Exhibitor Comment—"Played this feature one week to big business one day and average six." "This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business."
Consensus—"Good picture, good puller."

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20
"Story of a girl reporter is fairly interesting."—M. P. News.

DEAD LINE, THE (FOX) GEORGE WALSH ..... MAY 15
"George Walsh will please in feud story."—M. P. News.

DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST. . MAY 15
"Fine adaptation of famous melodrama."—M. P. News.

DESERT LOVE (FOX) TOM MIX ..... APR. 24
"Tom Mix furnishes plenty of thrills."—M. P. News.
Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business."
Consensus—"Good picture, good puller,"

DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... MAY 22
"Japanese star in fantastic involved story."—M. P. News.
Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."

DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST. . . . . APR. 17
"Stroheim has another big photoplay here."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL. . . . . MAR. 13
"Gladys Brockwell picture offers mild entertainment."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST. . . . . JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN. . . . MAY 1
"Keenan puts over another good picture."—M. P. News.

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY. . . . . JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day."
Consensus—"Average picture, average puller."

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE. . . . . JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST ..... MAY 1
"Matrimonial comedy carries many bright moments."—M. P. News.
Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business." "Attracted crowds by title. Acting and plot considered fair." "Great—quite a departure from 'The River's End.' Three days to big business." "Went very well and they liked it. Three days to big business."
Consensus—"Good picture, good puller."

DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD. . . . . JUNE 26
"Pickford acts as well as O. Henry writes."—M. P. News.
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business."
Consensus—"Average picture, average puller."

EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN. MAY 22
"Bedroom farce, only mildly amusing."—M. P. News.
Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business." "A poor picture to poor business two days."

FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT ..... MAY 15
"Crook story is too tame and the action is mild."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."

FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST ..... MAY 8
"Conventional photoplay smacks of the theatre."—M. P. News.
Exhibitor Comment—"Poor opening day." "An excellent picture. A real page from life. Well liked by my patrons. Big business three days."

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A good all around picture, well directed, with splendid locations and good action. Should please most audiences. One week to big business every day." "Excellent business."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER ..... AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES ..... JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY ..... MAR. 27
"Harry Morey has a vigorous melodrama here."—M. P. News.

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG ..... JUNE 12
"Colorful production carries little entertainment value."—M. P. News.
Exhibitor Comment—"Very good to big business three days."

FORBIDDEN TRAILS (FOX) BUCK JONES ..... MAY 22
"Buck Jones in good average western."—M. P. News.
Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."

FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU ..... MAY 22
"Story of mother-love theme is nearly swamped with incident."—M. P. News.
Exhibitor Comment—"Not very good. Played it three days to average business."

GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH ..... MAY 22
"Good combination makes a very pleasing picture."—M. P. News.
Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY ..... AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL. . . . JULY 3
"Picture has many traits of the old time melo."—M. P. News
Exhibitor Comment—"An average feature to three days of average business."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET ..... JULY 31
"A splendid production from all angles."—M. P. News

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST. . JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best.

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST. . . . . JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business."
Consensus—"Average picture, average puller."

GREAT ACCIDENT (GOLDWYN) TOM MOORE ..... JULY 3
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... JULY 24
"Kerrigan has interesting detective story here."—M. P. News.

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT. . . AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.

HEART OF A CHILD, THE (METRO) NAZIMOVA ..... APR. 17
"Nazimova's art will carry this picture by."—M. P. News.
Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to big receipts. The dancing in this feature was very popular." "A much better picture than her last one. It was well liked by our audiences. Three days to big business." "A splendid feature which proved very popular. Capacity houses at all performances." "Not her best but O. K. Played it one week to big business." "Played this feature on the bill with the Goldwyn comedy 'Edgar's Jonah Day," for one week to big business two days and average four. It is Nazimova's best since 'The Brat' and well well liked by all."
Consensus—"Good picture, good puller."

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON. . . . . AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.

HELL SHIP, THE (FOX) MADLAINE TRAVERSE ..... FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS. . APR. 16
"Will get by except as to logic."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON. . . JULY 31
"Frankly a thriller and nothing more."—M. P. News.

Box Office Reports continued on page 1754

"STOP THIEF"
(Goldwyn)

Faithful and Intelligent Adaptation of Famous Stage Success

THIS is one of the most satisfactory adaptations of a stage play that has ever come through. Instead of throwing the original script away and making a picture out of whole cloth, "Stop Thief" as a photoplay tells the same story as did "Stop Thief" on the stage, the characters are the same, and above all as did the original it provides first class entertainment.

The famous old Cohan and Harris farce-comedy was ideal material for picture purposes and Director Harry Beaumont has made the most of it. He has gone about building his production in such a way that the high lights of comedy register, in every sequence, and has also put to good use many of the original lines as titles.

Tom Moore plays the role of "Dougan," the crook, who is pulling one last job before going straight and makes the most of a good part. However the picture registers principally because of its well told story and comedy business, and several of the roles are equal in importance with that played by the star. The supporting cast is more than capable, being carefully selected as to types and displaying fine intelligence in getting over the details of a lot of intricate business.

Among the players who deserve equal credit with Moore and Director Beaumont for the success of the picture, are Raymond Hatton as the addle pated bridegroom and John Lince as "Thompson," "the best detective in New York." Both roles could have been very easily overplayed.

As entertainment this ranks high. A Capitol theatre audience, 5400 hundred and then some, strong laughed long and heartily at its complications and twists, during the performance at which we sat in.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Jack Dugan	Tom Moore
Snatcher Nell	Hazel Daly
Madge Carr	Irene Rich
Mrs. Carr	Kate Lester
Joan Carr	Molly Malone
Mr. Carr	Edward McWade
James Cluney	Raymond Hatton
Dr. Willoughby	Harris Gordon
Rev. Dr. Spelvin	Henry Ralston
Detective Thompson	John Lince
Police Sergeant	M. B. Lefty Flynn

Directed by Henry Beaumont.

PRESS NOTICE—STORY

Popular Tom Moore and the popular stage farce and novel "Stop Thief" make a strong combination which will bid for public favor at the ———— for a ———— days engagement beginning ————.

"Stop Thief" is a cleverly constructed story of a young crook and his "straight" girl who plan to rob a house of wedding presents, the last job, so they can marry. Everything goes well for the crooks until they get mixed up with a kleptomaniac, the owner of the house they plan to rob, the bridegroom who thinks he is a kleptomaniac, the police, and more trouble than ought to happen to any body in a lifetime. Jewelry and wedding presents, money and bonds, are stolen and restolen. They turn up in innocent persons' pockets and then disappear completely. The police sergeant arrives with a warrant and that is stolen too. Of course the offering is for laughing purposes only, but as such it strikes the high water mark of good clean fun. You will like Tom Moore in his role as the "good-bad" crook who finally is married by the parson from whom he has a few moments before stolen a prayer book. Owing to the wealth of the photoplay material "Stop Thief" contained it has not been necessary as is done in adapting many stage plays, to take liberties with the plot of the original production. The picture as was the play is a continuous round of action showing what happened during the afternoon that was to have been devoted entirely to a wedding.

PROGRAM READER

Our patrons like good comedy and our next attraction, "Stop Thief" produced by Goldwyn with popular Tom Moore in the role of "Dugan" is recommended as one of the fun hits of the season.

"Stop Thief" is adapted from the famous stage play of the same name and has proven to be ideal material for pictures, since it has continued action and excellent incident, having to do with the disappearance of jewels, wedding presents, money, bonds, etc., in the home of a well to do family where a wedding is scheduled one fine fall afternoon.

The fun begins when Tom Dugan and his sweetheart, Nellie, plan to rob the house for a last job before being married and going straight. Things begin to disappear. The head of the house is a kleptomaniac and thinks he has stolen the missing articles. The bridegroom thinks he has inherited kleptomania from an uncle and accuses himself of the crimes. The police mix in the mess. Numberless articles disappear, to be found and then disappear again. Tom Moore has one of the best roles of his career as the likable crook who turns straight at the end to be married along with the original bridegroom and another pair who turned up asking for wedding bells during the mix up. Those who miss "Stop Thief" will miss one of the most entertaining pictures of the year.

SUGGESTIONS

Bill with the fame of the original play and the popularity of Tom Moore in mind. Promise fun and entertainment. Let your patrons know enough about the plot to get the kleptomania idea. Use scene stills. For stunts you have the kleptomania theme of the plot on which to work. Suppose you were to use articles in the newspapers prior to the opening, discussing kleptomania? Go over the police records for stories of local kleptomania history. If you want a ballyhoo make up a fussy old man of the mild mannered type in frock coat. Let him carry a piece of rubber hose about a foot long about, stopping on the street corners to look blankly at the hose and say "Now, what was I going to do with that hose?" Other lines for him are "Mother's lost her ear trumpet, I thought this was it." If you want to stage a prologue get the novel. It is almost a straight version of the play.

"THE SOUL OF YOUTH"
(Realart)

Lewis Sargent Duplicates Success of "Huckleberry Finn"

LEWIS SARGENT, the kid who brought to the screen the immortal character of Mark Twain's "Huckleberry Finn," has, under the direction of William D. Taylor, experienced all the emotions of which a youthful actor is capable, and in his case they are as various as would be found in many of longer experience, and finishes his work having added a success which from a straight dramatic standpoint surpasses even his work as the freckled Huck Finn. He is given comedy, straight drama and much of the emotional work of the melodramatic actor and does them all with a finesse that is due in a good measure to his natural boyish proclivities. A more improvident, little tough would be hard to find than The Boy in the early reels of "The Soul of Youth" and even later on when he is dolled up in a Buster Brown collar, he still retains that roguish smile and entertains that same fondness for exciting adventure. He gives to the screen a performance that will stand as one of its best boy characterizations.

The picture opens with all the tenseness and dramatic action of "The Man Who Came Back" and closes with all the boyish realizations of Booth Tarkington's "Clarence." The first five-hundred feet or more gives us some of the best melodrama seen on the screen for some time. Swinging from the scenes of Pete Moran and his "woman" to the orphanage; to the court of Judge Ben Lindsey and then to the home of the Hamiltons, where The Boy finds the only real home he has ever known, the cameraman has caught some excellent drama and placed the youthful Sargent in a way to give a good account of his stewardship as a screen luminary. Ernest Butterworth, his "buddy," carries a difficult kid role to good advantage. Clyde Fillmore, an excellent leading man, is not prominently casted. Lila Lee has a not-too-important part. William Collier, Jr., is seen in a satisfactory role. The rest of the cast, including Judge Ben Lindsey himself, are seen at their best. The dog should come in for special mention. The reason for introducing Mr. and Mrs. Hodge is not quite clear excepting in the subtitles. Julia Crawford Ives is the author. —length 6 reels.—*Joseph L. Kelley.*

THE CAST

The Boy	Lewis Sargent
Mike	Ernest Butterworth
Mr. Hamilton	Clyde Fillmore
Mrs. Hamilton	Grace Morse
Vera Hamilton	Lila Lee
Ruth Hamilton	Elizabeth Janes
Dick Armstrong	William Collier, Jr.
Pete Moran	Claude Peyton
Maggie	Betty Schade
Judge Ben Lindsey	Himself

Story by Julia Crawford Ives.
Directed by William D. Taylor.

PRESS NOTICE—STORY

Lewis Sargent, the freckled-faced boy who visualized Mark Twain's character of Huckleberry Finn so realistically on the screen, is the leading character in "The Soul of Youth," coming to the ———— theatre the week beginning ————. Young Sargent has much the same kind of pat as that of Huckleberry Finn. He is The Boy in "The Soul of Youth"—a boy of doubtful parentage who finds his way to an orphanage asylum and there during the earlier years of his life he is the care-free trouble-maker of the institution. His only friend is a stray dog he has picked up on the streets. Life at the orphanage becomes unbearable and The Boy leaves. He meets with and shares the piano-box home of a little newsboy, who instructs him in the art of the newspaper-selling business and shoe-shining. The Boy is real at heart of the life at the orphanage had sapped him of all regard for humanity for all had ever been his enemies. He is adopted by a young politician after he has been brought before the court of Judge Ben Lindsey, who appears in the picture.

PROGRAM READER

Lewis Sargent, the star of "The Soul of Youth," will be remembered as the Huckleberry Finn in the screen version of Mark Twain's book of the same title. Young Sargent proved by his work in this role that he was entitled to stellar honors with the best of them. Realart Pictures, under the direction of William D. Taylor, has placed him at the head of the strong cast representing the interpreters of the parts in "The Soul of Youth." Included in the cast are Lila Lee, Clyde Filmore, Ernest Butterworth, William Collier, Jr., son of the popular Willie Collier; Judge Ben Lindsey and Mrs. Lindsey, known throughout America for the work they are doing in the interest of delinquent boys.

SUGGESTIONS

Lewis Sargent, the youthful star and the members of his supporting cast, including such well known names as Ben Lindsey, Clyde Filmore, Lila Lee, William Collier, Jr., and others should be mentioned prominently in connection with exploitation on this picture. Don't forget to mention the fact that the star is the one who appeared in the title role of Mark Twain's "Huckleberry Finn."

CATCH LINES

Lewis Sargent, star of "Huckleberry Finn," in "The Soul of Youth."

Ben Lindsey, judge of the famous juvenile court at Denver, appears personally in "The Soul of Youth."

Why are there so many youthful criminals? Are the unfortunate boys given a chance? See "The Soul of Youth."

The Index to The Complete Plan Book

(Continued from page 1752)

PICTURE BRAND STAR RELEASED PLAN BOOK

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week."
Consensus—"Good picture, good puller."

HONEY-BEE, THE (FLYING A-AT PATHE EXCHANGES) MARGUERITA SYLVA.....MAY 15
"Good entertainment from picturized novel."—M. P. News.

HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN....JUNE 5
"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26
Exhibitor Comment—"A good Harry Carey picture. One day to big business."

HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 15
"Here is an undeniably fine entertainment."—M. P. News.
Exhibitor Comment—"Great—wonderful from all angles—a masterpiece. Splendid business for one week."

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.

INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS CHAPLIN .....MAY 8
"Fairly interesting domestic drama with Mildred Harris."—M. P. News.
Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day." "An ordinary production to average business for one day."
Consensus—"Average picture, good puller."

INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....APR. 3
"Should satisfy any audience anywhere."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST .....AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.

JENNY BE GOOD (REALART) MARY MILES MINTER.....MAY 15
"A pleasing picture with many good points."—M. P. News.
Exhibitor Comment—"Just an average picture which played my house three days to average business." "Very good, one of Miss Minter's best Played it two days to big and average business."
Consensus—"Average picture, average puller."

JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....JUNE 5
"Rogers has rich character study in story of homespun quality."—M. P. News.
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. Its photography is remarkable." "They liked this one and it did good business for one week."
Consensus—"Good picture, good puller."

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM....JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather."
Consensus—"Average picture, average puller."

LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....MAY 29
"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.
Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days."
Consensus—"Average picture, average puller."

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.

LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JUNE 26
"Mild but pleasing picture with Ince's co-stars."—M. P. News.
Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER.....JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business" "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many a day. Certainly will help to bring him back in popular favor. Three days, to big business, two days and average one."
Consensus—"Good picture, good puller."

LOCKED LIPS (UNIVERSAL) TSURU AOKI.....APR. 24
"Antique story and crude touches provide weak entertainment."—M. P. News.

LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE .....MAY 8
"Constance Talmadge scores again in romantic comedy."—M. P. News.
Exhibitor Comment—"Excellent." "Only fair receipts." "Went very well. Three days to big business." "Extra good. Played it for one week to big business." "They said it was mighty fine. Played it one day to average business."
Consensus—"Good picture, good puller."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM .....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.

LOVE'S HARVEST (FOX) SHIRLEY MASON.....JUNE 5
"Dainty star in comedy drama of high order."—M. P. News.

MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST....JUNE 26
"If you want a spectacular production, here it is."—M. P. News.

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON .....JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....AUG. 14
"Probably Russell's best work to date."—M. P. News.

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST..MAY 8
"A rather weak story which loses interest."—M. P. News.

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.

MISS HOBBS (REALART) WANDA HAWLEY.....JUNE 26
"Frail story with a single-track idea, presents Wanda Hawley as a star"—M. P. News.
Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS .....JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY .....JULY 31
"Commonplace story has artistic settings."—M. P. News.

MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL .....APR. 17
"Triangle drama well produced and well acted."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS .....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.

MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....MAY 22
"Bryant Washburn is fairly successful in adapted farce."—M. P. News.

MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST..MAR. 27
"Mystery melodrama which should get by."—M. P. News.
Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business five days." "They wouldn't come to see this one. Poor business one day."
Consensus—"Average picture, average puller."

NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....APR. 24
"Careful production overcomes trite theme."—M. P. News.

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES .....MAY 29
"Farce picture drags and carries very little humor."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days."

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE .....JUNE 19
"Trite story with interesting and dramatic moments."—M. P. News.

Box Office Reports continued on page 1756

"AN ARABIAN KNIGHT"
(Haworth-Robertson-Cole)

SESSUE HAYAKAWA, the Japanese star, has been given an oriental setting, a good star part, capable support and an unusual wide range in which to re-demonstrate to the motion picture public that he is a finished, versatile actor, going from comedy to the tragic and hitting all the high spots between, with a touch of sincerity and art. "An Arabian Knight," his latest effort in pantomime, is, perhaps, the best evidence that he has offered to prove that he is versatile. Here he is given opportunity to impersonate the lowest of the low and the noblest of the noble; to execute comedy touches, melodramatic impulses; adventurous escapades and romance—in all—running the scale of dramatic possibilities. All of which he does with the touch of an artist.

The production of "An Arabian Knight" has been staged with a good eye for atmosphere, Gene Wright, the author, having given Director Charles Swickard a story with which he, the director, could realize his fondest hopes for a romantic, adventurous drama of the Nile country. E. Richard Schayer, who prepared the working-script, furnished a good, actionable sequence and kept the characters and action moving at dramatic speed. It is just the kind of entertainment that an audience will expect when they see Sessue Hayakawa announced as the star attraction. None will be disappointed. All will be pleased and if there happen to be those who have not yet been converted as an admirer of Hayakawa's work on the screen, they will be, partially so, at least, after witnessing this performance.

Hayakawa's supporting cast is chosen well. Lillian Hall, in the leading, straight ingenue role, has been given one of the best parts of her career and if it were not for the fact that at times she becomes affected in her actions, this work would represent her best. Jean Acker, Marie Pavis, a vampire lady of no mean ability; Elaine Innescourt; Harvey Clarke; Fred Jones, a good villain; Roy Coulson and Tom Bates—all do well in support. .—*Joseph L. Kelley.*

THE CAST

Ahmed	Sessue Hayakawa
Elinor Wayne	Lillian Hall
Zorah	Jean Acker
Soada	Marie Pavis
Cordelia Darwin	Elaine Innescourt
George Darwin	Harvey Clarke
Aboul Pasha	Fred Jones
Wassef	Roy Coulson
Bedr	Tom Bates

Story by Gene Wright.
Scenario by E. Richard Schayer.
Directed by Charles Swickard.
Released by Robertson-Cole.

PRESS NOTICE—STORY

Sessue Hayakawa, the Japanese star, and from point of time spent before the camera, one of the silent drama's oldest interpreters, comes to the ———— theatre the week beginning ————, in one of his best oriental dramas, "An Arabian Knight," written by Gene Wright, scenarioized by E. Richard Schayer and produced under the direction of Charles Swickard. The story is laid in Egypt, the country made famous by its works of art, its pyramids, and its Cleopatras. Hayakawa has the role of Ahmed, a donkey boy in a little hamlet along the banks of the historic Nile, until an eccentric maiden lady, is deluded into believing that he is a descendant of the house of Pharoahs. He is taken into the home of a wealthy Egyptologist as a servant and is instrumental in saving the lives of the entire household.

PROGRAM READER

Whenever we hear of Sessue Hayakawa we think of "The Cheat," a five-reel production made about five years ago and to this day considered as the best example of photodramatic work ever presented on any screen. Fannie Ward will be remembered as co-starring with Hayakawa in this picture. And whenever we think of "The Cheat" we think of Sessue Hayakawa because he was, in a big measure, instrumental in making "The Cheat" the excellent production that it was. Hayakawa's late picture, "An Arabian Knight" has its locale along the banks of the historic Nile in the country where the world's famous vampire, Cleopatra, vamped emperors from their thrones, notable mention going to Julius Caesar and Marc Antony. In such a setting, Hayakawa, as Ahmed, a young Egyptian donkey boy, is found and mistaken for a descendant of the line of Pharaoh's, by a maiden lady whose dreams of love leads her to believe that she is the reincarnation of an Egyptian Princess. Supporting Hayakawa in this picture are Lillian Hall, Jean Acker, Marie Pavis, Elaine Innescourt, Harvey Clarke, Fred Jones, Roy Coulson and Tom Bates.

SUGGESTIONS

The star is the big bet here? Next comes the story, of oriental flavor, clever comedy and beautiful settings of the country along the Nile. Call attention to the fact that the country made famous by the world's most famous vampire, Gleopatra, is used as a setting for the drama and to Hayakawa's supporting cast mentioning the names.

CATCH LINES

Ahmed, a donkey boy, plying his trade along the banks of the historic Nile, is mistaken for a descendant of the line of Egyptian kings. What, then, happens? The veiled beauties of the native quarters of Cairo. Hayakawa in Oriental drama of the historic Nile.

Dead Men Tell No Tales

"THE NOTORIOUS MISS LISLE"
(MacDonald Pictures Corp.-First National)

Katherine MacDonald in Drama of Divorce Scandal

SOCIETY will be mildly interested in Katherine MacDonald's latest picture, "The Notorious Miss Lisle," because in the unfolding of the story, which presents little, excepting Brittany atmosphere until the opening of the third reel, nice bits of divorce scandal are brought out and the beautiful star serves as magnetic target at which to throw the scandalous arrows. During the first three reels, the subtitler has made a valiant effort to supply suspense and to arouse interest in the absence of actionable or dramatic situations. For this reelage the audience is given some beautiful exterior shots of the rocky, sea-faring country of Brittany, with Miss MacDonald and her leading man Nigel Barrie, romancing on the rocks. Practically one-half of the picture is given over to introducing the characters and the locale. It is not until the marriage scene that actionable drama is seen and from this point on to the close, "The Notorious Miss Lisle" presents real entertainment.

Opinion will be divided on this picture. It is pretty certain that the fellow who books melodramas, and serials as weekly fillers, will not acknowledge that in this attraction he has a picture which meets the demands of his patrons. And it is likewise certain that the cosmopolitan public, those who read Town Topics and scan the society columns, religiously, every morning at breakfast, will accept Miss MacDonald's picture as desired entertainment.

"The Notorious Miss Lisle" has one point in its favor which in screen or stage drama is vitally important—reality. The divorce angle has been taken up, exposed in its true light and the unjust notoriety which the average correspondent usually suffers swept away by clever incident and the shroud of convicting circumstantial evidence, removed from the innocent. Miss MacDonald has improved on her initial performances before the camera, but still has a long road to travel before arriving at the pinnacle, marking the emotional genius she is credited with being. James Young directed, and the hand of an amateur in direction is seen in the opening reels, although the latter reelage reveals skillful handling of the production. Nigel Barrie has been given a good leading supporting role. The balance of the cast, excepting William Clifford, who is good in a semi-villain role, have minor parts.—Length, 6 reels.—*Joseph L. Kelley.*

THE CAST

Geanor Garstin (the notorious Miss Lisle)	Katherine MacDonald
Mrs. Lisle	Margaret Campbell
Peter Garstin	Nigel Barrie
Major Lisle	Ernest Joy
Craven	William Clifford
Mrs. Lyons	Dorothy Cummings

Directed by James Young.

PRESS NOTICE—STORY

Katherine MacDonald, famed for her beauty, comes to the ———— Theatre the week beginning ———— in the title role of "The Notorious Miss Lisle," considered by critics to be one of the strongest exposes of modern divorce, and the unjust criticism and scandal commonly accruing to the unfortunate correspondent, penned. Miss MacDonald is the objective of the poisoned arrows of scandal flung at her by babbling society, and to get away from it all she goes to Brittany to forget. Peter Garstin, a young man of wealth, and tourist, is traveling through this country and meets "the notorious Miss Lisle." The two fall in love and are married without the bride telling him of the scandal that enshrouds her name. Shortly after the marriage, the husband learns of this scandal, and the wife, loving him too much to face the charge, leaves for England, leaving a note in which she informs her husband that he can reach her by mail at a certain address. She is injured in an accident and taken to a hospital to which place the husband traces her. The man with whom her name had been connected is learned to be her benefactor and circumstances point to her guilt. All is explained and the wife proves to have been innocent of the unjust charges.

PROGRAM READER

"The American Beauty," otherwise known as Katherine MacDonald, considered to be one of the most beautiful women on the screen, is the star of "The Notorious Miss Lisle," a picture exposing in a dramatic manner, the evils of modern divorce, especially the injustice often meted out to the alleged correspondent, who, as this drama proves, is often an innocent victim of the scandalous tongues. Nigel Barrie, is Miss MacDonald's leading man, and others in the cast are: Margaret Campbell, Ernest Joy, William Clifford and Dorothy Cummings. James Young directed.

SUGGESTIONS

Miss MacDonald, the star of this production, is widely known as a famous American beauty and as one of the screen's leading emotional actresses. Give Miss MacDonald's name prominence in your exploitation. The story deals with the evils of modern divorce, which subject is sure to attract attention, especially the women. Nigel Barrie's name as leading man should be mentioned in connection with the newspaper announcements.

CATCH LINES

Is the correspondent of a divorce suit always guilty? "The Notorious Miss Lisle" says no.

Scandalous tongues can do a great deal of harm, especially when wagged in connection with a divorce suit.

Was the "notorious Miss Lisle" justified in keeping the scandal from her husband?

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PICTURE BRAND STAR RELEASED PLAN BOOK

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns."

ORPHAN, THE (FOX) WILLIAM FARNUM.....MAY 8
"Wildest of westerns with little plot."—M. P. News.
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldwyn production, 'Partners of the Night,' to big business." "What might be called an average production. Played it three days to average business."
Consensus—"Average picture, average puller."

OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....JUNE 26
"A good feature which should interest and excite."—M. P. News.
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"

PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY..MAY 1
"Interesting moments in homespun story despite hokum."—M. P. News.
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which pleased and was enjoyed by all. One day to big business." "Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business." "Splendid—Ray more popular than ever. Good business for three days."
Consensus—"Good picture, good puller."

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....MAY 29
"Interesting despite slight story."—M. P. News.
Exhibitor Comment—"Good—big business one day."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.JULY 24
"Sentimental story has few interesting moments."—M. P. News.

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.

REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....JUNE 19
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."—M. P. News.
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."

RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT).....JUNE 26
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR).....JUNE 12
"Fantastic picture fails to meet expectations."—M. P. News.
Exhibitor Comment—"A fine picture which did good business during its two weeks' run."

RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....MAY 15
"Colorful action compensates for plot shortcomings."—M. P. News.
Exhibitor Comment—"This picture went very well because it was a Northwest picture and full of exciting stunts. It appears to be good for a second run."

RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....APR. 24
"Should give satisfaction wherever shown."—M. P. News.
Exhibitor Comment—"Played this feature one week to poor business. Hot weather seems to be the cause for the drop in business."

ROMANCE (UNITED ARTISTS) DORIS KEANE.....MAY 29
"Artistic production given play of love and sentiment."—M. P. News.
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....JULY 3
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good."
Consensus—"Good picture, good puller."

SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....JUNE 19
"Scintillating comedy is a sure-fire hit."—M. P. News.
Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint.
Consensus—"Good picture, good puller."

SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....JUNE 5
"Seafaring tale carries an adequate punch for Morey."—M. P. News.

SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST..MAY 29
"Good action, melodrama typical of Jack London."—M. P. News.
Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."
Consensus—"Average picture, average puller."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....JUNE 5
"Has interesting moments, but rather long drawn out."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....JULY 10
"A good production which should interest."—M. P. News.

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....JULY 8
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days. "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunitis for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it."
Consensus—"Good picture, good puller."

SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....MAY 22
"Interesting, but rather short on drama and action."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business." "Excited about the average amount of interest from my patrons. Played it three days to average business." "This one pleased our patrons. Average to poor business two days."
Consensus—"Good picture, average puller."

SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....MAY 8
"Pleasing picture which should entertain."—M. P. News.

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAR. 24
"Bryant Washburn has a knockout here."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days." "Great. Played it a week." "A very good picture to poor business one day."
Consensus—"Good picture, good puller."

SLAM BANG JIM (AMERICAN-"FLYING A") WILLIAM RUSSELL.....APR. 24
"Good laughs in mixture of farce and western."—M. P. News.
Exhibitor Comment—"Played it a week to average business. Just an average feature."

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week."
Consensus—"Good picture, good puller."

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES.....AUG 14
"A familiar story in average western."—M. P. News.

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day." "Played four days to good business and caused more comment than any picture shown at this theatre in past six weeks."
Consensus—"Average picture, average puller."

SUDS (UNITED ARTISTS) MARY PICKFORD.....JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week."
Consensus—"Average picture, average puller."

TATTLERS, THE (FOX) MADLAINE TRAVERSE.....APR. 10
"Society melodrama too heavy for general entertainment."—M. P. News.

TERROR, THE (FOX) TOM MIX.....MAY 29
"Tom Mix thriller more than satisfies."—M. P. News.

Box Office Reports continued on page 1758

"WHAT'S YOUR HURRY"
(Paramount)

Wally Reid and Motor Truck Shine in This One

WALLACE REID'S chief support in his latest picture, "What's Your Hurry," is a motor truck which has been made to arouse almost human sympathy for the part it plays in Byron Morgan's Satevepost story, "The Hippopotamus Parade." The money kings of automobile row missed a great opportunity to publicize one or more of their auto-truck brands, for it will be almost impossible for one to witness a showing of this picture without grasping the wonderful exploitation possibilities that would accrue to a particular brand of motor trucks. The author should spend his spare moments writing industrials, for he has the right idea.

Jack London has humanized the dog family on the screen, Mack Sennett has come the nearest to making ducks, cats and other species of the animal kingdom, human before the camera, but it has fallen to the happy lot of Mr. Morgan, Director Sam Wood and Wally Reid to humanize the automobile and the great American public will have to admit that this trio, especially the author, has succeeded pretty well for the ungainly member of the automobile family, known as the motor truck figures in "What's Your Hurry" as conspicuously and incites as much sympathy and interest as any human could possibly figure or incite.

Wally Reid's latest is a novel picture and one that presents a new angle in a highly entertaining way. The first reel gives Wally innumerable chances to demonstrate his speed and pep and the winning way of his smile. The latter reels place him in a more serious mood and demonstrate to his numerous admirers that, if necessary, he can give us the hairy-chested stuff with equal proficiency. Sam Wood, who we are told, graduated only a short time ago from Cecil De Mille's staff of assistants, proves by this work that he was justly entitled to his "sheep-skin." Lois Wilson, although having little to do, adds a touch of beauty to the cast that would be hard to replace. Charles Ogle does his usual good work. Ernest Butterworth gets away with the Wesley Barry stuff.—Length, 5 reels.—*Joseph L. Kelley.*

THE CAST

Dusty Rhoades ..... Wallace Reid
Virginia MacMurran ..... Lois Wilson
Patrick MacMurran ..... Charles Ogle
Brenton Harding ..... Clarence Burton
Office Boy ..... Ernest Butterworth

PRESS NOTICE—STORY

Another Byron Morgan story has been given to Wally Reid—"What's Your Hurry?"—and it is coming to the ———— theatre the week beginning ————. If you saw "The Roaring Road" and "Excuse My Dust," by the same author, you can't afford to miss this one, as it presents a theme which is entirely new to a vast number of picture dramas presented to the public in the last decade. Wally and a motor truck are the principal figures, with a thrilling auto race figuring prominently in the initial reels. Lois Wilson, one of the most beautiful leading women on the screen, is Wally's chief support on the feminine side. The story deals with Dusty Rhoades, one of our speed kings. He meets Virginia, daughter of one MacMurran, manufacturer of motor trucks. Dusty receives a promise from the old man to the effect that if he will do some real work and publicize his motor trucks he will consent to his marrying his daughter. Dusty accepts the job and at first makes some big mistakes, including a night spent in the lock-up for driving his truck along a fashionable boulevard. But the final test comes when the great Cabrillo dam in the valley threatens to burst because of the heavy rains. Dusty musters a number of MacMurran's trucks and goes to the rescue, arriving through almost impassable roads in time to save the dam.

PROGRAM READER

The great servicees rendered by the powerful motor trucks that are being manufactured now, play an important part in Wally Reid's latest picture, "What's Your Hurry?", by Byron Morgan, author of Wally's recent successes, "The Roaring Road" and "Excuse My Dust." The majority of Wally's admirers would find it hard to imagine their star in the role of the hairy-chested hero, but he proves in this, his latest picture that he can don overalls and do a real he-man's work with the best of them. As a climax you will see how Wally saves the great Gabrillo dam from overflooding the valley, by his thoughtful work with the motor truck. Lois Wilson, considered one of the screen's most beautiful leading women, is seen in support.

SUGGESTIONS

Exploit this feature as one of the most novel pictures Wally Reid has ever done. Bring out the fact that a powerful motor truck plays an important part in the picture, and that a thrilling auto race is staged in the early part of the reelage. This is a real, he-man's picture and one that can be advertised to the limit without a chance of causing disappointments.

CATCH LINES

Wally Reid as the snappy racing driver and as the hairy-chested man of toil.

Huge motor truck driven into break in dam by fearless driver, saving the country from a flood.

Byron Morgan's popular Saturday Evening Post story, with Wally Reid starring.

Dead Men Tell No Tales

"THE LITTLE WANDERER"
(Fox)

Heavier-Than-Usual Story Does Not Suit Shirley Mason

LARGELY because the story of "The Little Wanderer" is weighed down with a plot of undying hate, broken lives, and utter despair, this picture does not equal Miss Mason's previous productions. The star could carry a lighter story, more replete with human interest, and offering a characterization to better accentuate her personality. It is only in the first sequence that the author and director have given her an opportunity to catch the light and thoroughly human vein of characterization that was so pleasing in "Her Elephant Man" and "Molly and I." This is when she is disguised as a boy, living the life of a tramp.

Bringing her to the big city, the author throws in a youthful philanthropist, a long-lost father unjustly imprisoned for twelve years, and considerably drama as he strives to take his revenge, and separate the lovers. This relegates Shirley and her dainty ways somewhat to the background and the later half of the picture is without a comedy situation. We also believe the day is past when tolerance will be granted to a subtitle explaining that a healthy-looking young man is about to die of a broken heart (nothing else is wrong with him) unless his sweetheart returns to him. When she comes, he recovers immediately.

There is one scene, when, disguised as a boy, the star is befriended by the hero, who offers to share his room with her. This may be slightly suggestive, but should not be offensive, for it is dwelt upon no longer than necessary, and is essential to the continuity.

The titles in the beginning are so frequent and so long, that they have a tendency to drag the picture. Raymond McKee again supports the star and is entirely satisfactory. Director Mitchell has given only a few close-ups of the star, and has injected a few "cute" shots in the dramatic part of the story which are not necessary. The fade-out consists of a close-up of Miss Mason's feet, to illustrate that she is enjoying her sweetheart's kiss. This is not new, but probably still effective. In general it is a story ill-suited to the star and will not make her many new friends.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Jenny ..... Shirley Mason
Larry Hart ..... Raymond McKee
Mr. Hart ..... Edwin Booth Tilton
Joe Carson ..... Dreil Vanauker

Story and scenario by Denison Clift.
Directed by Howard M. Mitchell.

PRESS NOTICE—STORY

Dainty Shirley Mason, one of the youngest and most successful female stars of picturedom, will be the attraction at the ———— theatre on ————, in "The Little Wanderer." Although this is only Miss Mason's fourth starring picture she has already risen to the heights of popularity with the American movie patrons. Her work in the picturization of Robert Louis Stevenson's "Treasure Island," in which she played the dauntless Jim Hawkins, will long be remembered as an exceedingly forceful and natural characterization.

In "The Little Wanderer," Miss Mason plays the part of a "nobody." Of course in the end she turns out to be "somebody," and a "somebody" who is very dear to a certain young man, instead of a motherless, fatherless little wanderer. She is also given the opportunity in this interesting comedy-drama to appear in boy's clothes and with her bobbed hair and slim figure she makes an attractive and picturesque "boy." Playing opposite to Miss Mason is Raymond McKee, who was seen with her in "Molly and I," and "Love's Harvest," two of the latest starring pictures.

"The Little Wanderer" was written by Denison Clift, and its neat little story throbs with heart interest from beginning to end, as it tells the tale of a friendless, penniless girl who runs away from an itinerant medicine show to fight her way in the big city. And a dilapidated figure she is with her torn trousers and torn coat, and three shining pennies in her pocket. The romance begins when the young man who befriended her discovers that she is a girl and helps her to obtain a position as a waitress in a third class restaurant.

On the whole "The Little Wanderer" is an ideal, light and clean comedy drama that assures a full evening's entertainment.

PROGRAM READER

"De cops are after me!" said a ragged, excited young boy, as he burst into the room. So the wealthy young man promptly hid the fugitive until the danger was past. And lucky it was that he did so, for unless he had he would never have known that the frank-faced "boy" was really a homeless little girl and there would have been no such interesting story as "The Little Wanderer," which will be the attraction at this theatre on ————. Shirley Mason is the star, and the girls will fall in love with her in the first part of the picture when she plays the ragged little tramp, and the men will adore her when she emerges in silks and satins—a vision of feminine loveliness. "The Little Wanderer" is clean, entertaining comedy-drama from beginning to end, with Shirley Mason's dainty personality running through it to fascinate you every second she is on the screen. Raymond McKee and Edwin Booth Tilton are in the supporting cast, and the direction was done by Howard Mitchell, who was responsible for "Molly and I" and "Love's Harvest," two of Miss Mason's previous successes.

SUGGESTIONS

Concentrate on the star almost entirely in this picture. Recall her previous pictures to mind if you have shown them, not forgetting "Treasure Island," in which she had a big part. The title makes possible a number of teaser campaigns. The best slogan would be "Have you seen the little wanderer?" Follow this up with a description of Shirley Mason. A few days before the showing insert: "The Little Wanderer is found! She is none other than Shirley Mason and will be at the ———— theatre on ————."

CATCH LINES

Recipe: Mix a few tears; twice as many laughs; five real, human characters, and season with the daintiest personality in filmdom—Shirley Mason.

The Index to The Complete Plan Book

(Continued from page 1756)

PICTURE BRAND STAR RELEASED PLAN BOOK

TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....MAY 8
"Resembles a wild serial in incident and action."—M. P. News.
Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business."
Consensus—"Average picture, average puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....MAR. 27
"Might be classed as fair entertainment."—M. P. News.
Exhibitor Comment—"Did average business for three days. An average feature."

THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAY 22
"Good combination makes interesting picture."—M. P. News.

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK .....JUNE 12
"Warwick starred in average romantic drama."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."

3 GOLD COINS (FOX) TOM MIX.....JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.

TOKIO SIREN, A (UNIVERSAL) TSURU AOKI.....JUNE 26
"Story with Japanese star lacking in punch."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."

TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....MAY 1
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.
Exhibitor Comment—"Did average business for three days." "Played this one eight days. Consider it of extra fine value. It did big business." "A very good production which pleased. Played it two days to extra big business and average business." "Very good. Played it three days to average business." "A splendid picture which played my house one week to extra big business." "Went big and they like it very much. Played it one week, to extra big business four days and big business three. A very good production." "My patrons liked the picture but that is all. Played it three days to average business."
Consensus—"Good picture, good puller."

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE .....JUNE 12
"Mystery story well produced and thoroughly interesting."—M. P. News.

TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST..APR. 24
"Interesting picture made from Stevenson's famous story."—M. P. News.
Exhibitor Comment—"Wonderful attraction. Big box office value." "Fine, classic production, one that should appeal to all romance lovers. One week to big and average business."

TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST.....MAY 29
"Should furnish average entertainment."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL....JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCHARTED CHANNELS (ROBERTSON-COLE).....JUNE 26
"Theme is timely and H. B Warner puts it across."—M. P. News.

UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY....JUNE 5
"A mildly entertaining western."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN .....JUNE 12
"Action and incident make colorful melodrama."—M. P. News.

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M. P. News.

WALL STREET MYSTERY, A (ARROW) GLEN WHITE.....JUNE 5
"Love interest lacking in average detective story."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....AUG. 21
"Good Hookum and farce comedy."—M. P. News.

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN .....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.

WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST.....MAY 8
"Interesting as drama and sure box office attraction."—M. P. News.
Exhibitor Comment—"Wonderful picture, wonderful box office value." "A splendid picture to extra big business for one week." "Played it a week to extra big business. Very good." "Played it two weeks to big business." "A splendid picture. Broke all records. Played it three days to extra big business." "Very good. Played it one week to big business." "An excellent production which caused much comment among my patrons. Played it a week to big business." "Although the weather was hot, this feature played my house for one week to big business. A very good production."
Consensus—"Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

WITS vs. WITS (HALLMARK) MARGUERITE MARSH.....JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB .....JUNE 5
"Unsatisfactory production of Wall street story."—M. P. News.
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."

WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE..APR. 24
"Lots of talent and effort almost wasted."—M. P. News.
Exhibitor Comment—"A very good one from both box office and artistic standpoint." "Played it two days to big and average business."
Consensus—"Good picture, good puller."

WOMAN AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR .....APR. 17
"Single track idea overwhelmed with romance."—M. P. News.
Exhibitor Comment—"Not a very strong feature. Three days to average business."

WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK.APR. 17
"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News
Exhibitor Comment—"Best Frederick in a long time. Poor business one day." "Big box office value. Picture gave splendid satisfaction." "Good picture to big business three days." "Went over big; not because of cast but because mystery play and book well known."
Consensus—"Good picture, good puller."

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WOULD YOU FORGIVE? (FOX) VIVIAN RICH.....MAY 1
"Small appeal in conventional society drama."—M. P. News.

WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER .....JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.
Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather."

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big."
Consensus—"Good picture, good puller."

WORLD OF FOLLY, A (FOX) VIVIAN RICH.....JUNE 26
"Hackneyed story fails to create interest."—M. P. News.

YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART .....MAY 22
"Anita Stewart's portrayal compensates for theatrical story."—M. P News.
Exhibitor Comment—"Played it one week to average business. An average feature." "A very good picture. Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one."
Consensus—"Good picture, good puller."

YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather." "An excellent picture to big business for one week."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"Old Wives for New" (Paramount-Artcraft)—"A proved attraction and one that improves on acquaintance with the series of which this is the first."

"The Best of Luck" (Metro)—"A good box-office attraction and good entertainment."

"The Fall of Babylon" (Griffith)—"Good—stands up strong in the hottest weather."

"Virtuous Sinners" (First National)—"Played it three days to average business."

"Beloved Cheater" (Robertson-Cole)—"An average picture to poor business for one day."

"Roads to Destiny" (Goldwyn)—"Fair, to average business for one day."

"The White Dove" (Robertson-Cole)—"Was retitled and advertised as 'The Double Standard.' It went big, the stars and direction being exceptionally good."

"The Shepherd of the Hills" (State Rights)—"Very good. One week to big and average business."

"On with the Dance" (Paramount-Artcraft)—"An exceptional feature. Played it one week to big business."

"The Lord Loves the Irish" (Hodkinson)—"Ran this one three days to average business. An average feature."

"Greater Than Fame" (Selznick)—"A poor picture to poor business for three days."

"THE WOMAN IN HIS HOUSE"
(Mayer-First National)

Good Audience Picture with Great Child Role

AGAIN we have the husband engrossed in business, the neglected wife and the philanderer, with full details of what happens when these well known figures in movie history are properly manipulated except that in this instance enough digression from formula has been accomplished to give the offering a passable status as entertainment.

The picture has a prologue which presents the opportunity for some melodrama and also serves to introduce a somewhat distorted theme that "love is the greatest thing in the world."

With the exception of a sequence in which a child does some very clever work, with good incident provided, the feature gets a bad start, but later it looks up considerably especially in the scenes where the child is presented and finishes fairly strong.

Many of the titles are exceedingly romantic and strive without much success to put over the "message" idea, but all in all the production registers as good audience staff and will probably make a special appeal to the feminine sex. In this connection the child sequences will be a big factor.

The star is not given exceptional opportunities from a dramatic viewpoint and the picture gathers most of its strength in the performances of the supporting cast, especially from what has been accomplished with the child referred to.

From a technical standpoint the picture is fully up to present day standard and the direction is praiseworthy. It is probably the best offering to be put forth with Miss Harris as a star since the days when Lois Weber was directing her. Not a big picture but better than the average.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Hilda	Mildred Harris Chaplin
Phillip Emerson	Ramsey Wallace
Peter	Thomas Holding
Robert	George Fisher
Sigurd	Gareth Hughes
Hilda's Father	Winter Hall
Philip, Jr.	Master Richard Hedrick

Directed by John M. Stahl. Story by Irene Reels. Scenario by Madge Tyrone. Pliney Goodfriend, cameraman.

PRESS NOTICE—STORY

"The Woman in His House," with Mildred Harris Chaplin in the title role, presented as the young wife of a physician too engrossed in his profession to give her proper attention with the usual attendant results, is the stellar offering at the ———— theatre for a ———— days' engagement which begins ————.

Miss Harris' latest vehicle is a heart interest story of unusual worth and has been produced with careful attention to detail and consistency. In the story told lovers of the drama will find one of the best pictures of the year. There is a big theme back of the actual drama, something to make every man and wife think before they allow small matters to deprive each other of their companionship.

The star of "The Woman in His House" has been provided with a strong supporting cast and among these is Richard Hedrick, the cleverest child actor of the day. This little shaver puts over a characterization that is worthy of a grown-up from every angle. As a picture with audience appeal, the attraction can be recommended as one of the best bills to be shown at the ———— this season.

PROGRAM READER

Ostensibly the star of "The Woman in His House," a new First National picture to be presented at this theatre for a ———— days' engagement beginning ————, is Mildred Harris Chaplin, but in reality the production is all-star in its cast, such well known players as Ramsey Wallace, Thomas Holding, George Fisher, Gareth Hughes and Winter Hall having prominent roles. Master Richard Hedrick as "Philip, Jr.," gives a most wonderful interpretation of the big child role in the picture.

"The Woman in His House" is a fascinating heart interest story, telling how a little child patched the breach between husband and wife and brought happiness again where misunderstanding and discord had existed. This offering may be truthfully recommended as the best picture in which Mildred Harris Chaplin has ever appeared.

SUGGESTIONS

In exploiting this picture, after giving the star due credit for the best picture of recent releases and promising a heart interest story, it is suggested that the child, Richard Hedrick, be given special attention. Use all the stills you can obtain in which he appears. Make a play for the matinee crowd. Use your mailing list calling attention to the child role promising a revelation in juvenile acting. Have a small cut made of Richard when he is supposed to be crippled and use on the cards or letters you send out. If you haven't given the orphans of your city a show recently this is a good picture for them. There is an opportunity for exploitation in the "love vs. science" theme, but we would dwell more particularly on the heart interest stuff.

CATCH LINES

"A little child shall lead them" forms the basis of this human, true to life, heart interest story presenting in support of the star, a notable cast including Master Richard Hedrick, the greatest child actor of the screen.

A story of the miracle of mother love, one that is a revelation in child acting and which ranks as a true to life photodrama that will please and inspire. Mildred Harris Chaplin appears in the best role of her career and is supported by an all-star cast including Master Richard Hedrick.

Dead Men Tell No Tales

"THE HEART OF TWENTY"
(Brentwood-Robertson-Cole)

ZaSu Pitts Gives Good Performance

ZASU PITTS, the feminine Charles Ray of the screen, again comes forth in one of the those "small town" roles in "The Heart of Twenty," her latest Brentwood Production, released through Robertson-Cole. Sarah Y. Mason, who has furnished most of the stories serving as starring vehicles for this star since her appearance under the Brentwood banner, is credited with this one and no one can deny that she has created an ideal story for Miss Pitts. She has based her theme on the commonly accepted theory that much of humanity's sorrow is the result of self-consciousness. She has made the heroine of this type and temperament.

Miss Pitts is an artist with the unsophisticated stuff and although she has on some occasions been given poor material in her stories she has never failed to live up to her reputation for excellence in interpreting the "small town" roles. This sort of work is her forte and it is to her's and the producer's credit that they have always striven to keep her within these bounds of dramatic interpretation. Put neat little ribbons on Miss Pitts' hair, dress her in gingham and give her free reign in expression and she will go through with one of these roles to perfection.

This she does in "The Heart of Twenty" with the able assistance of her supporting cast, headed by Tom Gallery, as leading man, in the role of the "nice young fellow" who saves Katie from the tragedy of her own self-consciousness. Director Henry Kolker has supplied ideal "small town" atmosphere and has placed emphasis on the excellent opportunities the story gives for touching the heart-strings of an audience.—Length, 5 reels.—*Joseph L. Kelley.*

THE CAST

Kattie Abbott	Zasu Pitts
Aunt Lucy	Aileen Manning
Jimmie Hearne	Tom Gallery
Henry Higginbottom	Percy Challenger
J. Dale Briggs	Hugh Saxon
J. Wiseman	Jack Pratt
Rusty	Verne Einter
Alma Dale Briggs	Billie Lind

PRESS NOTICE—STORY

Zasu Pitts, the inimitable comedienne, sometimes referred to as "the feminine Charles Ray of the screen," will hold first place on the ———— theatre's program for the week beginning ————. Miss Pitts has gained considerable reputation for her interpretations of "small-town" parts and it is seldom if ever, that she is seen without the bounds of these roles. In her latest picture, written by Sarah Y. Mason, the author who has written the majority of her starring vehicles of late release, Miss Pitts has the role of Sadie Abbott, a little country girl—one of the millions who live within the bounds of the small town—who takes herself seriously and makes of her life a near-tragedy, simply because she believes the whole world to be against her. But—the "nice young fellow" comes along and in him Sadie sees the silver cloud showing the way to her happiness. With him as an inspiration, Sadie takes a hand in the political campaign for her choice for town mayor and shows that, after all, there is lots to live for, if one looks on the sunny side of life.

PROGRAM READER

The feminine Charles Ray of the screen, otherwise known as Zasu Pitts, the silent drama's clever little comedienne and interpreter of "small-town" roles, is the star of "The Heart of Twenty," the main attraction at the ———— theatre this week. Miss Pitts is appearing in a typical "small-town" story written especially for her by Sarah Y. Mason, the author of many of her successes before the camera. In her supporting cast are seen Tom Gallery, as leading man; Aileen Manning, Percy Challenger, Hugh Saxon, Jack Pratt, Verne Winter and Billie Lind. Henry Kolker directed.

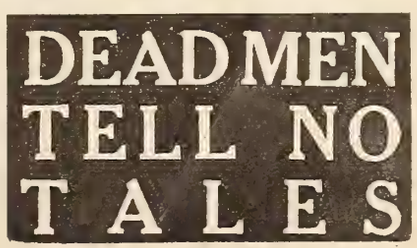
SUGGESTIONS

Play this feature up as a star attraction mentioning emphatically, the name of Miss Pitts. She has a large following who admire her particular kind of screen work. The author, too, should come in for her share of newspaper notice, in connection with the exploitation of the picture, as she is credited with the authorship of many of Miss Pitts' former successes. Mention the names of her supporting cast and her director, Henry Kolker, who is pretty widely known.

CATCH LINES

The "small-town" girl wakes up to the good times she has been missing.

Are you one of the many who believe all the world to be against you? Are you self-conscious and unhappy in the state?



Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Peggy Rebels (Mary Miles Minter).....5
The Week End (Margarita Fisher).....6
A Live Wire Hick (William Russell).....5
The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
The Black Lagoon (Special Cast).....5
Before the White Man Came (Indian Cast).....5
Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5

SERIALS

Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath).....2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker.....5
Roses and Thorns (Lenore Ulrich).....5
She Pays (Julia Dean-Louise Huff).....5
Justice (Cyril Scott).....5
The Guilty Woman (Marie Empress).....5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy on the Beach.....1
Andy the Actor.....1
Andy the Chicken Fancier.....1
Andy's Picnic.....1
Andy the Hero.....1
Equestrian.....1
Wim and Wigor.....1
Ice Box Episodes.....1
Andy Fights the H. C. L.....1
Militant Min.....1
Accidents Will Happen.....1
Andy the Model.....1
Andy Redecorates a Flat.....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

The Why of a Volcano.....1
The Valley of Ten Thousand Smokes.....1
A Day With Carranza.....1
Modern Centaurs.....1

ROBERT C. BRUCE SCENICS

The Castaway.....1
The Great Mirror.....1
The Hope of Adventure.....1
Falling Waters.....1
Solitude.....1
By Schooner to Skagway.....1
The Song of the Paddle.....1
The Log of the La Viajera.....1
The Wanderlust.....1

CHESTER-OUTING SCENICS

Take in Boarders.....1
Pyrennes and Wooden Legs.....1
Bear With Us.....1
Fire.....1
Dreams Come True.....1
Pigs and Kava.....1
Wanted, an Elevator.....1

SCREENICS

Foam Fantasies.....½
Duck Days.....½
In a Naturalist's Garden.....½
Horseshoe and Bridal Veil.....½
Barks and Skippers.....½
Forbidden Fanes.....½
Infant Icebergs.....½

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Aug.—Hairpins (Enid Bennett).....4796
Aug.—Guilty of Love (Dorothy Dalton).....
Aug.—What Happened to Jones (Bryant Washburn).....4539
Aug.—The White Circle (Maurice Tourneur's)..4017
Aug.—Crooked Streets (Ethel Clayton).....4750
Aug.—The Prince Chap (Wm. DeMille's).....6168
Aug.—The Fighting Chance (Special).....5894
July—The Sins of St. Anthony (Bryant Washburn).....4565
July—Away Goes Prudence (Billie Burke).....5046
July—Let's Be Fashionable (Douglas MacLean-Doris May).....4501
July—The Ladder of Lies (Ethel Clayton).....4271
July—Homer Comes Home (Charles Ray).....4555
July—The Fourteenth Man (Robert Warwick)....4639
July—The World and His Wife (Cosmopolitan...6702
June—Old Wives for New (DeMille-Reissue)....5663
June—Below the Surface (Special Cast—Ince)...5987
June—Paris Green (Charles Ray).....4259
June—Remodeling Her Husband (Dorothy Gish)..4844
June—The City of Masks (Robert Warwick)....4708
June—Sick Abed (Wallace Reid).....4327
June—Sand (William S. Hart).....4869
May—A Lady in Love (Ethel Clayton).....4607
May—The Dancin' Fool (Wallace Reid).....4124
May—The Dark Mirror (Dorothy Dalton).....5084

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....2
Nov. 16—The Hayseed.....2

PARAMOUNT-SENNETT COMEDIES

Aug. 15—Great Scott.....2
July 4—The Quack Doctor.....2
June 27—You Wouldn't Believe It.....2
June 6—By Golly.....2
May. 23—Let 'er Go.....4
May 2—Fresh From the City.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Aug. 29—Never Again.....2
Aug. 1—Vacation Time.....2
June 13—A Model Husband.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Aug. 29—Souvenirs of the Singapore.....1
Aug. 22—The Sentence of the Sarre.....1
Aug. 15—Hunting for Formosan Headhunters.....1
Aug. 8—Heroic Liege.....1
Aug. 1—Cocoanuts and Copra.....1
July 25—In Flanders' Fields.....1
July 18—Frenchifying Metz.....1
July 11—The Land of Laos.....1
July 4—Parisian Holidays.....1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....1
Dec. 14—Down the Strand in London.....

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....1
Nov. 23—Sunshine and Shadows.....1
Nov. 9—A Night in June.....1

PARAMOUNT MAGAZINE

Aug. 29—Why Do They Do It?.....1
Aug. 22—The Unseen Land.....1
Aug. 15—Dying as a Fine Art.....1
Aug. 8—Peach Pirates.....1
Aug. 1—Masks and Mummers.....1
July 25—Unpopular Science.....1
July 18—The Kingdom of Night.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married.....2
A Bedroom Scandal.....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....4
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy.....6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....1
Artless Artie (Harry Fox).....1
Neptune's Stepdaughter (Gertrude Selby).....1
Breaking Into Society (Armstrong-White).....1
A Close Shave (Ben Turpin).....1
Hubby's Mistake (Gertrude Selby).....1
Girls Will Be Girls (Leo White).....1
Pardon Me (Gertrude Selby).....1

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor.....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)....6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485
The River's End (Marshall Neilan's).....6584

FOX FILM EXCHANGES

BIG PRODUCTIONS

The Strongest (Special Cast).....6
Should a Husband Forgive? (Special Cast).....7
Evangeline (Special Cast).....7
Kathleen Mavourneen (Theda Bara).....6
Checkers (Special Cast).....7

WILLIAM FARNUM SERIES

The Joyous Troublemaker.....6
The Orphan.....6
The Adventurer.....6087
Heart Strings.....6
Wings of the Morning.....6

THEDA BARA SERIES

Lure of Ambition.....5
La Belle Russe.....6

TOM MIX SERIES

Three Gold Coins.....5
The Terror.....5
Desert Love.....5
Three Gold Coins.....5
The Daredevil.....5

Release Information continued on page 1762

"HERITAGE"

(W. L. Roubert Production—State Rights)

Worth a Trial on Strength of Title

THE producers of "Heritage" haven't given to Willard Mack's story the strength of drama that could have been given it by more careful direction and a bit more expense in sets and general production work. A rather clumsy bit of direction is seen in the first reel when the episode explaining the disappearance of the child is screened, for here we find an infant child in a carriage accidentally pushed down a long declivity and the convenient appearance of the abductors at the water's edge. Passing this point in the story, the director, W. L. Roubert, does tolerably well with the story, getting some good heart interest by the clever acting of the youthful star, Matty Roubert, and Joseph Burke, an actor of long experience and one who has contributed some excellent work before the camera, his acting in Edison's production of Robert Louis Stevenson's "Kidnapped," produced some four or five years ago under the direction of Alan Crosland, standing out as one of the best character impersonations of the silent drama. Philip Sanford is good in a heavy part.

Willard Mack's story is just what the title implies, a revelation of the part heridity may play in one's life, and in this particular case, dramatizing the events in the life of the child of theatrical parents, kidnapped when an infant and restored to his parents years later, because, like his father, he has followed the theatrical profession and eventually comes under his father's management as a child tragedian before he is recognized as the son.

The title of this picture will, no doubt, incite sufficient curiosity to draw as an independent attraction. And, too, some of its drama has been done well and acted well, with the heart interest element predominating throughout. Matty Roubert is a clever youngster, but we would not go so far as to say he is a star nor that he will draw as a star. The production's big advantage is in its title and in Willard Mack's connection as author. "Heritage" could have been a bigger and better picture. As it is offered to the independent buyers, it represents an average attraction which will have average success. It's worth a trial by the buyers.—Five Reels.—*Joseph L. Kelley.*

THE CAST

Jit.....Matty Roubert
Charles Suydam.....Herbert Standing
Mrs. Suydam.....Augusta Perry
Edward Brackett.....Joseph Burke
Tony.....Philip Sanford
Tony's Mother.....Adelaide Fitzallen

Story by Willard Mack.
Directed by William L. Roubert.
Photographed by N. C. Travis.

PRESS NOTICE—STORY

Willard Mack, whose stage and screen productions have met with unusual success notably his "Tiger Rose," "Kick In" and "The Big Chance," is the author of the special attraction, "Heritage," coming to the ———— theatre the week beginning ————. Heading the cast is Matty Roubert, a youngster who has attracted quite some attention because of his remarkable dramatic performances, notably his work in "Heritage," wherein he portrays the part of a child actor, the son of theatrical parents, who is kidnapped while an infant and obliged to make his own way. He meets an old tragedian with whom he shares a modest room. His old friend instructs him in the way of the stage and the boy develops to be a remarkable child actor. He, while still a mere boy, comes under the management of his own father who fails to recognize him until he has made a big Broadway hit, and then through marks of heritage he is identified as the son who had been kidnapped years before. Mr. Mack, the author, has given to his story a touch of heart interest that rings with all the dramatic effect of which the subject is capable. The theme is a big one and certain to prove of high entertainment value.

PROGRAM READER

Heredity plays a big part in the lives of many of us as has been proved by certain investigations, carefully made, by an eminent scientist. This scientist has shown where a certain family, prominent during the revolutionary period, had given to civilization more than one hundred criminals, proving that heredity is something to be reckoned with. Willard Mack, the successful playwright, has written the photodrama, "Heritage," which shows that a child, kidnapped from his parents, while an infant-in-arms, follows his parents in the theatrical profession, though not being under their influence and considered dead, until the boy had reached stardom on the stage, coming under the management of his own father before his relation as son was discovered. Matty Roubert, a clever child actor, has the principal role.

SUGGESTIONS

The big exploitation value in this attraction is the title first, and the name of the author, Willard Mack, second. Play up the fact that heritage has been known to assert itself in many ways and that it has fashioned the lives of many of us. Matty Roubert, a child actor of unusual ability, heads the cast and should be given especial mention as also should the name of Joseph Burke, one of the profession's oldest and most able character men. Exploit this picture as a special attraction, laying emphasis on the title and its meaning.

CATCH LINES

A boy kidnapped while an infant in arms, returned to his parents, years after kidnapping, through marks of heredity. "Heritage," written by Willard Mack, presents unusual drama.

"THE WHITE RIDER"

(Foundation Film Corp.)

A Good Western with Many Thrills and Exciting Moments

EXHIBITORS whose patrons are partial to the western drama, with its thrills, suspense and dramatic moments, need not be afraid to book "The White Rider," for it contains all the necessary ingredients to make it popular with their clientele.

Its story is above the average run of westerns and the author has succeeded in concealing the identity of the leading male character until the end in such a way that suspense is sure to be aroused.

The usual ridings and shootings occur, but they are arranged in such a way that they do not detract from the story, although it appeared in spots as though too much time was taken up with long shots of the riders appearing in the distance and riding up to the camera, and visa versa.

Joe Moore, the youngest of the Moore brothers, and Eileen Sedgwick are the stars, and their good work, especially that of Moore, whose daring feats in horsemanship are a delight, is an added attraction.

The direction is up to standard, especially as to the action, which is kept at an even tempo throughout.

A youth from the east is in love with a western girl, who recripocates in a casual way because he is not of the strong virile type. And then along comes a mysterious rider who is daring in action and physical prowess and who creates a strong interest in the young girl which ripens into love.

When a wrong has to be righted the mysterious rider is always on the job in his suit of white. His identity is withheld in such a way that in the end a surprise is sprung when "The Whte Rider" and the youth from the East are found to be the same persons.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Chauncey Day.....Joe Moore
Jewel Brand.....Eileen Sedgwick
Joel Brand.....S. W. Williams
Jackson Grade.....Robert Craft
James Marsh.....Robert Gray
The Sheriff.....J. Harris
Major Drake.....Francis Powers

Directed by William J. Craft.

PRESS NOTICE—STORY

Joe Moore and Eileen Sedgwick in the Foundation Film Corporation feature, "The White Rider," will be the attraction at the ———— theatre on ———— of next ————.

It is a western picture of the times when dare devil riding and quick shooting were the essential requirements for men who inhabited the "wild and woolly" with plenty of romance intermingled to give the feature attractive qualities.

The stars, Joe Moore and Eileen Sedgwick, are ideal in the roles they portray. And it might be said here that better horsemanship has never been displayed than the quality shown by Joe Moore, who is the youngest brother of the famous Moore family.

The story tells of the love of a young fellow from the East who becomes enamored of a Western girl. His love is only casually returned because he is of the tenderfoot variety. But when the young woman discovers that this is only a sham and that he is the notorious "White Rider" who has saver her father from his enemies, the tables are turned and love has its way.

PROGRAM READER

If you care for Western pictures, the kind that thrill and excite you and at the same time fill your mind with the romantic atmosphere of the old West, see "The White Rider," which will appear at this theatre on ———— of next ————.

Joe Moore, the youngest of the famous Moore brothers, and Eileen Sedgwick are the stars, whose splendid acting, dare devil riding and love making are an added attraction.

The story, which is of the unusual sort, has been well directed and the various roles are portrayed in true Western fashion.

When the young heroine saw that her father's claim was to be wrested from him by defrauding schemers, she sought aid from her Eastern lover. It was in vain, however, for he proved to be a tenderfoot.

But when it turns out that he is the notorious "White Rider" who so skillfully brought the villains to bay, all things are righted and love has its way.

SUGGESTIONS

If your patrons care for Western pictures, this one should interest them.

It has a good story with plenty of action and romance intermingled and a good cast in the prominent roles.

You can bill the stars as strong as you like without any fear of a comeback. Mention Moore's work as a horseman, for he does some daring riding.

Also run a little account of the story in your town papers, for it should interest.

If you care for street exploitation dress a horseman up in a white costume and let him ride through your town.

CATCH LINES

She wanted him to be brave and strong in order to gain her love. Did he prove that he was worth while? See "The White Rider."

In what way did the tenderfoot show that he was equal to the love of a beautiful girl? See "The White Rider."

Why did the young man withhold his identity? See "The White Rider."

Advance Information on All Film Releases

(Continued from page 1760.)

FOX ENTERTAINMENTS
Her Honor the Mayor (Eileen Percy).....5
Firebrand Trevison (Buck Jones).....5
The Rose of Nome (Gladys Brockwell).....5
The Little Wanderer (Shirley Mason).....5
The Square Shooter (Buck Jones).....5
A Sister of Salome (Gladys Brockwell).....5
A World of Folly (Vivian Rich).....5
The Twins of Suffering Creek (Wm. Russell).....5
White Lies (Gladys Brockwell).....5
The Iron Heart (Madlaine Traverse).....5
The Spirit of Good (Madlaine Traverse).....5
Forbidden Trails (Buck Jones).....5
Love's Harvest (Shirley Mason).....5

SUNSHINE COMEDIES
His Wife's Caller.....2
A Waiter's Wasted Life.....2
Mary's Little Lobster.....2
Virtuous Husbands.....2
Slipping Feet.....2
A Lady Bellhop's Secret.....2
Ten Nights Without a Barroom.....2
Money Talks.....2
Through the Keyhole.....2

MUTT AND JEFF CARTOONS
The Breakfast Food Industry.....½
The Mystery of the Galvanized Ash Can.....½
Departed Spirits.....½
3 Raisins and a Cake of Yeast.....½
One Round Jeff.....½
The Tango Dancers.....½
The Toy Makers.....½
The Great Mystery.....½

FON NEWS
Wednesdays and Saturdays.....1

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill.....2
The Boss of the Rancho.....2
The Spirit of Cabin Mine.....2
The Heart of Texas.....2

MACK SWAIN SERIES
Nimrod Ambrose.....2
Ambrose and the Bathing Girls.....2
Ambrose in Bad.....2
Ambrose's Winning Ways.....2

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)
The Unpardonable Sin (Blanche Sweet).....9
The Hushed Hour (Blanche Sweet).....

GAUMONT COMPANY
(At State Right Exchanges)
Husbands and Wives (Vivian Martin).....6
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS
Cupid the Cowpuncher (Will Rogers).....5
The Slim Princess (Mabel Normand).....5
Roads of Destiny (Pauline Frederick).....5
Jes' Call Me Jim (Will Rogers).....6
The Great Accident (Tom Moore).....6
Dollars and Sense (Madge Kennedy).....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy).....7
The Strange Boarder (Will Rogers).....5
The Woman in Room 13 (Pauline Frederick).....5
Duds (Tom Moore).....5
The Little Shepherd of Kingdom Come (Jack Pickford).....6
The Blooming Angle (Madge Kennedy).....5
The Paliser Case (Pauline Frederick).....5
Water, Water, Everywhere (Will Rogers).....5
Pinto (Mabel Normand).....5

EMINENT AUTHORS PRODUCTIONS
Going Some (Rex Beach).....
Out of the Storm (Gertrude Atherton).....5
Dangerous Days (Mary Roberts Rinehart's).....7
Partners of the Night (Leroy Scott).....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar's Hamlet.....2
Edgar and Teacher's Pet.....2

CAPITOL COMEDIES
Aug. 29—In and Out (Flanagan and Edwards).....2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....2
Aug. 1—The Road to Ruin (Flanagan and Edwards).2
July 18—A Counter Plot (Buddy Post).....2
July 4—Mum's the Word (Buddy Post).....2
June 20—A Money Mixup (Buddy Post).....2

FORD EDUCATIONAL WEEKLY
Aug. 8—Starting Life (Showing Young Life).....1
Aug. 1—Into the Big Cypress (Scenic).....1
July 25—Current Occurrences (Making Electric Flat Irons, etc.).....1
July 18—Just "Write" (Making Fountain Pens)....1
July 11—Water as Power.....1
July 4—Tropical Gems of Florida.....1

GOLDWYN-BRAY PICTOGRAPHS
July 18—The Life History of the Pearl.....1
July 11—Our Wonderful World (Tripoli).....1
July 4—Beating a Man at His Own Game.....1
June 27—Speeding Up the Play.....1

GOLDWYN-BRAY COMICS
July 25—Shedding a Profiteer (Judge Rummy).....1
July 18—A Fish Story (Happy Hooligan).....1
July 11—His Country Cousin (Judge Rummy).....1
July 4—The Dummy (Shenanigan Kids).....1
June 27—A Doctor Should Have Patience (Judge Rummy).....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird).....7
Ashes of Love (Hackett-Shannon).....6
When Men Betray (Gail Kane-Stuart Holmes).....6
Echo of Youth (Richman-Baird-Sheparc).....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly).....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth.....1
Speeding Through Dixie.....1
Royal Ease.....1
Colossus of Roads.....1
The Spirit of the Birch.....1
Suds.....1
Precisely as Polly.....1

HALL ROOM BOYS PHO. PLAYS
July 8—Stung Again.....2
June 10—Misfortune Hunters.....2
May 27—Tit for Tat.....2
May 13—Movie Madness.....2
April 29—Tell Us Ouija.....2
Apr. 15—Four of a Kind.....2
Apr. 1—This Way Out.....2
Mar. 22—Oh, Baby.....2
Mar. 8—Breaking Into Society.....2

HALLMARK PICTURES CORP.
TRIANGLE RECREATED STAR PRODS.
July—Wild Winship's Widow (Dorothy Dalton)....5
July—The Deserter (Frank Keenan).....5
July—The Aryan (Wm. S. Hart).....5
July—The Lamb (Douglas Fairbanks).....5
July—The Coward (Frank Keenan).....5
June—Fifty-Fifty (Norma Talmadge).....5
June—Hell's Hinges (Wm. S. Hart).....5
June—Love or Justice (Louise Glaum).....5
June—The Americano (Douglas Fairbanks).....5

COMEDIES (TWENTY-SIX)
(One every two weeks)
Dodging His Doom.....2
Madcap Ambrose.....2
Thirst.....2
The Betrayal of Maggie.....2

BURTON KING PRODUCTIONS
The Discarded Woman (Grace Darling-Rod La Rocque).....6
Love or Money (Virginia Lee).....6
The Common Sin (Grace Darling-Rod La Rocque)..6

PLIMPTON PICTURES
What Children Will Do (Edith Stockton).....5
Should a Wife Work (Edith Stockton).....5

SERIALS
The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....
The Screaming Shadow (Wilson-Gerber (15 Episodes)
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....
The Evil Eye (Benny Leonard) (15 Episodes).....

FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd).....5
Carmen of the North (Anna Bos).....5
Chains of Evidence (Breese-Shotwell).....5
High Speed (Edward Earle-Gladys Hulette).....5
The Heart of a Gypsy (Florence Billings).....5
The Phantom Honeymoon (Marguerite Marsh).....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson).....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt.2
A House Divided (Sylvia Breamer).....6
The Littlest Scout (Violet Blackton).....6
Wanted for Murder (Elaine Hammerstein).....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.
The Green Flame (J. Warren Kerrigan).....5
The Dream Cheater (J. Warren Kerrigan).....5
$30,000 (J. Warren Kerrigan).....5
Live Sparks (J. Warren Kerrigan).....5
The Lord Loves the Irish (J. Warren Kerrigan)...5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes).....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis).....7

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis).....6

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)
Life of Honor (Leah Baird-James Morrison).....7
Human Clay (Mollie King).....5

JANS PICTURES CORP.
A Woman's Business.....6
Love Without Question (Olive Tell).....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....
Snakeville Comedies.....
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5

CHAPLIN REISSUES
A Burlesque on Carmen.....4
Feb. 1—The Champion.....2
Mar. 1—Jitney Elopement.....2
Apr. 1—Work.....2
May 1—By the Sea.....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis).....6
She Wolf (Texas Guinan).....5
Heart of Texas (Tom Mix).....5
Window Opposite (Leah Baird).....7
Once to Every Man (Jack Sherrill).....6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Oct. 1—The Four Horsemen of the Apocalypse (Special Cast).....6
Sept. 27—Clothes (Special Cast).....6
Sept. 20—The Saphead (Crane-Keaton).....6
Sept. 13—The Price of Redemption (Bert Lytell)...6
Sept. 1—The Hope (Special Cast).....6
Aug. 16—The Chorus Girl's Romance (Viola Dana).6
Aug. 2—Held in Trust (May Allison).....6
July 19—The Misfit Wife (Alice Lake).....6
July 5—Parlor, Bedroom and Bath (Special Cast)..6
June 7—The Cheater (May Allison).....6
May 31—The Best of Luck (Special Cast).....6
Apr. —Alias Jimmy Valentine (Bert Lytell).....6
Apr. —Dangerous to Men (Viola Dana).....6

C. E. SHURTLEFF PRODUCTIONS
Aug. 23—The Mutiny of the Elsinore (Special Cast).6
Apr.—Burning Daylight (Mitchell Lewis).....6

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Advance Information on All Film Releases

(Continued from page 1762)

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....6
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

Neal Hart Productions (Independent Film Assn.)...
Headin' Home (Babe Ruth) Kessel and Baumann...
Urban Popular Classics (Kineto Company of America) .....300 feet
Youth's Desire (Forward Film Distributors, Inc.)...
The Woman Untamed (Doraldina) Elmer J. McGovern .....
Love's Flame (Carrigan-Osborne) Fidelity Pictures Co. .....
Fickle Women (David Butler) D. N. Schwab Prods.
Brain Cinema (Special Cast) Film-Lore Prods.....
George Kleine Revivals (Photo Products Export Co.)..
The Rich Slave (Mabel Taliaferro) Photo Products Export Co.....
She Played and Paid (Fannie Ward) Joan Film Sales Co.....
The Fighting Kentuckians (Special Cast) Sterling Features Pictures).....5
A Trip to Mars (Special Cast) Tower Film Co.....
Peggy Wise (Frances Edmonde) Frances Edmonde Prods. .....

COMEDIES

Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4
The Aero-Nut (Al St. John) Warner Bros.....
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..5
July 4—A Broadway Cowboy (Wm. Desmond)....5
June 6—The Little Cafe (Max Linder).....5
May 30—Sherry (Pat O'Malley).....7

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2
Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 3—Eighth, Knifed 2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2
Aug. 22—Second, Dynamite 2
Aug. 15—First, In Which Hoey Buys a Map.....3

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 15—Run 'Em Ragged (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1
Aug. 1—Live and Learn (Snub Pollard).....1
July 25—Call a Taxi (Snub Pollard).....1
July 18—The Home Stretch (Snub Pollard).....1
July 4—Don't Rock the Boat (Snub Pollard).....1
Aug. 8—Little Miss Jazz (Beatrice La Plante)....1
June 27—Any Old Port (Snub Pollard).....1

ROLIN TWO REELERS

Sept. 12—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1
The Lonesome Girl.....1
A Good Sport.....1

PIONEER FILM CORPORATION

The Place of Honeymoons (Stevens-Love).....6
Where is My Husband (Jose Collins-GodfreyTearle).5
What Women Want (Louise Huff).....5
Midnight Gambols (Marie Doro-Godfrey Tearle)....5
The Hidden Code (Grace Davison).....6
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....5
Bubbles (Mary Anderson).....5

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5
Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2
What Next? 2
Going Straight 2
The Artist 2
Beauty Shop 2
Hard Luck 2
Brass Buttons 2
Masquerader 2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2
My Lady Robin Hood.....2
Outwitted 2
Letters of Fire.....2
Not Guilty 2

ALICE HOWELL COMEDIES

Rubes and Romance.....2
Cinderella Cinders 2
Her Lucky Day.....2
Her Bargain Day.....2
A Wooden Legacy.....2

WILLIAM FRANEY COMEDIES

The Glutton 1
Tarred and Feathered.....1
The Hasher 1
Hard Cider 1
Play Hookey 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess 1
Lake Chelan 1

MILBURN MORANTI COMEDIES

Bungalow Bungle 2
Barber Shop Gossip.....2
Jealousy 2
Simp and Satan.....2
Wild Wild West.....2
Installment Plan 2
Love, Where Art Thou?.....2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1
Perils of the Beach.....1
Circus Brides 1
Film Fairies 1
Caught With the Goods.....1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2
The Champeen 2
This Way Out.....2
Kids 2
Chicken a La King.....2
Don't Chase Your Wife.....2
Her First Flame.....2
Pants 2

Release Information continued on page 1764

Advance Information on All Film Releases

(Continued from page 1763)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena).....5

SPECIALS

Sept. 12—Occasionally Yours (Lew Cody).....6
Aug. 29—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6
The Wonder Man (Georges Carpentier).....7
The Fortune Teller (Marjorie Rambeau).....7
Butterfly Man (Lew Cody).....5

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

In Folly's Trail (Carmel Myers).....5
Blue Streak McCoy (Harry Carey).....5
Under Northern Lights (Special Cast).....5
La La Lucille (Lyons-Moran).....5
The Girl in the Rain (Anne Cornwall).....5
The Red Lane (Frank Mayo).....5
Human Stuff (Harry Carey).....5
Alias Miss Dodd (Edith Roberts).....5
A Tokio Siren (Tsuri Aoki).....5
Everything But the Truth (Eddie Lyons-Lee Moran).5

JEWEL PRODUCTIONS, INC.

Sept. 6—Once to Every Woman (Dorothy Phillips).6
Aug. 30—The Devil's Pass Key (Special Cast).....7
Aug. 23—Shipwrecked Among Cannibals.....6
Aug. 16—The Breath of the Gods (Aoki-Carew)....6
July 5—Under Crimson Skies (Elmo Lincoln).....6

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Sept. 6—Third, A Watery Grave.....2
Aug. 30—Second, Thrown Overboard.....2
Aug. 23—First, The Mysterious Murder.....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Sept. 6—Fourteenth, Walls of Doom.....2
Aug. 30—Thirteenth, Spears of Death.....2
Aug. 23—Twelfth, An Evil Plot.....2
Aug. 16—Eleventh, A Race to Scotland.....2
Aug. 9—Tenth, When London Sleeps.....2
Aug. 2—Ninth, The Lights of Liverpool.....2
July 26—Eighth, In Unmerciful Hands.....2
July 19—Seventh, Plunged to His Doom.....2
July 12—Sixth, A Terrible Calamity.....2

CENTURY COMEDIES

Sept. 8—You Tell 'Em, Lions, I Roar (Century Lions) 2
Aug. 30—A Movie Hero (Adams-Fortune).....2
Aug. 25—Brownie the Peace Maker (Brownie).....2
Aug. 18—A One-Cylinder Love Riot (Engle-Byron).2
July 28—A Birthday Tangle (Henley-Jameson).....2
July 14—Bear Skinned Beauties (Century Chorus)..2
June 14—Lion's Jaws and Kitten's Paws (Sweet-Gregory-Monberg and Century Lions).....2

STAR COMEDIES

Sept. 6—Her Night Out (Burkette-Howard).....1
Aug. 30—Who's Crazy Now (Burkett-Howard).....1
Aug. 23—The Nuisance (Burkett-Howard).....1
Aug. 16—Cutting Out His Vacation (Burkett-Howard) .....
Aug. 9—Ringing Hill Belle (Burkett-Howard).....1
Aug. 12—Cards and Cupid.....1
July 26—Thru the Keyhole.....1
July 19—His Miss-Step (Bartine Burkette).....1
July 12—Kidding the Landlord (Bartine Burkett)...1
July 5—Pills for Papa (Burns-Hill).....1
June 14—The Last Nip (Lee Kohlman).....1

RAINBOW COMEDIES

Aug. 10—An Oil Can Romeo (Dorety-Byron).....2
Aug. 4—Won by a Nose (Dorety-Keating-Henley)..2
July 21—Off His Trolly (Engle-Dickerson).....2
July 7—Should Waiters Marry (Geo. Ovey).....2
June 30—A Villain's Broken Heart (Engle-Zemlick).2
June 23—A He Male Vamp (Monty-Sweet).....2
June 7—Moonshines and Jailbirds) Engle-Jackson-Joby) 2
June 2—An Artist's Muddle (Mann-Byron).....2

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Sept. 11—The Champion Liar (Hoot Gibson).....2
Sept. 4—The Lone Ranger (Maloney-Busch).....2
Aug. 28—Blazing the Way (James B. Warner).....2
Aug. 21—A Smilin' Kid (Hoot Gibson).....2
Aug. 14—The Smoke Signal (James Warner).....2
Aug. 7—The Great Round Up (Leo Maloney).....2
July 31—Fighting Pals (Magda Lane).....2
July 24—The Red Hot Trail (Leo Maolney).....2
July 17—The Shootin' Kid (Hoot Gibson).....2
July 10—The Boss of Copperhead (J. McDonald)....2
July 3—A Tough Tenderfoot (Lynch-Warren).....2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....1
Apr. 5—The Story of the Wolf.....1

THE MOON RIDERS

(Featuring Art Accord)

Aug. 23—Eighteenth, Clearing Skies.....2
Aug. 16—Seventeenth, Rushing Waters.....2
Aug. 9—Sixteenth, The Flaming Peril (Art Acard).2
Aug. 2—Fifteenth, The Hour of Torture.....2
July 26—Fourteenth, Unmasked 2
July 19—Thirteen, The House of Doom.....2
July 12—Twelfth, The Pit of Fire.....2
July 5—Eleventh, Death's Door.....2
June 28—Tenth, The Moon Rider's Bride.....2
June 21—Ninth, The Triple Menace.....2
June 14—Eighth, At the Rope's End.....2
June 7—Seventh, The Menacing Monster.....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....2
Apr. 19—Seventeenth, In Cruel Clutches.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....2
May 31—Seventeenth, The Trap.....2
May 24—Sixteenth, The House of Intrigue.....2
May 17—Fifteenth, The Burning Fuse.....2
May 10—Fourteenth, The Avalanche.....2

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Fridays —International News.....1
Fridays —New Screen Magazine (Universal)....1

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Captain Swift 5
The Fortune Hunter.....7

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HARRY T. MOREY PICTURES

The Gauntlet .....
The Sea Rider .....
The Flaming Clue.....
The Birth of a Soul.....

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The Courage of Marge O'Doone (James Oliver Cu wood's) Special Cast.....

LARRY SEMON COMEDIES

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Solid Concrete.....
School Days .....
The Fly Cop.....
The Grocery Clerk.....
The Head Waiter.....

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....
An Afternoon Miracle (Special Cast).....
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

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The Trials of Texas Thompson (Nell Shipman)....2

THE SILENT AVENGER

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Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

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Fourteenth, The Fatal Escape.....2
Thirteenth, A Woman's Grit.....2
Twelfth, Human Bait.....2
Eleventh, The Tank's Secret.....2
Tenth, A Fanatic's Revenge.....2
Ninth, An Inch from Doom.....2
Eighth, Hemmed In 2
Seventh, Hindoo Hate.....2
Sixth, Springing the Trap.....2
Fifth, Hands of Horror.....2
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First, The Evil Spell.....2

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Mickey (Mabel Normand).....7
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Kay Bee Dramas (Columbia Brand).....2
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Ahses of Desire (Mrs. Sessue Hayakawa).....6

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The Rack 5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats 5
Self-Made Widow 5
The Hungry Heart.....5

ROBERT WARWICK FEATURES

Man of the Hour.....5
Stolen Voice 5
Friday the 13th.....5
Human Driftwood 5
The Man Who Forgot.....5
Family Honor 5
Face in the Moonlight.....5
All Man 5
A Girl's Folly.....5
Sudden Riches 5
False Friends .....

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Motion Picture News

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A National Event

IT'S going to be holiday week for America beginning September 5th.

The tribute the motion picture-going public will pay to the better class exhibitors—the exhibitors of Paramount Pictures—is going to be enormous.

Will that tribute come to you as it will to thousands of your fellow exhibitors?

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You owe it to your theatre, to your own prestige, to your future success.

And even now it's not too late for you to join in this great event of the new season—to put yourself on record as the type of exhibitor who has made better pictures possible.

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A PHOTOPLAY



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A Paramount Artcraft Picture

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Its sensational and overwhelming success is the finest tribute ever paid to motion pictures. It means that the American public is keen to appreciate and eager to support the ideals that go into the making of motion picture masterpieces.

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Story by Fannie Hurst
Scenario by Frances Marion

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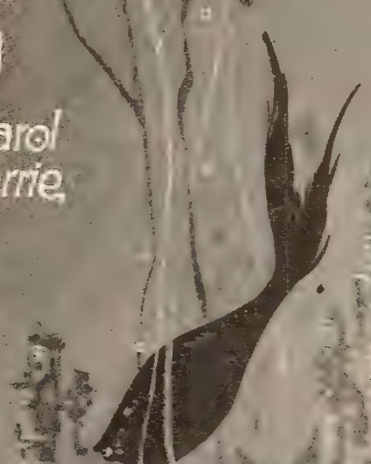
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"Black Beach" by Ralph Stock

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"CHARLES URBAN'S MOVIE CHATS," said A. Harrison, Jr., of the Harcol Film Co., of New Orleans, speaking at the annual convention of the De Vry agents in Chicago last week, "are made of the kind of material that people are looking for today.

"They are meeting with big success, not only in the schools, but in the theatres where the best class of people desire them for informational entertainment.

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August 20th,

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Dear Mr. Kohn:

Let me congratulate you on your delightful picture "The Soul of Youth" which has charmed my audiences at the Rivoli Theatre. At the same time it may interest you to know that the box office receipts have been steadily growing from day to day.

With kind personal regards,

I am,

Yours very sincerely,

Hugo Riesenfeld
Managing Director



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went over with a whoop in its premiere release at the RIVOLI in New York

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expressed in the
spirit of the dance,
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and an all-star cast

Story by Julien Josephson ~ ~ ~ Directed by John Griffith Wray

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Another "Old Homestead"





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"Homespun Folks" is the title. Julien Josephson, who wrote many genuine, natural dramas that increased the fame of Charles Ray, is the author—and this is his greatest story.

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"Homespun Folks" is not a cocktail drama. It has romance and tenderness. It has pathos and robust comedy. It has tenseness and the rush of melodramatic action with big scenes involving hundreds of people. It is a beautiful mother story that hits the greatest target in the world—the human heart.









"Here are the days of Triangle beginning all over again," exhibitors will say when they receive Thomas H. Ince's first Associated Producers' special production, "Homespun Folks."

Historic days those were in production. You still think and talk about them in every managerial office. New blood; new personalities to become famous and enrich your theatre earnings; new ideas; new technique; but mature, skilled producers with sure and certain mastery of their craft. All of this and more is what Associated Producers now mean to the industry—this year and for years to come.



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Pinnacle Productions, Inc.
PRESENTS

NEAL HART

IN EIGHT POWERFUL FIVE-PART SPECIALS ~ THE FIRST OF WHICH IS

"HELL'S OASIS"

RELEASED OCTOBER 1ST

Adapted from "THE FIGHTING PARSON" the Sensational Stage Success *by* Wm. L. ROBERTS

DISTRIBUTED EXCLUSIVELY *by*

INDEPENDENT FILMS ASS'N

SIXTH FLOOR - CONSUMERS BLDG.
CHICAGO

Neal Hart

IN

"HELL'S OASIS"

ADAPTED from the FAMOUS STAGE PLAY
"THE FIGHTING PARSON"
BY Wm. L. ROBERTS
DRAMATIZER OF
"PARSIFAL" "THE DEVIL", ETC.



—a story that will play in the biggest first-run theatres in the land, and will at once enthrone

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as the box-office attraction supreme of the independent market.

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INDEPENDENT FILMS ASSOCIATION NEWS

VOL. 1. No. 2 CHICAGO, U. S. A.

EXHIBITORS WRITE IN ABOUT NEAL HART

Unusual Interest Has Been Aroused by National Advertising

There has been one rather unusual result that has followed the nation-wide advertising which has been running in the trade papers concerning the forthcoming series of super-features starring Neal Hart.

Exhibitors from far and wide have been attracted by this advertising and have written direct to the offices of the Independent Films Association in Chicago asking for information.

Over seventy per cent of the United States has closed under contract and franchise awarded to the local independent exchange which will handle direct bookings to theatres. Lists of these local exchanges have been given widespread publicity by the Association. Yet in spite of this fact, letters from the theatres continue to arrive in Chicago.

"WHALE OF A STAR"

"Neal Hart has always been a big favorite with the patrons at my house," writes an Oregon exhibitor. "They don't fall for male stars of the ———— type. They like Hart because he is a real man and shows it. If you get the right kind of stories for your five-reel pictures, we'll have a whale of a star in Neal Hart before we know it."

An exhibitor located in a small town in Texas wants to know if all of the Hart Specals will be "Westerns." He remarks that in Texas they are mighty strong for this type of picture when the hero is obviously a real Westerner and not a would-be one. Neal Hart is very popular there, he reports.

OUTDOOR PLAYS DEMANDED

Judging from these letters, there is a very widespread public reaction in favor of plays of the outdoor variety having a wealth of human appeal of the homely, wholesome sort. Vamp stories, society stuff and problem plays seems to be on a decline. The old "back to nature" craving that hits all people sooner or later seems to be manifesting itself in the public appetite for entertainment; and stories with genuine characters whom everybody knows in real life, with action and situations that do not constitute an insult to the intelligence, acted and not over-acted by the players—stories of this sort are ringing the bell of public approval as never before.

FIRST VEHICLE SPLENDID

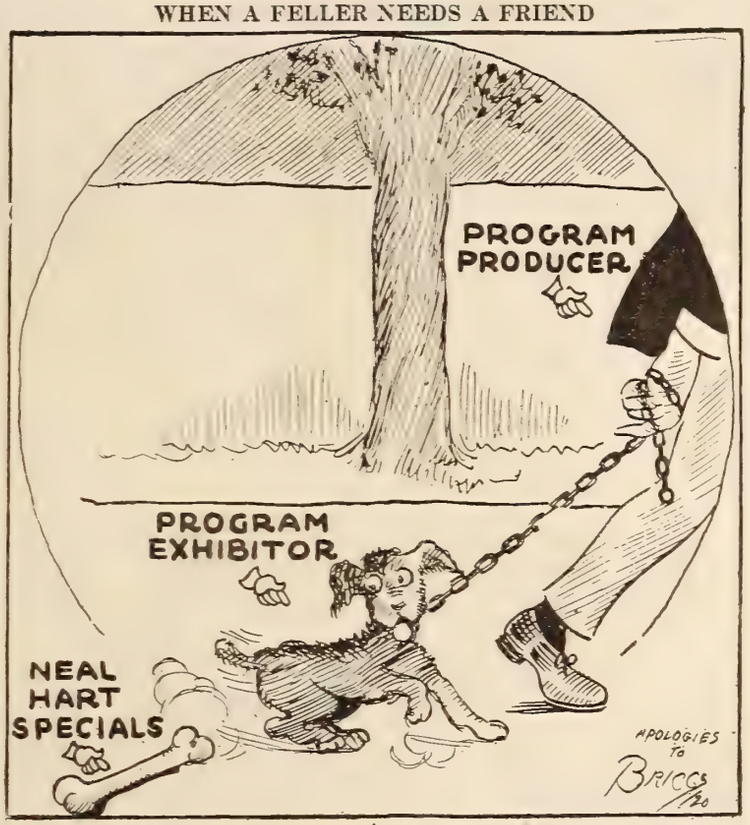
The opinion expressed by the Oregon exhibitor, that "we'll have a whale of a star in Neal Hart before we know it," is a view shared quite generally throughout the country on the part of exhibitors and exchange men as well.

It is freely predicted that Hart will find himself in the first rank of box office attractions following the release on October 1 of his first Pinnacle production, "Hell's Oasis." No better vehicle could have been selected for Hart than this picturization of the well known story of "The Fighting Parson," which played season after season and year after year on the stage.

FEDERATED JOINS US

It is a distinct pleasure to welcome the Federated Film Exchange of Kansas City to membership in the Independent Films Association. The Neal Hart Specials will be given the best of handling in the Kansas City territory by this organization.

WHEN A FELLER NEEDS A FRIEND



WE WANT TO KNOW

The News would like to hear from exhibitors in all parts of the country on this question:

Do you prefer dealing with independent exchanges, providing they can supply you with desirable productions, and why?

There are no restrictions. The News is making the inquiry to get the exhibitors' angle on a question that is looming bigger and bigger all the time. We shall from time to time publish pertinent extracts from your letters. Address Independent Films Association, 606 Consumers Building, Chicago.

SECOND HART FILM WILL BE "SKYFIRE"

The title of Neal Hart's second production for Pinnacle now being started at Glendale, Calif., is "SKYFIRE."

The locale of this story is the Canadian Northwest, and the name of the production carries a reference to the aurora borealis, or northern lights. This phenomenon is occasionally visible in the lower latitudes of Canada, and ancient tradition has always connected its appearance with death or calamity of some sort.

The story, "SKYFIRE" is built around this legend—and is not only spectacular scenically but thrill-packed with the mystery-suspense movie fans go out of their way to enjoy.

Published in the interest of
INDEPENDENCE
by the
Independent Films Association
Eddy Eckels, Gen. Mgr.
Consumers Bldg., Chicago

Squidgelums

"We never sleep except at night," writes JOHN CALMAN, of the Co-operative Film Co. of Birmingham, Ala. And that's the only time for an independent exchange man to sleep, says we!

WITHIEYEALWAYSOPEN

BEN AMSTERDAM, of the Quality, Philadelphia, and SAM GRANT, of Boston, are among the regular weekly visitors to New York looking for something new. Try Mrs. McAlpin's grill, boys.

NEWSTUFFTHERETHEYSAY

AL KAHN of the Federated, Kansas City, is going to open an educational department with three fairy stories for a starter—"Cinderella," "Little Red Riding Hood" and "Twinkle, Twinkle Little Star" which he has just bought.

ALTELLSTHEOTHERKIND

J. F. CUBBERLY, of the First National, Minneapolis, found on his recent trip to New York that the general feeling seems to be "This Is an Independent Year!" Same feeling here, J. F.

WITHNEALHARTASTHEBIGBET

"Who are these Pinochle Productions people, anyway?" asks W. S. GRISWOLD, who collaborates with B. L. HADFIELD in the successful operation of the Wisconsin Film Corporation. And we ask, What does a lawyer know about pinochle?

RUBIN&FINKELSTEINTAKENOTE

F. W. THAYER gets down to Chicago so seldom that his visit last week is a real news item. Presumably, he was seeking productions of merit for his Merit Film Corporation of Minneapolis.

UTELLEMUWERETHAYER

Old Man Dooley's son Tom, of Syracuse is awaiting his first print of "Hell's Oasis" with great interest. "If it's as good as I'm expecting," he says, "I have my whole territory booked already."

WELLITSBETTERTHANTHAT

CAST FOR "HELL'S OASIS"

The cast for "HELL'S OASIS," the first of the Neal Hart Specials, which will be released October 1, exhibits one of the strongest groupings ever assembled for a Western dramatic feature.

Neal Hart's leading lady in "HELL'S OASIS" is Betty Brown, who portrays the innocent girl pitched suddenly into the turbulent and lurid life of a town where vice and crime reign supreme and the little frame church has a "For Rent" sign on it. Miss Brown is a splendid horsewoman and has had three years film experience. She has previously supported Neal Hart as well as other well known male stars, Lew Cody among them.

The vampire is played by Inez Gomez. She has supported Sessue Hayakawa, Dustin Farnum and other leading stars, and was in Goldwyn's all-star cast for "Out of the Storm," as well as Ince's all-star cast for "Dangerous Hours."

Wiliam Quinn, who plays the heavy in "HELL'S OASIS, has supported Warren Kerrigan, Betty Compson, Lew Cody and many others. Mr. Quin Lew Cody and many others. Mr. Quinn was in legitimate stock over nine years and has played in Lon Chaney and George Larkin productions.

Johnny Tyke, a cowboy who has made good as an actor, is another interesting member of the cast for the Hart picture. Tyke has a national reputation as winner of roping and riding contests and is a professional "bull-dogger." He has been in pictures eight years and created quite a sensation in the character he portrayed opposite Harry Carey in "Three Mounted Men."

MEMBERS LIST TO DATE

BOSTON, MASS.—Major Film Corp., E. J. Farrell, gen. mgr.

SYRACUSE, N. Y.—Dooley Exchange ,Inc., Thos. W. Dooley, gen. mgr.

DALLAS, TEX.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

WASHINGTON, D. C.—Exhibitors Film Exchange, Abe Dresner, gen. mgr.

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CLEVELAND, O.—Warner Film Attractions, Dave Warner, gen. mgr.

NEW ORLEANS, LA.—Pearce Films, Inc., J. Eugene Pearce, gen. mgr.

OKLAHOMA CITY, OKLA.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

DETROIT, MICH.—Strand Features, Inc., Dave Mundstuk, gen. mgr.

OMAHA, NEBR.—Magnet Film Co., C. C. Bridwell, gen. mgr.

KANSAS CITY, MO.—Federated Film Exchange, Al Kahn, gen. mgr.

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DAVENPORT, IA. — Magnet Film Co., C. C. Bridwell, gen. mgr.

MINNEAPOLIS, MINN.—First National Exhibitors Circuit, J. F. Cubberly, Mgr.

DENVER, COLO.—Arrow Photoplays Company, E. J. Drucker, Mgr.

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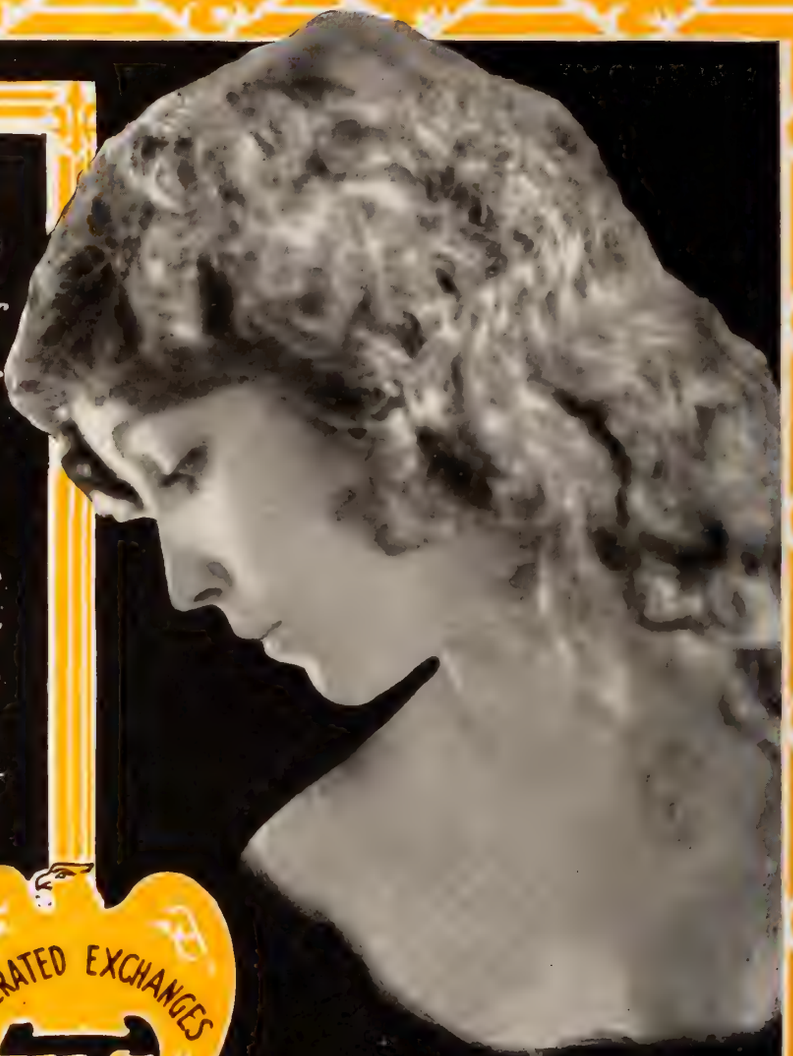
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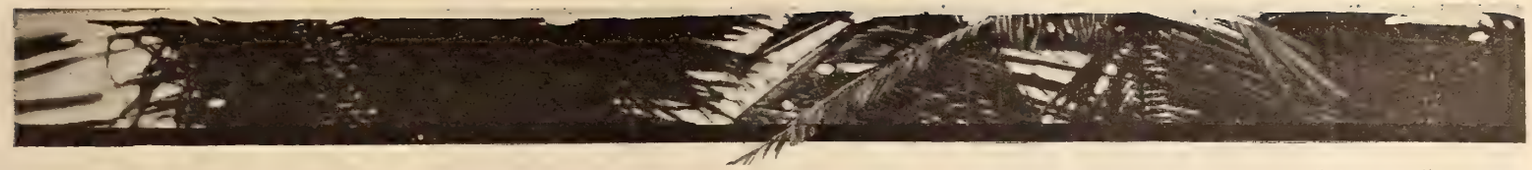


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WILL ROGERS

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By Garret Smith

Directed by

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Directed by

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By Augustin MacHugh and Winchell Smith

Directed by

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THE VISION RESTORED"

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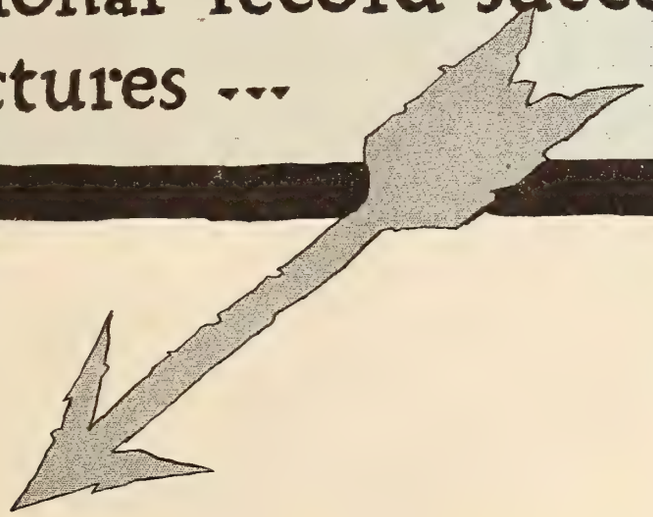
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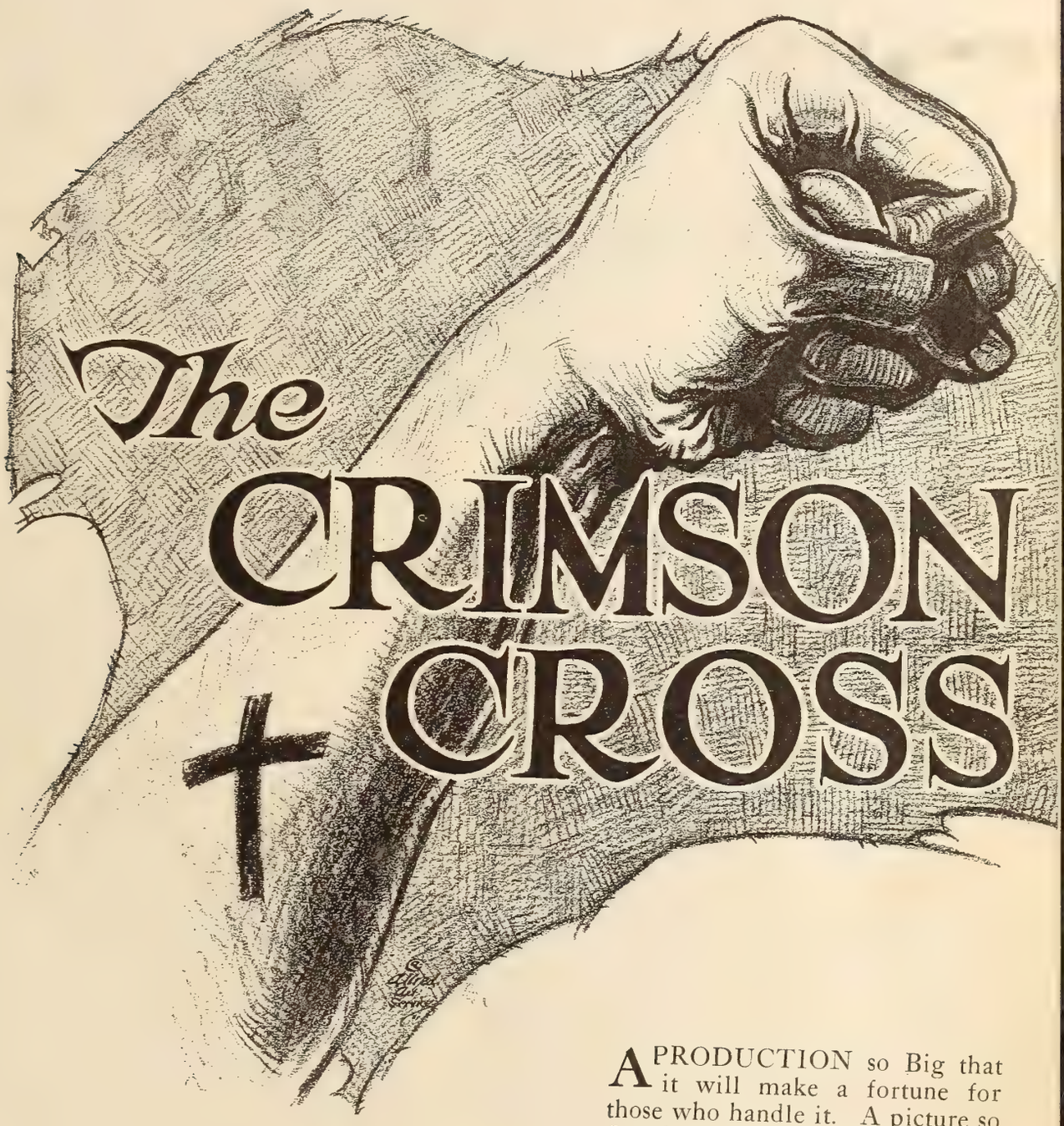
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Read what the leading Musical Trade Paper says about Motion Picture News and THEATRE MUSIC

MUSICAL AMERICA

Vol. XXXII. No. 13 **JULY 24, 1920** **NEW YORK**

Apropos of Charles D. Isaacson, I notice that the *Motion Picture News,* which occupies a prominent and influential position in the great world of the movies and which appeals to the 25,000 theaters that present film pictures in this country, has started a department to furnish practical information regarding music to the managers of these places and so has engaged Mr. Isaacson for this work. Mr. Isaacson has come into prominence in the last few years with regard to his work in connection with the *Globe* free concerts, the 1000th of which was recently held at the Metropolitan Opera House. He has already won a distinguished reputation, as a writer, through his contributions to *Collier's, Hearst's Magazine,* the *Pictorial Review, The Theater, Physical Culture* and other leading publications.

As we know, music in such leading movie houses, in New York, as the Capitol, Rivoli, Rialto and the Strand, has, through the work of Hugo Riesenfeld and Mr. Rothapfel, come to a notable degree of excellence. Large orchestras, consisting of some of the best musicians in the city, render the highest class of music and what is more, do so to the evident appreciation of the large audiences which assemble in these houses.

Now it is proposed, through the enterprise of the *Motion Picture News,* to carry the good work further and by propaganda and practical suggestion to improve the music in the movie houses all over the country and it is for this special work that Mr. Isaacson has been engaged.

His appointment is all the more fitting as no one has done more to bring music, through the *Globe* free concerts and other enterprises, within the knowledge and grasp of the masses. Incidentally it should be put to Mr. Isaacson's credit that he makes regular visits with his concerts to asylums, prisons, schools, hospitals and so has accomplished an amount of missionary work whose value cannot be easily estimated.

Through these concerts, it has been demonstrated to educators, and especially to those who are interested in prison reform and in the humane treatment of prisoners and insane persons, that the greatest remedial force that can be applied is "good music."

The undertaking of the *Motion Picture News* will be watched with a great deal of interest and it is certainly to the credit of this representative and reputable periodical that appreciating the trend of the times, it has come to realize the importance of presenting good music to the masses who frequent the movie theaters. That it had the good sense, as well as discrimination, to select for its representative a young man who, it can be said without any flattery, has already accomplished wonders in bringing home to the masses not what they can do for music but what music can do for them, is most fortunate.

* * *

Among the direct developments of this undertaking by the *Motion Picture News* will unquestionably be that many of the larger movie houses through the country will follow the lead of the large movie houses in New York and enlarge their musical entertainment by making a competent symphony orchestra a prominent feature. In this way, they will not only cultivate and improve the taste of their audiences, but will attract to their auditoriums a class that has hitherto perhaps not been among their most frequent patrons.

This will naturally open new fields for the professional musician and for all those who are interested in the manufacture and sale of musical instruments. Even in the houses where they cannot see their way to engage a symphony orchestra, it will mean a very decided advance from the present orchestra, which sometimes consists of not much more than a piano, or a piano and violin or piano and cornet.

It is only those who are in touch with the vast opportunities for educational work presented by the movie houses who can have a proper estimate of the importance of an enterprise which will go far to aid and supplement all the various efforts being made at the present time to increase the appreciation of the better class of music among the masses of the people.

PIONEER

A·E·LEFCOURT, Pres.

Presentations that Clinch Success



PIONEER methods
are just a little different
than others -

They function
FOR
The Exhibitor

A PIONEER PICTURE
_____ is consistent
_____ is distinctive
_____ is human
_____ is artistic

G

IONEER PICTURES-
EACH THE TOP NOTE OF QUALITY
OOK THEM AND PROFIT

PIONEER ATTRACTIONS

HERE'S PIONEER'S CHOICE LIST
BIG NAMES ~ BIG PLAYS ~ MONEYMAKERS FOR YOU

Alma Rubens in "Thoughtless Women"

Emily Stevens with Montague Love in Harold MacGrath's famous novel "Place of Honeymoons"

Marie Doro in "Midnight Gambols" with Godfrey Tearle

Louise Huff in "What Women Want"

Jose Collins in "Where is My Husband?"

Violet Mersereau and Edmund Cobb in "Out of the Depths"

Gail Kane and Thurston Hall in "Empty Arms"

Violet Mersereau and Edmund Cobb in "Finders Keepers"

"His Brother's Keeper" with Martha Mansfield, Rogers Lytton and Gladden James

E. K. Lincoln in "The Inner Voice"

Mary Anderson in "Bubbles"

Marguerite Namara in "A Moment's Madness"

Gail Kane and J. Herbert Frank in "Idle Hands"

Gail Kane and J. Herbert Frank in "A Good Woman"

~ Short Subjects ~

Luke McLuke's Film-osophy "500 Feet of Laughter"

Sonny Series ~ The Modern "Peck's Bad Boy" Comedies

WHEREVER YOU GO - A PIONEER EXCHANGE

New York City
Buffalo, N. Y.
Cleveland, Ohio
Cincinnati, Ohio
Detroit, Mich.
St. Louis, Mo.
Omaha, Neb.
Baltimore, Md.
Washington, D. C.
Milwaukee, Wis.
Kansas City, Mo.
San Francisco, Cal.
Los Angeles, Cal.
Chicago, Ill.
Boston, Mass.
Pittsburgh, Pa.
Montreal, Que.
Toronto, Ont.
Halifax, N. S.
Minneapolis, Minn.
Philadelphia, Pa.
Portland, Ore.
Atlanta, Ga.
Dallas, Tex.

PIONEER FILM CORP.

130 West 46th St
New York

WILLIAM FOX

presents

"BRIDE 13"

A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick



Moving Picture World *says: "It presents a whirlwind of action and is undoubtedly one of the fastest serials that have been placed on the market."*

The thirteenth bride, a figure of sterling courage and steadfast devotion—the embodiment of the finest qualities of American Womanhood.

"BRIDE 13"



The Hero whose unswerving loyalty, unconquerable bravery and keen decision outwit the knaveries of the pirates, and upset the gigantic crime plotted beneath the sea.

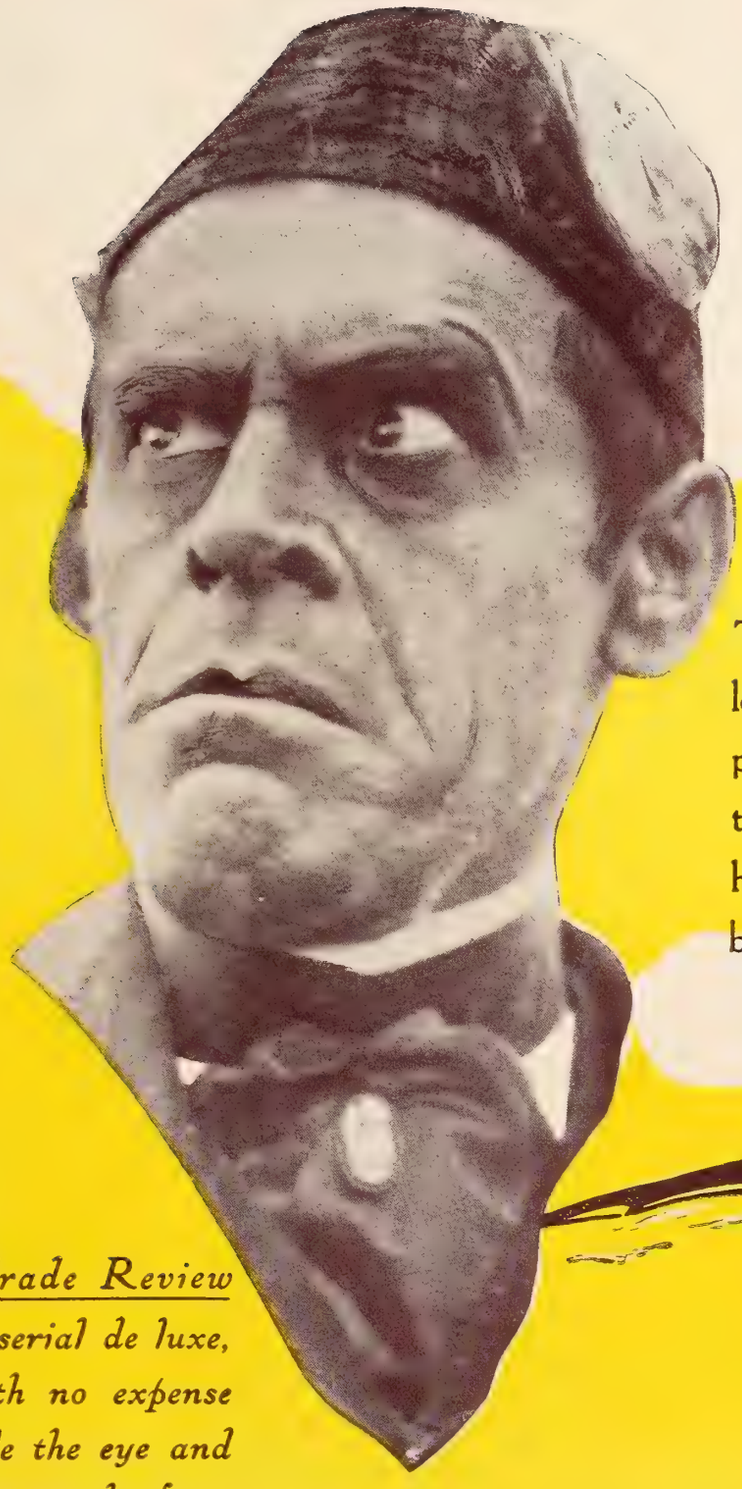


The Society Accomplice of the Mahdi—a suave and polished "gentleman" who utilizes his acquaintance with wealthy families to betray them into shame and misery.

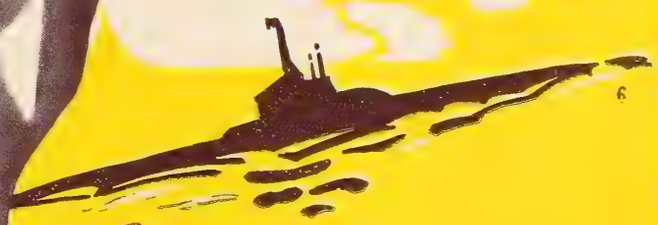


Motion Picture News says: "Action and more action is the keynote. There is not a let-up, no slackening in speed or punch. — The seaplane stunts are certainly 'hair-raisers.'"

"BRIDE 13"



The Mahdi—arch villain, leader of the vile band of pirates that seeks to besmirch the hearths of the wealthiest homes; a sinister force symbolical of the darkest evil.



Exhibitor's Trade Review says: *"It is a serial de luxe, all right, with no expense spared to dazzle the eye and stir the spectators to the fever point of excitement."*

"BRIDE 13"

Fox Exchanges Are Supplied With Prints

Contracts Are Ready

Book Now!



Zara, the Villainess—cruel as the Fiends of Inferno, whose diabolical mind schemes the most fearful tortures for the captured brides and those who seek to rescue them.

Exhibitors Herald says: "As was to be expected, the picture market is the richer for William Fox's entry into the serial field. 'Bride 13' is a chapter play of unusual and salable qualities, well supplied with the elements that make for box-office prosperity."

Fox Entertainments

Are You Playing Them?
—IF NOT YOU OUGHT TO BE!

Your Patrons won't be satisfied until you show them—

FOX NEWS

Edited by WILLIAM FOX

Twice a Week

A Cameraman in every corner of the globe

Captain Bud Fisher's Creation

MUTT AND JEFF



ONE EVERY WEEK.

A LAUGH EVERY LOOK



Fox Entertainments

WILLIAM FOX *presents*

WILLIAM RUSSELL

IN

THE MAN WHO DARED

WITH

EILEEN PERCY



STORY AND SCENARIO BY
JULIUS G. FURTHMAN
DIRECTED BY
EMMETT J. FLYNN




Laws meant nothing to this man— what he wanted he took There is a strange twist in this story— your fans will say; "The most likeable Russell picture yet."
Fox Entertainments

WILLIAM FOX

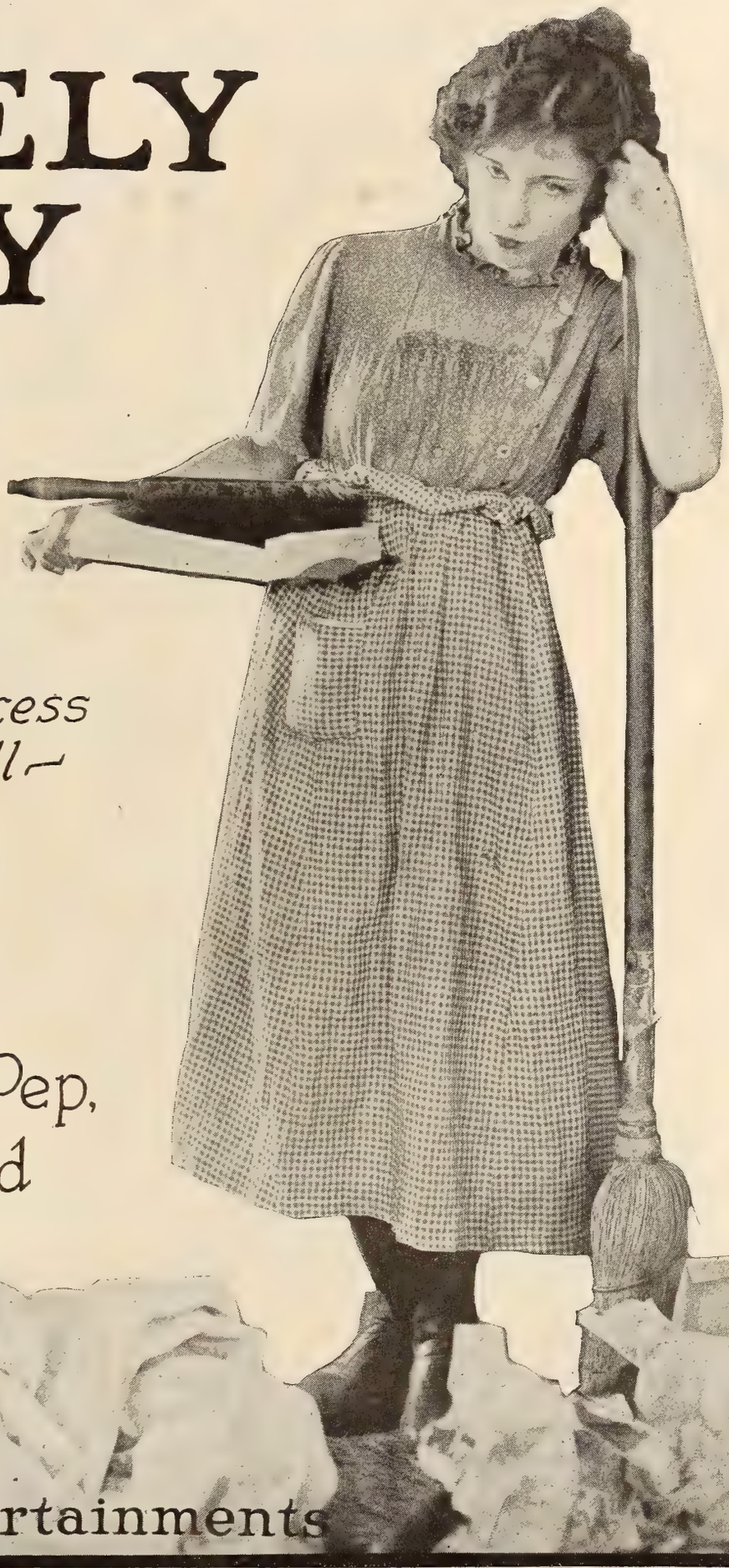


presents

Shirley Mason

in

MERELY MARY ANN



The big Stage Success by Israel Zangwill—

DIRECTION AND SCENARIO BY
EDWARD J. LE SAINT

"99 Pounds of Pep, Personality and Petiteness!"

Fox Entertainments

INTRODUCING A CLYDE



Funniest man on earth!

NEW FOX STAR

COOK



Kipling had a pre-vision of Clyde Cook when he wrote that famous line, *"E's a injia—rubber idiot on a spree!"*

WILLIAM FOX *presents*

CLYDE COOK
IN
"KISS ME QUICK"

Directed by Jack Blystone

Fox Entertainments

WILLIAM FOX *presents*

Lt. Ormer LOCKLEAR *in* The SKYWAYMAN

With

LOUISE LOVELY

A DRAMA of LIFE and THRILLS ABOVE THE CLOUDS

BY

JULIUS G. FURTHMAN

DIRECTED BY

JAMES P. HOGAN

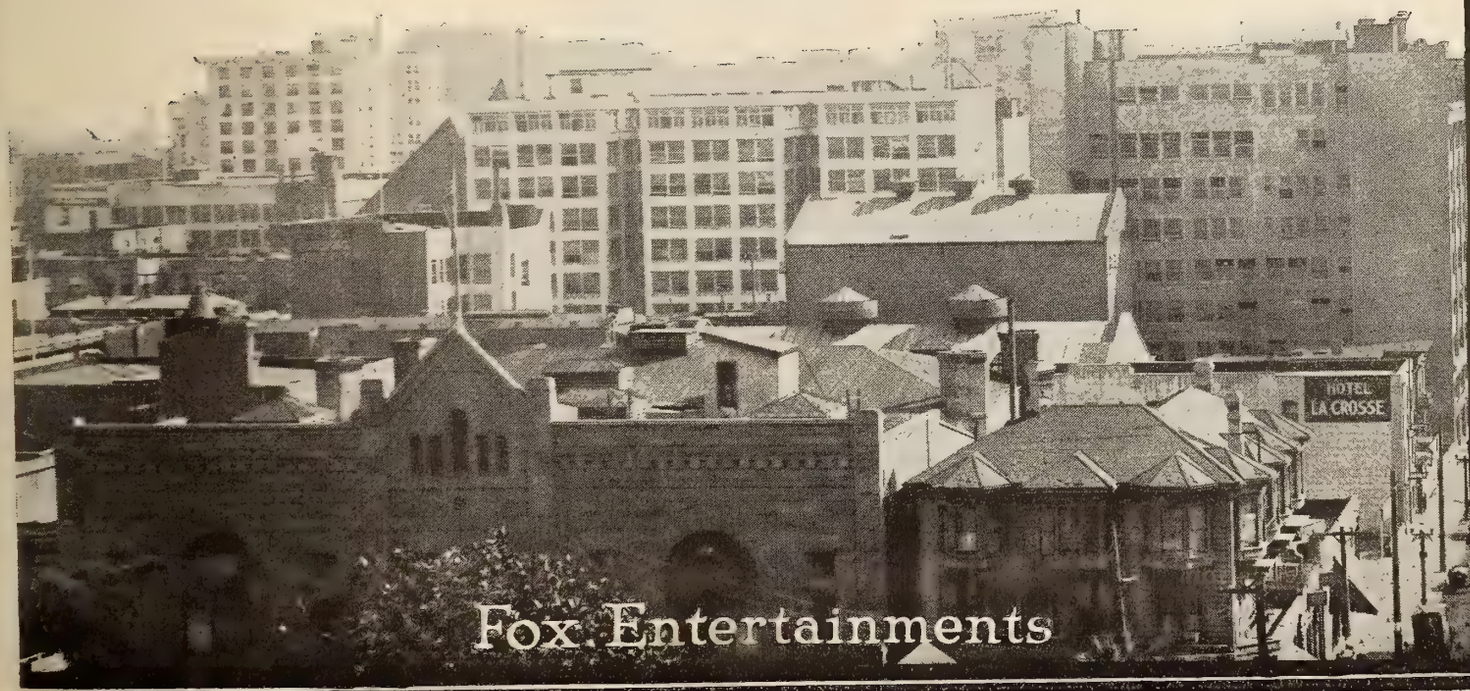


His exploits were done in the interest of aeronautics. Air safety was his object, and the risk was never too great, if, thereby, the science of flight was the gainer.

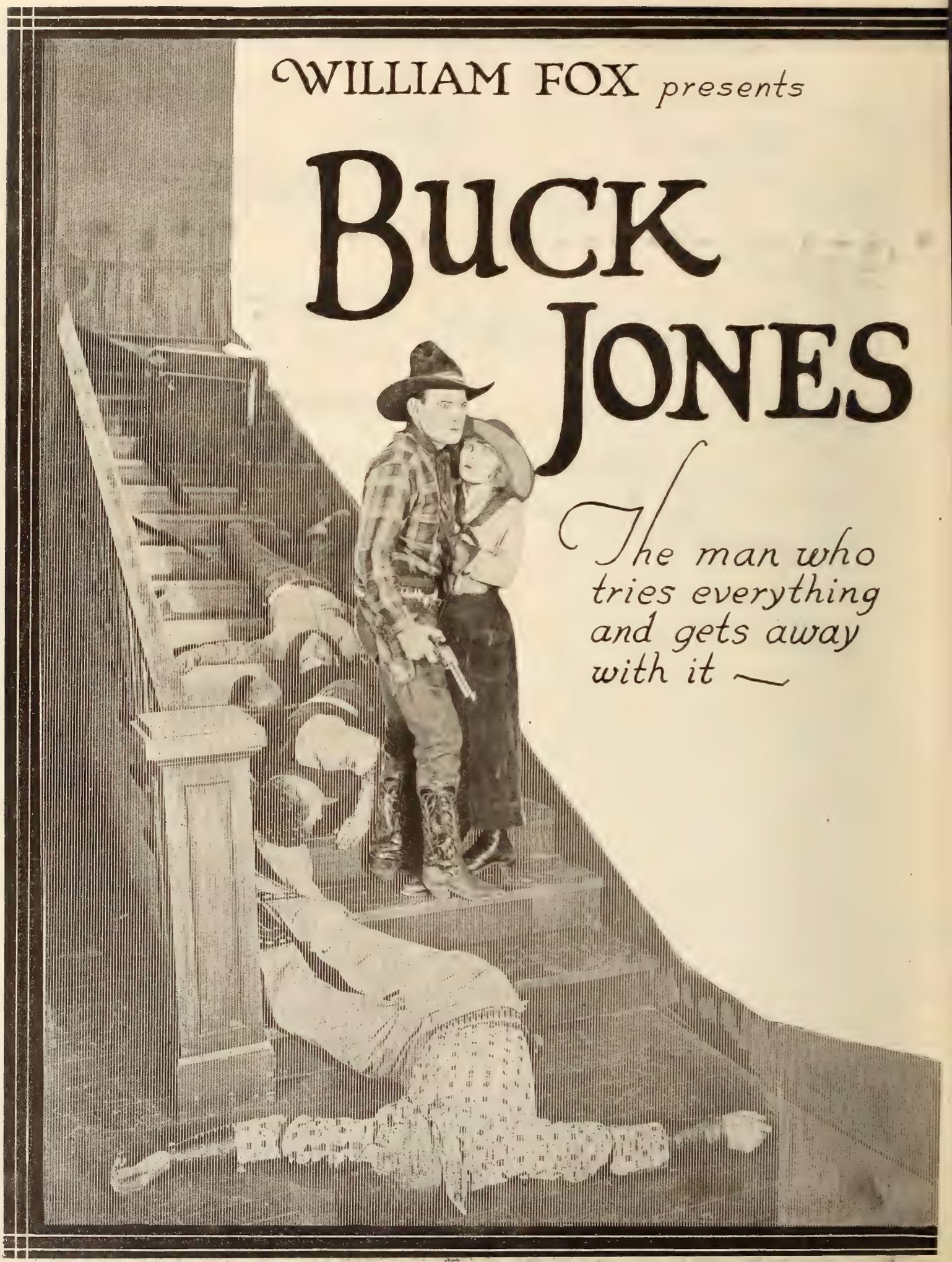


Ten per cent of the profits of "THE SKYWAYMAN" exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.





Fox Entertainments


WILLIAM FOX presents
BUCK JONES
The man who tries everything and gets away with it —

in

Firebrand Trevison



FROM THE NOVEL BY
CHARLES ALDEN SELTZER
SCENARIO BY
DENISON CLIFT
DIRECTED BY
THOMAS N. HEFFRON



Fox Entertainments


There's a lucky exhibitor in every community!
He's the one who is showing
FOX
SUNSHINE
COMEDIES
ARE YOU THAT EXHIBITOR?
Fox Entertainments

You'll Know the Difference

When you see the difference between Charles Ray's "45 Minutes from Broadway" and his older pictures, you'll understand what we mean by "Independent" producers backed by First National.

The theatre owning Franchise Holders in First National will continue to improve the standard of entertainment they offer the public. We're out to get the best on the market.

A steady supply of good film at equitable rates is the big reason why.

There'll be a Franchise everywhere

ASSOCIATED FIRST NATIONAL PICTURES INC.

REGARDING CHARLES CHAPLIN AND "THE KID"

New York, August 20, 1920

To Whom It May Concern:

In reference to the published statements of Charles Chaplin to the effect that he intends to sell a motion picture produced by him in approximately five reels, entitled "The Kid," we wish to warn and advise you that Charles Chaplin, by virtue of a contract entered into on the 19th day of June, 1917, with the First National Exhibitors' Circuit, Inc., a New York corporation, is under contract to produce solely and exclusively for the First National Exhibitors' Circuit, Inc., eight photoplays; that the term of the said contract has not yet expired and that until the expiration of the said contract the said Charles Chaplin has no right or authority to produce motion pictures for any person, firm or corporation or to sell any motion pictures produced by him to any other person, firm or corporation other than the said First National Exhibitors' Circuit, Inc., and further that the said First National Exhibitors' Circuit, Inc., claims and contends that the distribution rights for the world for the aforesaid motion picture entitled "The Kid" belongs to it, and that the said Charles Chaplin has no right or authority to dispose of same.

First National Exhibitors' Circuit, Inc., further gives notice to all persons that it will prosecute and defend its rights in the premises in the courts of the land to the utmost of its ability.

First National Exhibitors' Circuit, Inc.

per H. O. Schwalbe, Secretary

"It Delighted Everyone"

That's what Edward L. Hyman, Managing Director of the Brooklyn Strand says—and further: "It is one of the finest productions I have ever played, and the audiences were so delighted they applauded enthusiastically, a rare thing in a motion picture theatre.

"The play is clean, wholesome, human and so different from the usual run of pictures it was a rare treat. It's the kind of picture that builds up a theatre's reputation."

Speaking of

King Vidor's

production

"The Jack Knife Man"

taken from the novel by

Ellis Parker Butler

Directed by King Vidor

Scenario by William Parker. Photographed by Ira H. Morgan

Foreign Representative David P. Howells, Inc., 729 Seventh Ave., New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

There'll be a Franchise everywhere



Whitman Bennett

Behind All Great Pictures There's A Master Mind

In some pictures the *star* is everything.

In some pictures the *play* is the thing.

In still others it's the *producer.*

Whitman Bennett is such a producer—because he knows how to pick a great star and a great play—and to pick both so that they fit each other—and also because he understands the detail of artistic development that goes to make a really great production.

It takes brains to make a great picture, brains plus experience.

Associated First National feels that exhibitors should know something of Whitman Bennett, so that they will have the same confidence in him that we have.

He's a university man; a student of the drama and a writer of dramas.

He's been:

A newspaper man of wide experience—including dramatic writer on the New York Times.

General publicity representative of the Shubert Theatrical Co.

Publicity representative for a chain of 200 shows.

Special publicity representative of the Mutual Film Corp'n.

Publicity representative of Lasky Feature Play Co.

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National Attraction

Rothacker Prints

There'll be a Franchise everywhere

Whitman Bennett's Is the Mind Behind "The Master Mind"

He's been:

Manager of the R. & M. Syndicate, backing David W. Griffith.

Business Manager, Lasky Feature Play Co.

Office Manager, Famous Players-Lasky Co., and assistant to Mr. Lasky.

General Production Manager, Famous Players-Lasky Co.

Owned and conducted several road shows.

Partner in many motion picture theatres, including the Burland, Miners, the Spooner, New York City; Rialto, Flatbush.

He's a SHOWMAN!

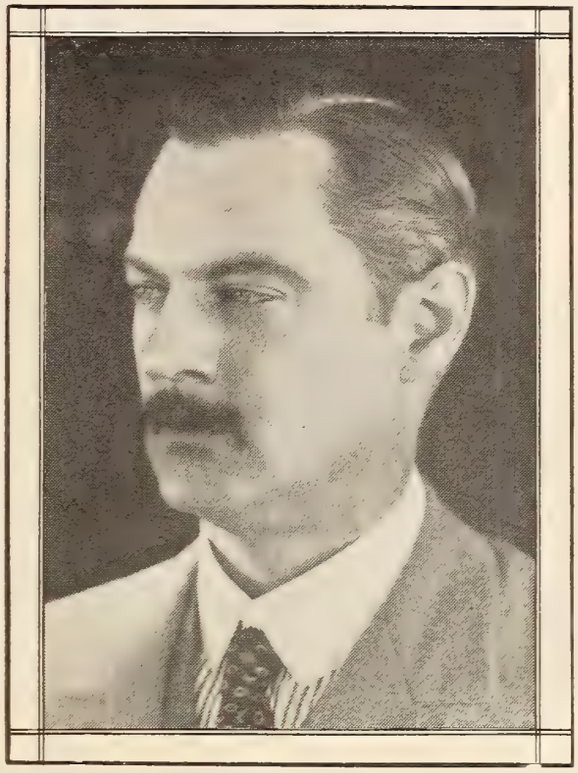
Results count. They prove what brains plus experience can do.

We have seen Whitman Bennett's first personally supervised production for Associated First National, "The Master Mind."

We can assure you with absolute verity that it is one of the greatest and most finished productions ever filmed.

There is a great star and a great story—a study of the human mind as audiences know it. There is depth to it, but that is not all. There is action, tense action; thrilling dramatic situations; human interest—everything that goes to make a really GREAT picture.

Associated First National Pictures, Inc.



Lionel Barrymore

Lionel Barrymore

in

"The Master Mind"

From the Play by Daniel G. Carter

Directed by KENNETH WEBB

There'll be a Franchise everywhere

This Will Pack 'Em In!

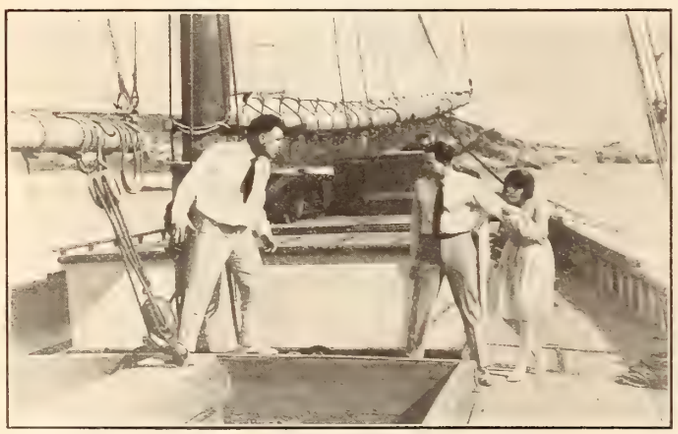
Annette Kellerman



Her Thrilling Battle 'Neath the Waves



Willie Has a Kick Coming



The Lust for Her Was in His Soul

A Mile-a-Minute Comedy-Drama

Thrilling and laugh shaking stunts on land and sea, under the sea and in the air, besides a wonderful story and scores of beautiful bathing girls. It's the kind of a show that will bring them all in and everyone will like it!

Presented by

Sol Lesser

Story by Bernard McConville

Directed by Nate Watt

Supervised by H. P. Caulfield

ASSOCIATED FIRST NATIONAL PICTURES INC.

A First National BIG Special

Rothacker Prints

There'll be a Franchise everywhere

It's a Show—and a Big One!
in "What Women Love"

210 Smiles—76 Big Laughs
29 Thrills—16 Scares
4 Big Sensations

Here's just a few of them:

Woman's thrilling battle with a brute far below the surface of the ocean.
One hundred and fifty foot dive from spar of a ship.
Kidnaping of Annabel.
Sweet William knocked out by a prize fighter.
Annabel's underwater pranks, teasing a fisherman.
Dive into swirling rapids.
Swim for life from ship.
Attack of Annabel, alone in cabin.
Rescue by Sweet William.
Battle with captain and entire crew.
Girl's perilous climb to top of high mast.
Fight with belaying pins.
Hand-to-hand fight for love and honor.
Flight in airship.
Annabel's "shocking undress" costume.
Scores of bathing beauties.
Pranks on the seashore and in the water.
Reformers unearth a "scandal."
Battling Annabel knocks out the butler.
Making of a Wild Man of Sweet William.
Adventures in the South Seas.

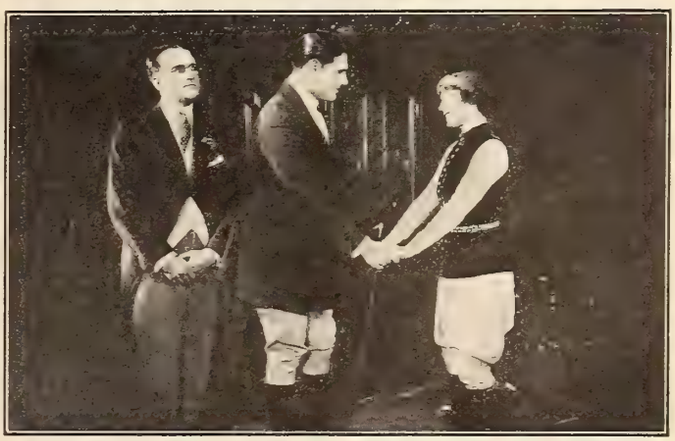
And scores of other laughing, thrilling and enjoyable moments



Willie Was There With a Wallop



Oh, Annabel—Go Dress Yourself!



Annabel Adored Cave Men

There'll be a Franchise everywhere

Time Tells

THERE is nothing transient nor temporary about the RITCHEY LITHO. CORP. It had its inception when the motion picture industry was in its infancy. It is in its ascendency now, when the motion picture industry is in its prime,—and it is our expectancy that it will still be the leader in poster production when photoplays are ages old. And if the time ever comes when moving pictures vanish from the face of the earth, RITCHEY posters will still be treasured in museums for that which they are,—genuine works of art.

For they are works of art! Advertising art! Which is the greatest and most complex art of all. For in addition to the rare qualities that go into the making of an ordinary work of art, in advertising art is the added factor of psychology.

In the RITCHEY poster that factor is worked out no less carefully than the others. Its ability to appeal to the psychology of the crowd is one of the strongest characteristics of the RITCHEY poster. It makes that appeal strongly and with an absolute conviction. And it gets the appeal over every time. More than that, a motion picture poster can not do. The rest is in the hands of the ticket sellers,—and the RITCHEY poster will keep them busy all the time.



RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. **Phone Chelsea 8388**

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Motion Picture News

VOL. XXII SEPT. 4, 1920 No. XI

Prices and Fundamentals

THERE is a striking parallel today between the high cost of living and the high cost of picture rentals; or, we might be more general and say that the economic ills we are facing as a country today are quite similar to the economic disturbances of this young picture industry.

The high cost of living arouses the same resentment in the breast of the average citizen as does high rental cost with the average exhibitor. If you want to get Mr. Average Citizen good and mad you've only to remind him of what he pays for sugar, shoes, rent and the like; and the one sure way to make Mr. Exhibitor curse is to mention a star's salary.

And yet getting mad is having no effect whatever on sugar or stars.

* * *

THE country today is young, just as is the picture industry; economically speaking it has been born anew, after a vast upheaval, just as it was after the Civil War and after the War of the Revolution. It is starting life, in an economic way, all over again, and just like a new industry, it will have to go through an era of growing pains and diseases, and reach stable and immune maturity.

When the citizen gets good and mad the politician is eager to pacify him; so we have laws made to jam prices down. And the prices don't jam.

The trouble with the price fixing laws is that they work from the top down instead of from the bottom up. Economic troubles don't come from surface causes; they begin deep down and they will have to be corrected deep down. The one law that fixes prices is the fundamental law of supply and demand; and it is not only futile but decidedly dangerous to try and block this one natural law with a lot of artificial ones.

* * *

SO with this industry of ours: the one sure law that is guiding its course, all the time, is the economic law of supply and demand. It is simply a matter of the manufacturer supplying, through the exhibitor, what the public demands. That is it sounds simple; but every trouble we are up against in this business today is due to somebody's blind effort—be he exhibitor, distributor or producer—to short cut or buck against this inevitable law.

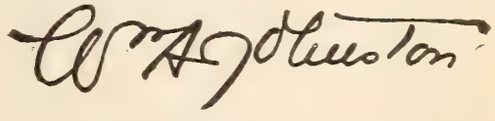
It would be nice if we had a commission in this business, a commission of competent men who could delve down to the roots of things and untangle the surface snarls. But it can't be done and if it could it would take half our fun away. What would we do if we didn't have constant wrangles and misunderstandings between the exhibitor, distributor and producer?

Monopoly, of course, won't solve the trouble. There isn't enough money in the world to monopolize this peculiar business.

Time and economics alone will unwind the tangles in this business. In the meantime there will be brilliant and short lived successes. But the old steam roller of supply and demand will flatten out the bumps in its ponderous and patient fashion.

All of which, in picture language, means that the man who makes good pictures will sell them; and if he sells them fairly to the other fellow he will prosper.

This simple situation is fundamental to any other which, from time to time may arise, and even loom very large for the time being.



MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor — **E. Kendall Gillett, Sec'y**
Robert E. Welsh, Managing Editor — **Fred. J. Beecroft, Adv. Mgr.**

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Gore Bros. and Lesser Add to California Chain

Six additional theatres were added to the circuit controlled by Gore Bros. and Sol. Lesser during the past week, they having purchased during that period the American and Belvedere at Pomona, Cal., Neptune and California theatres at Venice, Cal., the Capitol theatre at Redondo Beach, Cal., and the La Petite at Ocean Park. In addition negotiations were closed for suitable site for a house to be erected at Pomona, Cal. This project provides for a house of 1,800 seats. During the same week actual construction work was started on the new Hollywood theatre, which will have a seating capacity of 2,500 and represents the consolidation of the Hollywood, Apollo and Windsor theatres in Hollywood with the Gore Bros.-Sol Lesser interests, which represent a million dollar corporation. Gore Bros.-Sol Lesser interests now control thirty theatres in Los Angeles and vicinity.

Mississippi Exhibitors Form Association

At a meeting of theatre owners from all sections of Mississippi held in Jackson recently, an organization was launched of the league of independent motion picture exhibitors of Mississippi. The purpose of the organization was declared to be to promote the interest of the motion picture business, and to give to its members protection from whatever outside forces may seek to dominate the industry in this state. S. V. Anderson of the Peoples Theatre Company, Greenville, Miss., was named temporary secretary, and a second meeting called for August 29, 1920, at which permanent organization is to be effected. A representative of the National Association will be present.

Atkinson Goes West to Visit Metro Studios

William E. Atkinson, general manager of Metro Pictures Corporation, left New York on Thursday for a visit to Metro's west coast studios in Hollywood, Cal. Mr. Atkinson's present trip to the Pacific Coast, as has been the case in previous westward jaunts, will be in the nature of a tour of inspection of the Hollywood plant.

According to his present plans, Mr. Atkinson will be gone about a month.

Baker Head of St. Louis Film Board of Trade

Sidney Baker, of the First National, was elected president of the St. Louis Film Board of Trade, recently succeeding E. W. Dustin. Barney Fegan, of the Standard Film Exchange, was elected vice-president and Tom Leonard secretary and treasurer.

Wuxtry! Wuxtry!

STARTLING NEWS! Bill Kalem Vitagraph Wright is on a vacation! Circumstantial evidence in the form of a post card from Newport, R. I., is responsible for this daring statement.

We have searched the records—and the memory of this writer—and the last previous Bill Wright vacation is lost so far in the dim shadows that it isn't worth recording.

Labor Day Opening for New Ascher Theatre

Ascher Brothers announce that they will open their Commercial theatre at Ninety-second street and Commercial avenue, Chicago, on or about Labor Day. The Commercial is the latest addition to their circuit of motion picture theatres operated under the Ascher policy of highest class entertainment obtainable.

This enterprising firm has also under construction in Chicago, the West Englewood on Sixty-third street and Marshfield avenue, which will be open about January 1st, 1921. The Portage Park on Milwaukee avenue and Irving Park boulevard, which will be open about October 15th, and the Roosevelt in one of the busiest shopping sections of the Loop, on State street between Washington and Randolph streets.

Vandenbergh-Paramount Expedition Back

With more than 36,000 feet of motion picture film, depicting the primitive natives of East Africa and Uganda, their racial characteristics and tribal customs, the Vandenburgh-Paramount Expedition has returned to the United States with what is declared to be the rarest collection of photographic treasure ever obtained in foreign lands.

The expedition, which sailed from New York last September and was the largest photographic and scientific mission ever launched, was financed by the Famous Players-Lasky Corporation and conducted with the co-operation of the American Museum of Natural History.

Arthur Todd Is Awarded Prize for Photography

The first gold medal given by the National Cinematographic Society for master photography, has been awarded to Arthur Todd, cameraman for the Pathe-Brunton Feature, "The Devil to Pay." Todd was voted the prize following a review of "The Devil to Pay" in Los Angeles.

Several of the close-ups in this feature were photographed with a chemically treated lens of Todd's own invention.

Censorship Bill Dead in Georgia

Word has been received at the offices of the National Association of the Motion Picture Industry that the Georgia Legislature has adjourned without passing the censorship bill which has been one of the most active measures before that body this year.

Arthur Lucas had charge of the forces in opposition to this bill and he was assisted by the exhibitors of Georgia as well as the daily newspapers of the state. When the bill was introduced representatives from the National Association of the Motion Picture Industry were sent to Georgia and they assisted the local committee in its work.

This Georgia victory closes the season's campaign of the National Association against censorship. During the year censorship bills have been defeated in a score of states through the joint co-operation of the Censorship Committee, the exchange managers' associations, and in many localities the prominent exhibitors have given their aid to the campaign.

Under the direction of Chairman Gabriel L. Hess, the committee is now preparing for censorship battles in at least 36 states during the coming winter, when more Legislatures will be in session than in any two previous years.

A. E. Rousseau, of Pathe, Returns from Europe

Arthur E. Rousseau, manager of Pathe's Foreign Department, returned last week from Europe on "La Lorraine." Mr. Rousseau visited England, France and Belgium and feels very enthusiastic about the motion picture conditions in Europe. Commenting on the situation, he said:

"While I was in London, about the middle of July, not less than eight legitimate shows were taken off during one week on account of bad business and it was the consensus of opinion in the trade that this was due to the success of motion pictures. There is serious talk of converting several legitimate houses into permanent picture theatres as there is a great need for more cinemas which cannot be built on account of Government restrictions.

"I don't think that there is another country in Europe where the motion picture business has developed so rapidly as in Belgium. Theatres are popping up in the smallest communities and towns which had only one theatre before the war have two or three now."

B. S. Moss Moves Offices in New York City

B. S. Moss announce that they have moved their office from 1441 Broadway, New York City, to the seventh floor of the Palace theatre building, on Seventh avenue near 47th street. The change was made on August 27.

Musicians' Strikes End in Some Cities; Continue in Others

Cleveland and Atlanta Strikes Reported Settled; Buffalo Tie-Up Avoided

THE strike fever, which has been spreading throughout every industry in recent months, seems to be at its heyday just at present in the motion picture business. From many sections of the country come reports of striking musicians and striking operators. New York city only recently settled its strike of laboratory workers, which threatened for a minute to seriously affect the output of finished prints from the laboratories.

In every striking city, the operators and musicians demanded large increases in salary. The Cleveland operators came forward with a demand for a hundred per cent increase, presenting a wage scale to the exhibitors which made their pay dependent upon the scale of admissions of the theatre. According to latest reports, a satisfactory agreement was reached at a conference in New York on August 20th.

Operators, stage hands and musicians in Albany, N. Y., are threatening to tie up the picture houses; many Indianapolis theatres are dependent upon pipe organs for their music on account of the striking musicians; Buffalo has just narrowly averted the same condition of affairs, an agreement having been reached between exhibitors and musicians, who were agreed to walk out on September 1st; while in Atlanta, Georgia, peace has just been restored with the return to work of striking musicians. The musician strike in Indianapolis continues.

The Cleveland Motion Picture Operators Union, Local No. 610, first presented demands for wage increase which they stated must become effective on August 19th. After repeated meetings between exhibitors and operators, an agreement could not be reached and as a result a general walk-out was ordered for the morning of the 19th by Harland Holmden, the president of the local operators' union. On the afternoon of the same day, however, the strike was called off by James Lemke, president of the International Union, from his New York headquarters. Following a message from Mr. Lemke, a committee of five musicians and three exhibitors left for New York on Thursday midnight to confer with him. It is reported that a satisfactory agreement was reached and that peace had descended upon Cleveland picture houses once more.

The operators in Cleveland originally demanded $1.25 per hour for Class A houses, or houses charging fifteen cents or less admission; $1.40 per hour for Class B houses, or those charging between fifteen and twenty-five cents; and $1.55 per hour for Class C theatres, or those bringing a quarter or more at the box office, with double time on Sundays and holidays. This demand was later modified to $1.15, $1.25 and $1.35, with time and a half for Sundays and holidays. The exhibitors offered $1.15, $1.20 and $1.30 an hour straight for seven days a week, but this was not satisfactory to the operators' union. A midnight session of the exhibitors on August 18th was represented by 112 members.

Buffalo exhibitors and members of the Musicians' Union have also reached an agreement on working conditions and the threatened strike of September 1 has been averted. At a meeting in the Hotel Iroquois on Friday, August 20, it was agreed by the musicians not to limit the playing periods to 50 minutes at Shea's Hippodrome and that working and rest periods at this house should be decided on by Harry Wallace, president of the musicians' association, who is a member of the Hippodrome orchestra, and Harold B. Franklin, manager. The other theatres compromised at six and one-quarter hours of playing time, and an agreement was reached whereby the managers and the leaders of the various houses will adjust the playing and rest periods.

Working conditions as demanded by the stage hands have also been adjusted and the operators have accepted the wages granted by the managers, so that the entire situation has cleared and all is set for the opening of what should be Buffalo's most successful film season.

The managers gave the stage hands a 30 per cent boost, the operators a 25 per cent raise and the musicians' salaries were raised 50 per cent. The musicians were given the largest raise because the operators and stage hands received increases last year.

Out of a clear sky has come a demand for more money from the Albany operators, stage hands and musicians employed in the motion picture houses and theatres of that city. The operators are asking an increase from $25 to $40 a week, the musicians from $30 to $35, with a leader at $45 and from $40 to $50 in the larger houses, while the stage hands are demanding a 40 per cent increase. Unless the managers meet the demands by Septetmber 6, there will probably be a strike effective in this city.

There was a meeting of the managers at the Albany theatre this week in order to discuss the demands from the unionized forces. While no announcement has been made it is generally conceded that the managers are willing to meet the others half way, but the whole thing is being left with a committee of five, which is meeting with a similar committee from the other side.

The managers claim that the operators were under contract until September, 1921, but unfortunately for them, this contract was a verbal one and not binding. The theatres are planning to increase their prices of admission in order to meet the advance in wages.

The musicians'strike in Atlanta ended August 24th, and theatres resumed showings with orchestras.

The settlement was made in accordance with the terms outlined by Willard Patterson, who represented the local houses in the fight.

Three weeks ago when Patterson refused to meet the demands of the union the orchestras walked out. Southern Enterprises, Inc., made a temporary adjustment. With the arrival of a representative of the national organization here a settlement was effected.

The strike of the musicians' union of Indianapolis affecting every local theatre but one, which has accepted the union terms of $1.50 per hour and double time for Sundays, is in its fourth week. Photoplay houses continue to depend upon pipe organs, phonographs and specialty acts to take the place of orchestras.

Playing Your Music Up

SOME of the most valuable instalments in Charles D. Isaacson's music articles, written especially for Motion Picture News, are appearing these weeks.

Last week and this, Mr. Isaacson is presenting means by which the exhibitor may announce his plans to feature the music at his house and develop it as a real box office factor.

Are you following the Music Department? Remember, the new department in Motion Picture News is nothing like the dry material you have been accustomed to in treating this subject for the trade press. It is real, informative, and written from the box office angle.

Walter Hall Author of "Bachelor Apartments"

A recent trade journal announcement, through error, accredited Howard Hall with the authorship of "Bachelor Apartments."

Walter Richard Hall, well known scenarioist and writer of screen vehicles for Taylor Holmes, Owen Moore and other present day stars, is the author of the screen play in question which stars Georgia Hopkins and is being released by Arrow Film Corporation.

Alfred S. Black Makes Counter-Charges

Does Not See Why He Should Answer Cohen; Talks of First National Monopoly

ALFRED S. BLACK, the large Boston exhibitor, whose name was used in connection with that of Adolph Zukor at the recent meeting between the Famous Players-Lasky head and the committee representing the Motion Picture Theatre Owners, has issued a statement which reiterates his claim that he is an independent exhibitor only, not interested in the production of pictures, and which accuses the committee headed by President Cohen of the M. P. T. O. of attempting to discredit his independence and position as president of the Motion Picture Exhibitors of America, Inc.

Mr. Black sees no reason why he should meet the M. P. T. O. committee to answer such charges as they see fit to make, and states that any attack upon his activities should be made publicly and he will answer them through the trade journals. He states that any New England exhibitor who feels that he has been injured in any way by Mr. Black's organization should report the grievance to Mr. Black himself and be assured of personal attention.

The New Englander continues his statement by asking the committee, the product of the Cleveland convention, which he condemns, why they do not turn their attention to the First National, which he calls the greatest distributor-exhibitor organization in the country, and especially to the activities of Nathan Gordon, of Boston, the owner of the New England First National franchise.

"Why don't the M. P. T. O. of America," asks Mr. Black, "ascertain whether or not the First National through Mr. Gordon's management in New England and by others over the United States, has done the independent exhibitor more harm through heavily increased film rentals and extension of theatre ownership than any other ten interests?

"Why don't they find out about the pressure being used by First National to make the exhibitors buy their franchises on the one hand and the theatre activities of Mr. Gordon's affiliated interests (and some new ones too) on the other hand?

"Why don't they investigate the First National's new booking proposition which, if put into successful operation, would soon tie up (between all three methods) the motion picture business in a regular vise?

"Why don't they now openly admit, which they do privately, that the so-called Patterson Chicago movement was financed by the First National and the attack on the Famous Players-Lasky Corporation *alone* was malicious and unfair?

"Why did Mr. Cohen and his committee refuse to admit the press at their meeting with Mr. Zukor?

"Why was it that the recent meeting of the Connecticut Exhibitors, which Mr. Sidney Cohen attended, was turned into a First National banquet?

"As president of the Motion Picture Exhibitors of America, I openly ask Mr. Gordon and the officials of the First National to deny these charges and to state their honest intentions, not camouflaged by their affiliated interests. If we are going to clean house and find where everybody stands, let's go through the whole list and do it on the level *openly*, not privately.

"So there will be no misunderstanding as to my exact position in the New England theatre field—I have not sold control of a single theatre. I was forced through Mr. Gordon and his various connections to recently make a booking arrangement with financial interest to protect my theatre holdings. Believing that the Famous Players-Lasky Corporation produced the best pictures made, I succeeded in making an affiliation with them to offset to a considerable extent Mr. Gordon's rapidly attempted control of New England.

"I do not believe in threats and have never, in developing my theatre holdings, attempted to threaten any exhibitor or force him to do business with my organization.

"At the present time, after using the Famous Players output, I am one of the largest buyers of independent film in the United States."

Educational Planning More Conventions

First Gathering of Eastern Exchange Managers Declared a Great Success

SO great was the success of the initial convention of managers for the eastern district at the Hotel Astor that E. W. Hammons, president of Educational Film Exchanges, Inc., announced this week that not only would there be frequent district meetings, but that just as soon as the sales representatives complete their initial work of covering their territories, the entire force will be assembled for a general discussion.

According to the statements of Educational the meeting far surpassed expectations, not only in the reports of business and forecast for the future from each manager, but from the point of view of genuine enthusiasm shown. As an indication of the effect of the gathering, it is said that at the luncheon which marked the close of the gathering, one of the district managers said:

"I have a confession to make. I accepted the management of my exchange so that I would be properly occupied until another position would be open. After hearing the reports of my fellow managers and the plans and ability of Educational, I want to say that I will never willingly leave this organization. I know now that it offers possibilities without limit."

Probably without a precedent among motion picture gatherings was the opening talk of Mr. Hammons who outlined to the sales representatives the strength of the organization, giving the names of the financial interests owning stock in Educational and stating the reasons for their investment. "These sums," he said, "do not represent speculation, but investment after the most rigid investigation of our plans, our business conduct and the personnel of our organization. They form an assurance that we will be able to carry out any plan we undertake, no matter how ambitious."

Groundwork for the general discussion was provided by statements of policies from the heads of the production, domestic sales, advertising and publicity and distribution departments. Exchange managers were invited to ask questions concerning any point and to have no hesitancy that they might enter any "forbidden field." After this there was a general discussion of sales and the particular problems of each territory.

Another unique feature of the meeting was that the visiting managers were invited to inspect product that had been offered Educational for release and their opinions requested. Although no indication had been given in advance of the opinion of the home office officials, it is said that the views of the managers were identical with that of the officials, though some instances involved acceptance of product and others rejection.

Besides all of the heads of departments of the home office, those present were: John J. Scully, manager of the Boston exchange; Stanley W. Hand, New Haven;

(*Continued on page* 1852)

Williams, Cohen and Patterson Reply to Alfred S. Black

Williams Belittles Attack; Cohen Invites Proof; Patterson Denies Charge

OFFICIAL statements have been issued during the week by J. D. Williams, manager of First National, and by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, making reply to the allegations directed against the First National organization and Mr. Cohen by Alfred S. Black, a prominent New England exhibitor, who is also head of the Motion Picture Exhibitors of America. Mr. Black's statement, including the various charges referred to above, is presented elsewhere in this issue.

The statement issued by J. D. Williams from the First National headquarters is submitted as follows:

"There are only two or three points in the statement by Mr. Alfred S. Black of Boston that deserve to be dignified by a reply from Associated First National Pictures.

"The first is his vague and extremely ambiguous reference to Mr. N. H. Gordon of Boston. It hardly becomes Mr. Black as the partner of Mr. Adolph Zukor in his New England theatre enterprises to attack an absolutely independent exhibitor who has competed with him in that territory. It is only natural that any independent exhibitor who is compelled to meet the opposition of any theatre organization which is known to have the financial backing of the leading producer-exhibitor element should seek to protect his own theatre investments by affiliating directly and intimately with independent stars and producers. Mr. Gordon has done nothing more serious than this, and if his steadfast allegiance to the cause of independence is a crime to the eyes of Mr. Black and his partner, Mr. Zukor, then many hundreds of other independent exhibitors who are Mr. Gordon's fellow-members in this co-operative organization, are equally guilty in the eyes of Mr. Zukor and his partner, Mr. Black.

"Perhaps if Mr. Black had originally possessed the vision and the shrewd ability to foresee industrial evolution, which is one of Mr. Gordon's characteristics, he, and not Mr. Gordon, would have been the Associated First National member for New England, in which event Mr. Gordon's inherent faith in a sharp distinction between exhibition and production would not have placed him as Mr. Black's competitor in the dual position which Mr. Black occupies as an exhibitor working on capital obtained presumably from production profits.

"We challenge Mr. Black to prove that he does not know he is wrong when he says that pressure is being used by First National to make exhibitors buy franchises. We want this proof in the form of affidavits from exhibitors which can be used as bona fide legal evidence in any court of equity. If Mr. Black is loyal and sincere in his oft-repeated declaration that he is 'of exhibitors and for exhibitors,' he is an absolute traitor to the exhibitor cause if he fails to provide the Motion Picture Theatre Owners of America with information to the effect that any of its members are being treated unfairly by Associated First National.

"If Mr. Black would reduce his literary output to allow time for an occasional perusal of trade papers, he would have seen at some time or other the statement from this organizatoin which has been repeatedly published and which declares without equivocation that neither First National Exhibitors' Circuit nor Associated First National Pictures is interested in, has any affiliation with, or has any public or private connection with any booking proposition. However, Mr. Black wanted to make an attack, and blindness to facts always provides material for attack.

"While we dislike to be burdened with the responsibility of the presence in our organization and its offices of any producer-exhibitor representative, nevertheless we invite a most complete and careful investigation as the most definite means of again challenging Mr. Black's rights to be considered truthful when he declares that the 'so-called Patterson Chicago movement' was financed by First National. If 'the attack on the Famous Players-Lasky Corporation alone was malicious and unfair,' as Mr. Black charges, evidently meaning that the 'so-called Patterson Chicago movement' was responsible for its start, then he deliberately and directly accuses every exhibitor present at the Cleveland Convention of the Motion Picture Theatre Owners of America of being malicious, unfair and a party to something which, if untrue, is generally described as criminal libel. We refer to the resolution passed unanimously by the Cleveland Convention and accordingly concurred in by all the exhibitors present. If Mr. Black presumes to contradict the action of that convention upon this point, we presume that Mr. Sydney Cohen, President of the Motion Picture Theatre Owners of America, will, as a matter of respect to its members, rise in their defense and reply in person to Mr. Black on this point.

"Mr. Black charges that 'the Famous Players-Lasky Corp. produces the best pictures made,' in which we disagree with him, but we do not believe that even he suspects the exhibitors of the country to be sufficiently gullible to assume that his opinion for or against the interests of any organization apart from Famous Players-Lasky Corp can be exactly neutral and utterly without bias, in view of his pronounced preference for that company. Consequently, we feel no special resentment toward Mr. Black for his attempt to criticise or attack our organization, because any attack of this character which if not free from preferences toward opposing concerns always is amenable to classification as a business move, in behalf of the concern to which the attacking party feels most friendly.

"There is the same measure of absurdity in his reference to Mr. Cohen and the meeting of Connecticut exhibitors as there is in his other statements. It is due Mr. Cohen to explain that he left the meeting before the First National luncheon, at which Mr. Gordon presided, and to which exhibitors attending the meeting were invited, was even started. Therefore, he cannot make lasting his contention that Mr. Cohen showed the least inclination to lend his presence to anything that had the semblance of a First National gathering.

"We want to suggest through Mr. Black's favorite medium of private communication—the trade paper—that his vacuum-cleaning propensities be reduced to specific statements of fact and not to generalities.

"We will concede freely and happily that if Mr. Black could succeed even in part in creating doubt among exhibitors about the conduct of the affairs of the Motion Picture Theatre Owners of America, he would be adding strength to the name of Motion Picture Exhibitors of America, Inc., of which he admits he is president; and that more than this, if he could succeed even remotely in creating exhibitor suspicion about Associated First National, he would be adding strength to the opportunities sought by the company which is headed by Mr. Zukor, who has admitted publicly that he is financially interested in Mr. Black's theatre enterprises.

"There is a curious and significant inconsistency in two paragraphs of Mr. Black's statement. In one he says: 'There is certainly no reason why I should meet the Motion Picture Theatre Owners of America committee to answer such charges as they see fit to make. . . let any New England exhibitor who feels my organization has injured him in any way state his grievances to me, and I will be glad to meet him and give same my personal attention. Hence, why talk with any committee?'

"Denying the right of a committee representing the Motion Picture Theatre Owners of America to investigate him and his affiliations, Mr. Black in another paragraph states: 'Why do not the officers and this committee, the product of the Cleveland Convention, turn their attention to the greatest distributor-exhibitor combination in the United States—the First National—and especially to the activities of Mr. Nathan H. Gordon of Boston.'

"We should like to inquire of Mr. Black by what divine right or privilege he places himself in one sentence above the sordidness of a committee investigation, and in the next paragraph demands that a committee investigation be made of this exhibitor organization, and individuals prominent in it?

"To us the only consolng phase of this entire matter is that without intention we are fortunate in selecting a rainy Saturday afternoon when ball games and outdoor recreation are not attractive in which to read Mr. Black's statement and prepare the foregoing.

"ASSOCIATED FIRST NATIONAL PICTURES, INC.

"J. D. Williams, Manager."

President Sydney S. Cohen has responded to the accusations of Mr. Black in a lengthy "open letter" which reads as follows:

"Dear Sir:

"The committee of independent exhibitors of the Motion Picture Theatre Owners of America appointed under the instructions of the Cleveland Convention to remedy the evils of unfair competition in the exhibiting field, sincerely regrets your inability or unwillingness to appear before its members.

"The Committee is engaged in a task which ought to appeal to all friends of the industry and especially to the great body of motion picture theatre owners who have no producing or distributing affiliations, and whose investment can only be protected by intelligent and united action.

"We hope that you will appear before our Committee and furnish us with data concerning the activities of members of the First National Circuit to which you allude in your letter to the trade press. The scope of the Committee's activities is large enough and its purposes are earnest enough to take up such evils as exist in New England according to your statement. You may rest assured that the Motion Picture Theatre Owners are deeply concerned in the welfare of the independent exhibitor. If you will furnish us with evidence which will warrant action on our part, we will get to work immediately and leave nothing undone to abate the dangerous practices to which you allude in your statement.

"If, for any reason satisfactory to yourself, you do not wish to appear before the Committee personally, we will be glad to have you send in the facts, which we suppose are in your possession. Our organization was formed to fight and check all unfair competition no matter from what source or quarter it may develop.

"Let us tell you in the plainest terms that our organization is neither directly nor indirectly affiliated with First National, though attempts have been made to have it appear so.

"Your suggestions and 'leads' as to an investigation of certain phases in the development of the First National have been anticipated by the Cleveland Convention which appointed a special committee for the investigation of franchise and booking plans. This committee is gathering data and will be under obligations to you for forwardng to it any facts which you may care to supply to its chairman. If your claim of friendship for the independent exhibitor is founded on fact, you will have nothing to fear from our committee which represents the independent exhibitors of the country.

"You ask 'Why did Mr. Cohen and his committee refuse to admit the press at their meeting with Mr. Zukor?' Our answer is, this was done at the request of Mr. Adolph Zukor, president of the Famous Players-Lasky Corporation, who after hearing and reading some of the letters and affidavits of independent exhibitors of New England relative to threats and intimidations made by you and your representatives, asked us in justice to you to give you an opportunity to defend yourself. Mr. Zukor stated that this was a personal matter of his organization and he did not want the press present. We might also state that he vehemently denounced tactics as alleged in the letters and affidavits to us about yourself and representatives.

"As to your question 'Why was it that the recent meeting of the Connecticut exhibitors which Mr. Sydney Cohen attended, was turned into a First National banquet?' This is our answer: The Motion Picture Theatre Owners of America sent out at its own expense a notification to all exhibitors in the State of Connecticut asking them to meet for the purpose of forming a state organization and suggesting an affiliation with our National organization. It was indeed the same invitation that had been extended in every other state. The response was gratifying, as you may have gathered from the report of the trade papers.

"With the banquet following the convention and with the presence at the banquet of representatives of the First National and with the attempt to spread First National propaganda, we had nothing whatever to do.

"Following is a copy of a letter sent August 3, 1920, 'special delivery' to every exhibitor in the State of Connecticut notifying them to be present at the State convention at the Hotel Taft.

"Dear Exhibitor:

"In order that there be no misunderstanding as to the complexion of the convention called at the Hotel Taft, New Haven, on Friday morning, August 6, at 11:30 o'clock, we are writing you again that the gathering of these exhibitors is for the specific purpose of organizing the independent exhibitors of the State of Connecticut, in order that your State may have a strong organization and be a part of the National organization which was formed at Cleveland, and so as to be in a position of properly cooperating with them for the protection of your investment in this industry and the correction of the many abuses existing in this business.

"We are just advised that on the same day at the same hotel there will be a meeting of theatre owners called for the purpose of discussing the First National franchise proposition. In order that there be no misunderstanding on this point we are advising you that the convention which is called for 11:30 a. m. has nothing in common with the meeting called for First National purposes at a later hour.

"This organization has no affiliation with any producing or distributing corporation or organization.

"We cannot urge you too strongly to be present promptly at 11:30 a. m. at the Hotel Taft, New Haven, to help your state organize, because organization is the insurance of your business.

Sincerely yours,
Motion Picture Theatre Owners
of America,
SYDNEY S. COHEN, President.

"Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, C. C. Griffin, of California, vice-president, and E. T. Peter, of Texas, treasurer, and S. I. Berman, executive secretary of the New York State League, attended the convention in Connecticut to help organize the independent exhibitors of that State. We did not attend the luncheon tendered to Mr. Nathan H. Gordon, of the Associated First National Exchange. We learned that this luncheon had been arranged for by an employee of one of Mr. Gordon's theatres in New England. We wrote to this party asking him to kindly postpone the luncheon to some other date, in order not to interfere with our convention. This man was asked to send a telegram or letter to the exhibitors of Connecticut to

(Continued on page 1853)

The Independent Pictures Win Their Place in the Sun

Exhibitors Hold Open Dates for State-Righters, Says Shallenberger

NOT only hopeful for the future of the independent field, but positively certain of its growth and final domination of the industry, is Dr. W. E. Shallenberger, president of the Arrow Film Corporation, and general manager of the Federated Film Exchanges of America. In addition, Dr. Shallenberger is not satisfied with looking to the future for good times for the independent exchange man. He insists that prosperity has already arrived and that the coming season will find independent exchanges throughout the country doing business far in excess of that which they did last year.

"The surest indication," said Dr. Shallenberger, in a recent interview, "is the fact that for the first time in the past five years, exhibitors have held off signing for their entire year's product with the national organizations. They are going to give the independent exchange man a chance. Last year at this time, a great many exhibitors had completed their bookings for fifty-two weeks—this year they intend to wait. They want to see just what pictures the independent has to offer, because they realize that in the past some of the biggest and greatest pictures have gone through that channel.

The Arrow president reiterated that the time when all pictures will be bought on the open market is bound to come and come fast. He also made the startling prediction that within a year and a half, a number of theatres would have the slogan, "This Is an Independent Theatre," strung over their doors. "If I owned a theatre," stated Dr. Shallenberger, "I would do that today, and I would be glad to have people ask me why I did it."

In the past, he stated, some of the biggest features, and most attractive productions from a box office standpoint, had been placed with the independent. He cites the case of "The Birth of a Nation," "Civilization," and others. Even today, he explained, some of the national companies are placing their biggest pictures in that manner, because they realize that they can bring more money in this way, than through their own exchange system.

In his many years in the film business, Dr. Shallenberger has always been in the independent field. "I have seen the hard times the exchange man had to obtain recognition. I can cite the case of Arrow itself, which not so many years ago, only made one sale a month, and at times not even that." The Arrow Film Corporation today is among the leaders in the independent field.

"An independent exchange man," continued the doctor, "would come into my office ofttimes literally down at the heel and with sleeves frayed. They were hungry, emaciated and starved, figuratively speaking. And not only from a financial standpont, but they were hungry, starved and emaciated for good pictures. They could not get the pictures to sell. But that day is past. The independent not only has pictures today, but he has good pictures. There may have been a time when an independent's picture was synonymous with a cheap picture, but that time is no more. I need only cite the recent announcement that four Bessie Love pictures are to be distributed through the Federated Film Exchanges. This is the most important and encouraging news that has come from the independent field in many a day."



W. E. Shallenberger, general manager of Federated

Announcement of the signing of the contract between the Federated Film Exchanges and Andrew J. Callaghan, the producer of the Bessie Love productions, was made in the NEWS several weeks ago. Other Federated productions include Billy Rhodes in "Nobody's Girl" and a series of Monte Banks comedies of two-reel length.

The fact that the independent exchange man knows his field, and is better able to understand the small exhibitor than the general manager of a national organization, who is sometimes appointed from a different state, was also emphasized by Dr. Shallenberger. This point was also made by Sam Grant of Boston. "A small exhibitor can only afford to pay a small price for a picture," said Mr. Grant. "The independent exchange man understands this and is willing to let him have the picture for that price, rather than lose his patronage altogether. But what about the national organization? The branch manager receives notice from the home office that such a picture is to net a minimum of a certain price. This price is more than some exhibitors can afford to pay. Even if the local branch manager is a man who has grown up with that territory, and understands this, he is powerless to make a change. The home office of a national organization knows nothing about local conditions when setting their price—the independent exchange man does."

Dr. Shallenberger took as another example of the growth of the independent field, the recent sale of the Clara Kimball Young pictures on the independent field. Much of the territory has already been sold. Two years ago, according to the doctor, an exchange man would not have been able to buy these pictures.

Dr. Shallenberger pointed out that the Federated Film Exchanges, of which he is general manager, is a distinct step forward towards the wide open market. "For it is certain to come," he stated, "although a great many people do not realize it at present. This year exhibitors have held off signing long contracts with national organizations and they are going to continue to do so in the future."

Educational Plans More Conventions

(*Concluded from page* 1850)

D. J. Savage, Buffalo; John J. Iris, New York; C. S. Goodman, Philadelphia; J. H. Beaver, Washington; C. A. Lynch, Pittsburgh; H. R. and Jack Skirboll, Cleveland and Cincinnati. Lee L. Goldberg, who is interested in the Louisville exchange, was in attendance at all the sessions.

Charles Christie, general manager of the Christie Film Company, whose product is now released through Educational exchanges, attended one of the sessions by invitation and outlined the future plans of his organization.

Carrying out the same work that was accomplished for the eastern territory at this meeting, Henry Ginsberg, manager of the domestic sales department, starts in a few days to visit all the other exchanges. Among his first stops will be New Orleans and Dallas, where he will complete arrangements for opening Educational exchanges.

4 to 1

The Figures that Tell the Story

First National Takes Issue with Charlie Chaplin

Star's Reputed Efforts to Sell "The Kid" Bring Forth Warning

FOLLOWING publication of an interview attributed to Charles Chaplin to the effect that he intends selling a motion picture produced by him and entitled "The Kid" and that he was considering several offers, First National Exhibitors' Circuit, Inc., in a statement signed by H. O. Schwalbe, secretary, declares positively that the comedy star has no right to transact such business with any individuals or corporation other than the First National organization until the expiration of his present contract.

The statement, which appears under the heading, "Regarding Charles Chaplin and 'The Kid,' and which is addressed "To Whom It May Concern," was published as an advertisement in the film trade press this week. It warns that Chaplin is still under contract to produce eight photoplays solely and exclusively for First National and that the Circuit is prepared to "prosecute and defend its rights in the premises in the courts of the land to the utmost of its ability."

Chaplin has to date made only four photoplays for First National since entering into his contract with that organization in June 19, 1917. The statement declares that until he has completed his contract he has "no right or authority to produce motion pictures for any person, firm or corporation other than the said First National Exhibitors' Circuit, Inc."

The statement resulted from a newspaper story emanating from Salt Lake City, Utah, in which the comedian is quoted as saying that his wife, Mildred Harris Chaplin, now suing for divorce, is seeking to restrain him from selling his picture, "The Kid," the Salt Lake interview attributes the following statement to Chaplin:

"I have offered my wife a dignified and substantial settlement, but she seeks to restrain me from selling the picture. Now I am going to remain here until the picture is sold, and there won't be any divorce until the picture is sold. There is a state law that protects me and prohibits the service of the restraining order on me here. Probably I shall have a Salt Lake attorney look after my interests. Several cinema men will be here to see me with regard to purchasing the rights to 'The Kid.' In fact I have received several offers from local interests. I may be compelled to take a trip to New York in this connection, but I shall stay in Salt Lake until the picture is sold."

The story set forth that Chaplin had found sanctuary in Utah, adding that "here the process servers cannot serve him and he will remain until he has sold his great cinema effort, 'The Kid,' reputed to have cost $1,000,000 in the making."

Continuing, the article says: "Chaplin is wise. He knows all the wiles of the cinema game and he knows how to thread himself out of the labyrinth of the law as well. He has consulted expert counsel and he knows where he stands. He has knowledge of a law on the Utah statute books which the California attorneys seem to have overlooked, or perhaps have not discovered, which renders him safe from the restraining process servers so long as he remains in Utah, so he says."

"I have been working on 'The Kid' for two years and I do not propose to lose the fruits of my efforts," Chaplin is quoted as saying. "I wrote the scenario, acted in the play, directed it and produced it.

"I have invested in it $300,000, paying a weekly expense account of $5,000 to keep the company. It is a drama of pathos and humor, unlike anything I have ever done and it means everything to me. I have practically completed the picture except writing the titles.

"The difficulties between myself and wife have already had too much airing in the newspapers. It isn't a question of granting her a divorce. I will be willing to do that at any time. The part I am fighting is the effort to restrain me from selling 'The Kid,' in which I have invested almost everything I have. 'The Kid' did not cost $1,000,000. Nothing like it. I have been reputed to be a millionaire, but I am not a rich man by any manner of means."

Mildred Harris Chaplin, who is now in New York, is quoted as saying that she was not seeking to restrain Mr. Chaplin from selling the picture. "I have no personal interest in Mr. Chaplin's productions, and anyhow he is under contract to deliver eight of them to First National," she said.

News of the Studios

LILLIAN R. GALE is now busy gathering news of directors and players in Eastern studios for readers of Motion Picture News.

This department, which appears on page 1909 of this week's issue, is prepared in form that makes it readily adapted for the use of newspaper editors and in theatre programs.

Its service to players and directors will be developed and improved from week to week until we feel sure it will fill a valuable and permanent place as a mouthpiece of studio folk and to editors and exhibitors.

Cohen Replies to Black

(Continued from page 1851)

call off this luncheon and the National Organization offered to defray the expenses incident to the wires and letters calling off the luncheon, but he refused to do so.

"We note your characterization of the Cleveland convention, of which you disapprove so severely, but neither we nor any one else noted your appearance on the floor, and it seems to us that under the circumstances you could not possibly have left the floor unless your entering and leaving occurred in the night time, when you and your agents spread a lot of printed attacks on our officers on the patient and empty chairs in the convention hall, where they were found the next morning and disposed of by the swift summary and unanimous condemnation of the delegates.

"Your view of the Cleveland convention is in striking contrast with that expressed by every publication in the motion picture field. Motion picture journalism was present at the convention in kindly but withal critical mood, and the able men who represented our journals, having observed the events at the convention closely and impartially, concluded without one dissenting voice that the convention was the most successful, the most honest and the most intelligent ever held. We refer you for comments in detail to any and every publication in the field.

"We invite you once more to appear before us, Mr. Black. It is an invitation and not a summons we have sent you. Information has reached this committee to the effect that you have time and again resorted to coercion against independent exhibitors.

"You say that if there is any trouble with any exhibitor you prefer to fight it out in the trade press. A moment's reflection must convince you that such a method is impractical. First of all, the trade press has not the space to fill its columns with lengthy controversial matter. Second, no possible practical conclusion can be reached by such a procedure.

"In the friendliest of spirit we again urge you to appear before our committee. You may depend upon the most fair and courteous treatment being accorded you. We have purposely deferred action on the large budget of information touching your alleged methods to give you an opportunity to set yourself aright. Neglect of this opportunity on your part permits of but one conclusion. We have answered all your questions fully and fairly in the generous belief that they were asked in good faith.

"Under the circumstances the fair and honorable thing on your part is to meet us and answer our questions. If the information filed with this committee is found to be one-sided or ill-flavored after a hearing, we will deem it a plain duty to give the facts the widest publicity and circulation.

"We are anxiously awaiting your decision.

"MOTION PICTURE THEATRE OWNERS OF AMERICA,
"Sidney S. Cohen, President."

Replying to the charge made by Mr. Black that the Chicago convention of exhibitors was financed by First National, Willard C. Patterson of Atlanta, who was the leading force in assembling the picture-theatre owners in Chicago last April is quoted as follows:

"Black's accusation that there was collusion between First National and myself in calling the Chicago convention is a lie. I am prepared to go before any body of exhibitors or producers at any minute and prove conclusively that Black's accusation is false and malicious.

"Moreover, I will furnish indisputable evidence as to who financed the Chicago call. Since I refused to agree with Black at Cleveland that Cohen was a grafter, Black's attitude toward me has been antagonistic."

Tells of Withdrawal of Theatres

According to a telegram received from J. W. Allender, president of J. W. Allender, Inc., that company has withdrawn its theatres at Spokane, Pullman, Moscow and Colfax from the independent exhibitors corporation.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

An unusually large number of out-of-town moving picture men were seen around the exchanges during the week and many expressions of pleasure over the outlook for good Fall pictures were heard. Among the visitors were: John Neis of the Star theatre, Ohio, Illinois; E. L. McDermott of the Ark and Grand theatres, Logansport, Indiana; A. R. Nelson of the Star and Paramount theatres, Kokomo, Indiana; C. C. Jones and his wife of the American theatre, Johnston City, Illinois; Mr. and Mrs. B. A. Wormold of La Salle, Illinois; G. H. Hines of the Auditorium theatre, So. Bend, Indiana, and G. H. Meyers, Park theatre, Champaign, Illinois.

Frank Harris of Chicago's Pathe Exchange has been promoted to branch manager at St. Louis and Tom Norman, one of the veterans of the industry, will take his place as northside salesman. Mr. Norman for the past six years has operated the Rex theatre at Racine and a few weeks ago sold it to Steffen & Smith of Sheboygan. Previous to that, Mr. Norman was connected with Chicago office of Universal for six years and has the friendship and esteem of practically every moving picture owner in the Windy City. Tom has a big new Hudson with which he expects to cover the northside and fill up the tonneau with orders. Another change in the Pathe staff results in the promotion of W. E. Grust from assistant booker to booker to fill the vacancy made by the resignation of B. A. Tomte.

After a week spent in New York looking over the feature market, Harry Weiss, president of Superior Screen Service, Inc., has returned to Chicago with the following productions which he acquired for distribution in Illinois and Indiana. "A Woman's Business," Olive Tell and all-star cast; "Daughter of Devil Dan;" "Wings of Pride," featuring Olive Tell; "Tillie's Punctured Romance," with Charles Chaplin, Mabel Normand, Mack Swain, Chester Conklin and Marie Dressler; "Woman's Man," Romaine Fielding and an all-star cast; "Love's Protege," Ora Carewe and others; and "Frazee Comedies," twelve in series.

Charles J. Vollmar, formerly manager of the Washington theatre, Belleville, Illinois, has taken over the Rialto theatre at Jacksonville, Illinois. Mr. Vollmar has covered every available space in Jacksonville with one sheets announcing the opening of the new theatre and promises to make all the people know that there is a new live exhibitor in town.

F. M. Brockell, formerly of Greater Stars Production, Chicago, has been appointed manager of First National's Texas territory with headquarters at Dallas, Texas.

"Tillie's Punctured Romance" 1920 edition has been booked for an indefinite run at the Ziegfield theatre, beginning August 28th. Lubliner & Trinz also have booked this production for their entire circuit. Illinois rights are owned by Superior Screen Service, Inc.

D. M. Vandawalker, who has been manager for Hallmark in Chicago, has filed articles of incorporation for the Doll-Van Film Corporation of Illinois and will occupy temporary quarters on the sixth floor of the Film Exchange Building, 207 S. Wabash avenue. Mr. Vandwalker announces that he will reissue some of the old Doll-Van features including "The Cold Deck," featuring William S. Hart and including in its cast, Sylvia Braemer, Alma Rubens and Mildred Harris Chaplin; "Today" starring Florence Reid and "The Mad Lover," featuring Elaine Hammerstein and Robert Warwick.

Mr. Vandawalker states that the new Doll-Van Corporation will have no connection with the Doll-Van Film Corporation of Indianapolis. It is his intention to take with him from Hallmark, the entire sales force and his secretary, who has been with him for several years.

He is leaving shortly for New York to look over pictures on the state right market with the view to buying them for this territory, and will be at the Astor Hotel the week beginning August 30th.

In order to make sure that all film distributed by Celebrated Players is in first-class condition, President Joe Friedman has given orders that no pictures be sent out from the Chicago exchange until the film has been conserved by A. Teitel.

Chicago headquarters of the American Film Company announces that Pell Trenton and Eleanor Field have been engaged for the leading roles in American's forthcoming production, "The Blue Moon." The first print of "A Light Woman" a new American epic drama, has just been shipped to the New York office of the "Flying A."

Aaron Saperstein of Empire Film Company, has returned from New York where he purchased the Illinois rights on several pictures including a new two-reel western, featuring Wallace Coburn; "The Greater Power," a six-reel feature; "Adam and Eve," a five-reeler starring Geoffrey Tearle and "The Pardners," a six-reel photoplay from the story by Rex Beach. All these pictures were purchased from Clark Cornelius.

The premier showing of the first Realart super special, "The Soul of Youth," at the Playhouse theatre on Thursday, brought out a large number of exhibitors and a favorable comment followed the screening of this feature.

The Bell theatre at Benton Harbor, Michigan, one of the Fitzpatrick & McElroy string, is being redecorated and brought up to date at an estimated cost of $25,000. A splendid new pipe organ will be one of the features of this theatre, which will show the biggest and best up-to-date feature pictures.

Phil Goldstone of Western Star Productions of New York, is in Chicago arranging to open a distributing office here. It is understood that the Western Star Productions will have their pictures printed in Chicago and also obtain all their paper, lobby photographs, etc., in the Windy City.

John Koletis, of the American theatre, Rock Island, was visiting Chicago exchanges this week looking over early fall releases. C. W. Lawton of Associated Feature Films, Indianapolis, was also a Chicago visitor.

District Manager Hansen of Robertson-Cole has returned to the Chicago office after a tour of the west which included visits to Omaha, Kansas City and St. Louis, and reports that the outlook for fall business is wonderful, every indication pointing to the big records made in the past year being surpassed.

"Shipwrecked among Cannibals" continues to draw such throngs to the Casino that Manager Mrs. Emma Cohn has arranged to run the picture for another week. This will make seven weeks straight showing of this big Universal picture on Madison Street.

Eddy Eckels of Independent Films Association, has sent a representative in person to the west coast studio of Pinnacle Productions, Inc., at Glendale, California, to get the negative on "Hell's Oasis," the first of the Neal Hart five reelers and bring it to Chicago for printing. Eddy is taking no chances of losing the precious negative or in delays in its handling by express company employees. The picture will be released October 1st.

Emil Rogasner, is to be transferred to the New York exchange of Universal and will cover city territory there. Mr. Rogasner, who has been connected with the Chicago branch for sometime, has had a wide experience with Universal, having started as a salesman in Philadelphia and since then working in Spokane, Seattle, Detroit and Chicago. Jack Meredith, another Universal salesman, has resigned his position with that company.

Manager Lucas of Robertson-Cole Chicago office expects to move the Chicago exchange into the new Robertson-Cole building at Ninth and Wabash about November 1st. The new building, which will be occupied exclusively by Robertson-Cole, will have ten thousand square feet of floor space and will give this progressive organization an exchange of which it can be proud.

A. S. Kirkpatrick of Robertson-Cole, made a short visit to the company's Chicago office on his way east from the Pacific Coast, where he has been on company business.

Manager P. A. Bloch, of the Chicago Paramount exchange, announces that 662 theatres have enrolled to run a solid week of Paramount bookings during Paramount week September 5 to 11th. This year's observance is the greatest event in Paramount's history, he says.

H. H. Hartman, general manager of Universal's Industrial Film Department, was in Chicago last week on department business.

Charles F. Schwerin, of Fine Arts, was a Chicago visitor this week. Mr. Schwerin came to Chicago to close a contract in this territory for "Up In Mary's Attic," which, he reports, is doing a fine business in the east. Only two territories are now open on this production, according to Mr. Schwerin,

Ludwig Schindler of Mickey Film Corporation is still vacationing at Elkhart Lake and reports reaching Chicago are to the effect that, although fishing is good, Mr. Schindler cannot find time for it as long as pinochle continues as active as at present.

One of the biggest motion picture deals ever closed in Chicago was that completed last week by Lubliner & Trinz and District Manager Harris P. Wolfberg, of Famous Players-Lasky Corporation. The deal is said to involve close to $500,000 and covers bookings at all the Lubliner & Trinz houses in Chicago. The entire program of the Paramount studios was contracted for by the Chicago chain. Because of the increased cost of production and distribution of films, the rentals involved in the new deal exceeds that ever before figuring in a similar contract.

Exhibitors' Service Bureau—Pages 1855—1878



Lobby decorations for the showing of "The Wonder Man" at the Isis theatre, Kokomo, Ind., in which the general use of cut-outs, lobby stands and scene stills is especially commendable. The engagement was coincident with a convention of Woodmen, which explains the banners displayed foreign to advertising the picture

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Director of Publicity and Advertising, Southern Enterprises, Inc., Jacksonville, Fla.

McConaughty's Publicity Puts Over "Male and Female"



On this page is shown how a progressive small town showman, C. E. McConaughty, manager of the Princess theatre, Seymour, Ind., handles his exploitation. Below and left are two window displays which Mr. Conaughty secured for his engagement of "Male and Female." The bottom cut shows the way the Princess lobby was decorated for the engagement





"Danse De Kassandra" Rivoli Ballet Number

THE Rivoli ballet number this week, a solo interpretation of "Danse de Kassandra" by Mlle. Thalia Zanou is staged before a black drop instead of a scenic setting.

The effect is not as artistic as have been the former offerings in this line at the Rivoli and suggests that while vocal numbers may be effectively presented with a black background, the ballet number needs bright colors and assorted flood lightings properly blended to get the best results.

For the number in question only the foots in amber are used with the result described.

In interpreting the dance Mlle. Zanou scatters confetti about the stage as she goes through the various steps. She is attired in the conventional ballet gown.

S. Barrett McCormick Manager of New Rivoli, Toledo

Thursday evening, August 19th, witnessed a theatrical event which echoed throughout the state of Presidents and the middle west, in the opening of the Toledo, Ohio, Rivoli theatre, a motion picture house seating three thousand and the last word in the movie palace line.

Its general manager is none other than S. Barrett McCormick, for a number of years managing director of the famous Circle theatre of Indianapolis, whose connection with the Circle was announced in the NEWS as having been terminated a few weeks past.

With a theatre of such excellence, a showman of such acknowledged genius as is Mr. McCormick, and a city of such unusual prosperity as that which Toledo is experiencing, the new house can not fail but be the greatest of successes.

The NEWS extends congratulations to Mr. McCormick, the new million dollar Rivoli and Toledo. It is a trio which means much to the motion picture industry.

Seymour, Ind., Gets Results with Window Displays

And still the exploitation trail of "Male and Female," like that of "In Old Kentucky," goes on and on and in each instance recorded is told a story of handsome profits for the efforts expended.

The latest chronicle of how this picture, "Male and Female," was put over comes from the Princess theatre, of Seymour, Ind., operated by the Columbia Amusement Co., and managed by C. E. McConaughty.

On the opposite page is told in illustrations better than text can inform you what Mr. McConaughty did in the way of cooperative window displays, one of the most effective methods by which this production can be exploited.

In addition to the window displays, the Princess used newspaper space freely, plastered the town with paper and otherwise publicised the attraction.

In sending in the photographs from which the illustrations were made Mr. McConaughty states that his exploitation campaign was the means of attracting S. R. O. business during two days of a very hot week.

"Humoresque" at the Rivoli This Week

THE entire bill including the prologue used with the showing of "Humoresque" at the Criterion theatre has been moved to the Rivoli for the week's run of the above mentioned picture at this theatre.

The prologue uses as its base the singing of "Eli, Eli" the Jewish lament, as described in this section of the NEWS thirteen weeks ago the opening week of "Humoresque" at the Criterion.

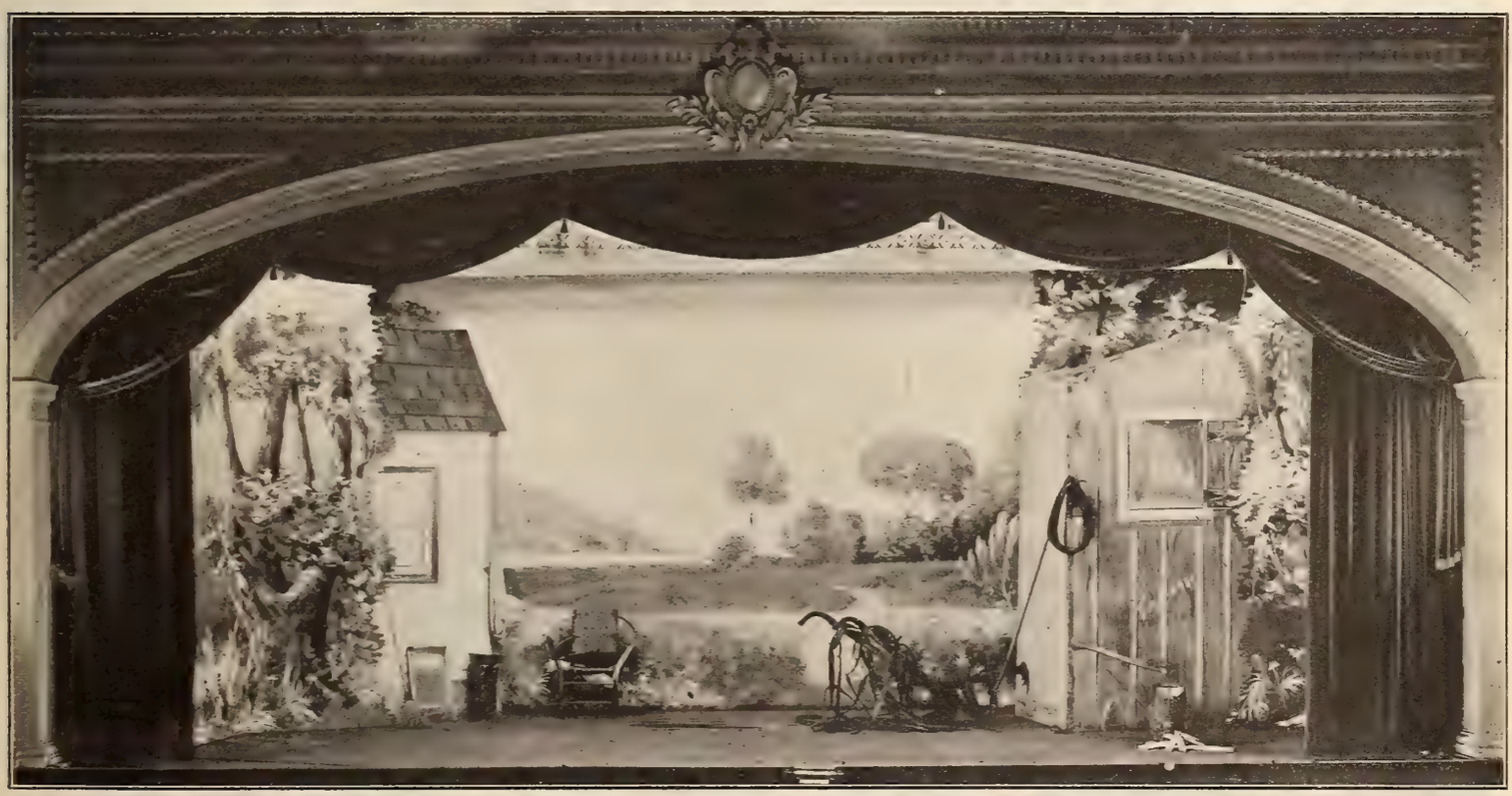
The stage of the Rivoli is small but the prolude staged even in cramped quarters is quite as effective as it was at the Criterion.

Incidentally after twelve weeks showing in New York, the offering is proving a capacity box office attraction at the Rivoli.

Swimming Events Good Exploitation for Kellerman Picture

Midwest exhibitors are combining the interest aroused in swimming for women by the Olympic Games try-outs as a means of exploiting the latest Annette Kellerman production, "What Women Love." Comparatively small prizes are all that is necessary for the organization of a diving and swimming competition at almost any summer resort and the middle west exhibitors are utilizing this method of attracting summer crowds with great success.

One of the largest of these exploitation stunts which have been reported took place in Omaha on August 11, under the auspices of the Carter Lake Club



Stage setting for "Down on the Farm" by Manager and Scenic Artist H. J. Thacher of the Strand theatre, Salina, Kansas

Exploitation Which Cost Little and Attracted Business



(Above)
Lobby of the Tudor theatre, Atlanta, Ga., showing display used for the engagement of "The Silent Barrier"

(Left)
Decorations for "Sand," in which cut outs are used to advantage by the Victoria theatre of Steubenville, Ohio, as described on the opposite page

How to Get the Business of Summer Tourists

Getting the business of summer tourists for a motion picture house is a much simpler matter than it would appear on the first glance, especially if an exhibitor is within driving distance of hotel colonies. This statement comes from James T. Allen, manager of the Federal theatre, Salem, Mass.

"In spite of the fact that Salem is almost the centre of a straight line of summer resorts extending from Nahant to Gloucester the Federal theatre had never gone after the business which these resorts offered before this summer. We had thought of it as being desirable especially when our regular patronage slumped off due to the summer attractions which nature offers, but we hit upon no feasible idea for getting it. Possible locations for billboards were too far out of the way of the crowds, no newspaper reached the majority of the summer vacationists but a request to one hotel proprietor to permit us to deliver circulars on the beach in front of his resort met with a counter proposition that we adopted. He said that if we would print something neat he would put it on the desk and instruct his information clerk to hand one of them out in answer to all inquiries as to local amusements. We found all the other hotels perfectly willing to use a small folder in the same way as to the manager who made the suggestion to us.

We also got advice from the hotel managers as to the style of circulars which would be most appealing to their guests. The boosting of a special attraction was discarded on the grounds that people wouldn't be asking daily for these cards and that the best effects would be gained by showing the guests that an up-to-date motion picture theatre was nearby. Accordingly we decided upon an attractive cover made up of cuts of Norma and Constance Talmadge, and a symbolical border. Inside the first cover we printed an announcement: "Showing all the productions of Norma Talmadge, Constance Talmadge, Katherine MacDonald, Marshall Neilan, etc." At the bottom was the notice "See White Sheet for weekly program."

This white sheet was to be changed weekly and it carried the attractions we had scheduled for two week periods, with the stars emphasized on the theory that the stars would be the best known to the hotel guests. On the back cover was a road map of the vicinity, taking in all the hotels where we had the booklets and with the road into Salem emphasized. On all the incoming roads we erected signs pointing to the road leading to the Federal theatre.

As a result the Federal theatre is doing as good business this summer as it has ever done in the winter. Bus men make regular trips from the hotels to the theatre and back again after the performance and charge a regular fare.

"The Bohemian Girl" Capitol Overture

THE Capitol theatre's elaborate rendition of the overture number, vocally and instrumentally interpreted, is continued this week with the presentation of excerpts from "The Bohemian Girl."

The number opens with a prelude by the orchestra (a), with (b) a rendition of "The Heart Bowed Down," the "Count Arnheim" baritone solo, by Wilfred Glenn before entrance one. The house draperies are used with flood lightings in scarlet from the sides.

The singer is attired in the regulation "Bohemian Girl" uniform of the opera.

"I Dreamt I Dwelt in Marble Halls," the "Arline" soprano solo, is sung by Athene Buckley in a full stage set showing a mountain scene with the moon rising over a set piece rock. The open rear of a gypsy wagon, with regulation covered top, is placed up stage at left, with its front portion masked off by wood wings. At right center a camp fire with crossed stick kettle holder is placed. "Arline" sits near the wagon for her song. She is attired in the gypsy costume of the opera. In the same setting and following the close of the soprano solo, "Thaddeus," also in correct costume, interpreted by Sudworth Frasier, sings "When Other Lips."

The number closes with a quartette offering by the Count, Thaddeus, Arline and the Queen (Melanie Verbouwens).

The stage setting is by artist Wagner of the Capitol staff. The lightings are varying floods, with scarlet used most effectively.

Lobby Display Feature of "Sand" Exploitation

On the suggestion of Fred E. Walters, exploitation representative for Famous Players-Lasky out of Cleveland, the Victoria theatre of Stuebenville, Ohio, used some unusually effective exploitation methods for the engagement of "Sand."

Among the best of the publicity stunts originated was a lobby display.

Boldly outlined from the telephone pole on the curb was a marked poster of William S. Hart in highwayman's get-up with two revolvers pointing towards the theatre. It was a sure-fire sensation. Every one who passed noticed it and turned to look at the theatre, which was covered with other cutouts of Hart and with posters from "Sand."

The cutouts and posters were also placed in and about the lobby. A set of 8 by 10 scene stills, a set of 11 by 14 lobby pictures and two 22 by 28 star photos of Hart were arranged in attractive lobby stands and gilt frames and panels, making one of the most attractive lobby sets ever seen in Steubenville.

Then in the interior of the lobby was a heap of clean white building sand—nothing elaborate, nothing costly. It was just unusual and simple.

The entire stunt was comparatively inexpensive and all the material used would be easily available to any theatre. It proved a winner as an idea and certainly brought the crowds to see "Sand" because the Victoria theatre was packed every day of the picture's run.

Binghamton Becomes a "Treasure Hunt" City

"Listen! Boys and girls and everybody, because this is not a fable, but a true story about a real treasure island right here in Binghamton."

That's the way the story started. It was under a two column black face head and was accompanied by a two column map.

The story that landed all this space was put over when John P. McConville, exploitation representative attached to the Buffalo office of the Famous Players-Lasky company pulled one of the best stunts of the summer season in Binghamton the week of August 9.

Mr. McConville arrived in town to aid Manager Fred Gillen of the Strand theatre put over "Treasure Island." He got busy with the local merchants and succeeded in persuading them to give him money contributions, which he said he wanted to bury on an island in the Susquehanna river.

The burying process over, John hurried to the office of the Binghamton Press and unburdened himself of the story. He told the editors that the city had a real treasure island in its midst which it knew nothing about and that all good Binghamtonians were invited as soon after sunup as possible on "Friday the 13th" to wade across the channel and search for the money and the bunch of passes to the Strand which were also hidden around the island. The editors pronounced the tale a likely one and not only accepted the story but also published a map, drawn by "Architect" McConville himself, showing the position of the island, the stores which came through with contributions, which by the way was an excellent bit of publicity in return for the money, and other essentials necessary for the knowledge of an honest-to-God treasure hunter.

Early Friday morning every child in Binghamton got up with the sun, overlooked breakfast, jumped into a pair of pants, some had more on, and dashed for the channel and the island as per McConville map. It looked like the advance of the Reds on Warsaw. Never was so much fun had and never WAS SO MUCH TALK ABOUT TREASURE ISLAND.

At this writing it is not known just whether anyone found the money, but several unearthed passes for the theatre and it is probable that John is waiting for the complete list of money finders before he announces it.

The stunt was an excellent one, unusually original and attracted more attention to the picture at the Strand than a week of full page ads.

John in drawing the map, seems to be all out of ordinary paper and could find nothing but a letter-head with the name FAMOUS PLAYERS-LASKY CORPORATION, etc. and etc. slammed across the top of it. This got into the paper with the map and John should have credit for it.

Loomis Constructs Fine Display for "Her Elephant Man"





(Above)
Lobby display consisting principally of bunting, flags and paper for "Her Elephant Man," the work of Dale Loomis, manager of the Isis theatre, Peru, Ind.

(Left)
As a street ballyhoo Manager Loomis was able to secure the old circus wagon shown in the cut. *For full details see opposite page*



This attractive lobby display was designed and built for the showing of "Back to God's Country" at the Virginian theatre, Charleston, West Virginia

Todd Talks on Small Town Exploitation

Heralds Best Advertising Medium, States Manager of Manheim-Tucker Company

"WHAT is the best medium of advertising for the small town theatre?" This question was put up to Bert Todd, of the Manheim-Tucker Amusement Company of Cleveland, and without a moment's hesitation Todd answered, "The herald. In my opinion," Todd explained, "the herald is the direct link between the small town picture theatre and the theatre's patrons. But the herald must be something more than a piece of paper with an announcement printed on it in black ink. Black is very effective in its way, but its way isn't the straight way from the pocket book to the box office, and as the mission of the herald is to coax the shekels from their abiding place to the cash box it must contain some element that will offer some inducement for the reader to react in the manner intended. And that element must be the element of being opportune.

"The secret of the success of the herald is its timeliness. That's why I believe that heralds should be sent out the same day of the performance. 'Tonight Charlie Chaplin plays at such-and-such a theatre in his biggest comedy hit of the year,' your herald reads. Tonight, the family gathers around the table and each member plans out his program. Some member of the family has seen a herald. Some of 'em don't know what to do, and the printed suggestion hits the nail right on the head.

"Now, if that herald had announced what would play at the theatre the next night, three-quarters of its value would have been lost. Tomorrow night the family might have something else to do. By tomorrow night the herald would have been forgotten. But if you get out daily heralds, and catch the folks who haven't made up their minds where to go or what to do, then you have picked up a lot of business that would have drifted into other channels.

"Here's a herald that we got out in connection with Wallace Reid in 'The Dancin' Fool' that got us a lot of patronage. The Liberty theatre is located in Geneva, Ohio. Now, right near Geneva, there is a summer resort, where dancing is the big feature. Our heralds read as follows:

"'Dance this afternoon or tonight with Wally Reid (The Dancin' Fool) at the Liberty Theatre.'

"This herald took like wildfire. It caught the attention instantly because dancing is the order of the evening in Geneva. What followed was read because of the big headline 'Dance.' And it did tremendous business.

"I am also a great believer in the value of trailers in connection with the small town picture theatre. We run three or four a month at our houses in Geneva and Painesville. You've got your readers right where you want them and they can't get away from you. They'll read what is put on the screen, whereas they're apt to pass by any printed matter that is passed around. And you can tell 'em the whole story in a trailer. Slides are too curt. They don't give the exhibitor an opportunity of showing his wares. Trailers, to a motion picture exhibitor, are what an attractive window display is to a merchant. It's his chance to show what he's got to sell, and to create a demand for his product.

"We are great believers in exploitation. We exploit every picture that goes into our houses, and we lay a great share of our succeess to the efficacy of exploitation. It's a mistake to let a picture sell itself to the public. The exhibitor, especially the small town exhibitor, must wake up to the fact that it's his job to sell his features to the public. It doesn't make any difference whether he uses slides or trailers or heralds or exploitation stunts or all of these methods, just so that he uses intelligent, opportune and timely advertising."

Builds Lobby Display for "Elephant Man"

On the opposite page is shown the lobby display designed by O. J. Chandler, manager of the Isis theatre, Peru, Ind., for the engagement of "Her Elephant Man."

The cut will explain itself in so far as the lobby display is concerned, it only being necessary to add in text that the lobby floor was covered with sawdust and that the ticket seller officiated from a special box office made to represent the ticket box of a circus.

The circus wagon shown in the lower illustration was driven about the city drawn by a handsome team of black horses and a clown band discoursed the latest jazz music on top.

Mr. Chandler reports that fixing up the display required some work, more or less ingenuity and a little money but that it paid big returns, being a most effectual means of bucking a carnival that has located in Peru for the week.

Requests More Attention to the "Little Missionaires"

From the Roth and Partington trio of theatres in San Francisco, the California, the Imperial and the Portola comes a timely query.

The question asked along with the comment that much is being written in the trade papers about the display advertising of the "once a week" or Sunday variety, is "How about the daily ads? The smaller cuts used for economic reasons, on which considerable time and talent is being expended by the publicity men all over the country? Why not shoot the searchlight into the little every day outlay of money and learn if the boys are getting their money's worth from these little missionaires?"



One of the California's (San Francisco) daily ads referred to in the accompanying story

Are they? We don't know. We have an opinion but our opinions do not weigh much against the proved experience of the exhibitors and publicity men who are taking care of the advertising for fifteen thousand picture theatres.

Will you write us for publication on this subject, giving concrete examples of your experience? How about "the little missionaires"? Do they pay? Tell us that we may tell the exhibitors what you have proven.

We are reproducing one of the California's "little missionaires," we like that phrase. It was two columns by five inches.

Selections from "The Firefly" Being Sung at the Capitol

GEMS from "The Firefly" by the Capitol orchestra and a selected company of singers and dancers is one of the musical numbers on this week's bill at the Capitol theatre.

A prelude by the orchestra opens the number. This is followed by the singing of "Giannina Mia" by Athene Buckley, soprano, after which Mlle. Gambarelli and A. Aumansky dance the gavotte "Love is Like a Firefly."

The duet "Sympathy" sung by Melanie Verbouwens and Bertram Peacock closes the offering.

The stage setting provided by artist Wenger is a black velvet drop with the stage dressed with a gilded potted palm. For the duet a bench is added to the stage props.

Base Ball Scores Good Exploitation Medium

Any picture house located in a small town can cash in on baseball announcements, just like the Liberty theatre, Geneva, Ohio, does, and be sure of a full house every evening, instead of watching the crowds go by the lobby every time the thermometer takes a jump.

The Liberty theatre, Geneva, has arranged to share the expense of having a wire to Cleveland, over which the baseball scores are recorded daily. The score is flashed on the screen every evening, during the performance, and there's usually a big crowd on hand to read it, no matter what the weather is. There are no baseball editions in Geneva, and the theatre is the only place where the fans can get the score. Any small town which is near enough to a big city to participate in the city's sports can cash in on a proposition like that.

The Liberty, however, doesn't confine its energies to the big league baseball team. Geneva has a team of its own. And this summer the home team has more than held its own with the competitive teams. So the manager of the theatre has arranged with the local team that whenever it wins, the whole team is to be the guest of the Liberty theatre.

It isn't much of an expense, but it makes the Geneva folks feel as if the theatre were interested in the life of the town. Too many theatres are only interested in getting the nickles and dimes out of the inhabitants, but the Liberty has proven that taking an active part in the civic affairs of a small town, of patting its pet hobbies on the back, and of rejoicing with it in what interests it, is the best way of building up a permanent patronage.

When "The Copperhead" Played the Liberty

Mrs. Wiesenberger Gets the Home Town Exploitation Angle Whenever Possible

THERE aren't a lot of women running motion picture theatres in this country, in proportion to the number of men similarly occupied, but it's a notable fact that the women who are in the exhibiting end of the business are almost all of them successful. Not only successful along lines laid down by the "dominant sex," but successful along original lines.

Not least among these successful exhibitresses is Mrs. Cecile Wiesenberger. Mrs. Wiesenberger is manager of the Liberty theatre, Geneva, Ohio, for the Manheim-Tucker Amusement Company of Cleveland. Geneva, Ohio, isn't a metropolis by any means—the last census estimates the population about 3,000—but the people of Geneva see the best shows on the market, and Mrs. Wiesenberger sees to it that the shows they get can stand comparison with the best performances in any of the big towns.

Mrs. Wiesenberger is great on the personal touch. She says that's the psychology of the small town exhibitor. She knows everybody in the place, young and old. She knows whose kids belong to whom. She makes it her business to know who's sick and she asks the relatives about them when they come to the show.

Here's the kind of things she pulls. Recently she played "The Copperhead" at the Liberty theatre. It doesn't tell much to say that she had the Geneva Martial Band playing out in front of the Liberty theatre for half an hour every evening before the show opened. But everybody'll appreciate what the Geneva Martial Band means to Geneva when they understand it's the old G. A. R. fife and drum corps.

But again Mrs. Wiesenberger ran the personal touch into her campaign. "The Copperhead," so she discovered, had been shown privately at the Soldiers' Home in Dayton. Now Geneva boasts of having one old Civil War veteran living at the Soldiers' Home in Dayton. Mrs. Wiesenberger dug up the name of this solitary "vet" and wrote him a letter, asking him to give her his opinion of "The Copperhead."

Of course the soldier fell for the proposition, and came back with a glowing criticism of the picture. The Geneva paper got hold of the letter and came out with a big front page headline about the letter received from the city's only surviving veteran of the Civil War, followed by the letter in full.

That's an example of how a small town theatre can tie itself up with the life of a small town. It's just a way to get under the skin of the patrons and it's the kind of exhibiting and the kind of managing that makes friends for a theatre. But more important than making friends for a theatre, it makes money for the theatre, and a consistent policy of this sort keeps on making more friends and more money.

Navy Aids "Up In Mary's Attic" at Philadelphia

Ballyhoo advertising for "Up in Mary's Attic" in connection with the U. S. Navy Recruiting Station when this picture played the Metropolitan theatre, Philadelphia, as described on the opposite page



"Sick Abed" Bedroom Again Makes Hit

When it came time for the Liberty theatre of Geneva, Ohio, to play "Sick Abed," the live wire Liberty manager having observed the first of the "bedroom" lobby displays for this feature that have been illustrated in the NEWS, decided that this stunt was a good bet for his theatre.

Instead, however, of fitting the theatre lobby into a bedroom, one of Geneva's leading furniture stores was induced to use its show window for the purpose.

On the opposite page is shown the Liberty "Sick Abed" display, wax figure impersonating Wally Reid and all.

Another exploitation medium which brought good results was hanging a regulation telegram in the lobby of the Liberty, which read: "Latest reports from the bedside of Wallace Reid. No perceptible change in last few hours. Respiration 106½. Grave doubts for his recovery. No nurses obtainable. (Signed) Dr. P. J. Smith."

The newspapers fell in line to give the Liberty a boost on the picture and every day for a week the Free-Press Times carried a bulletin captioned "From Wallace Reid's Bedside."

On the last day of the stunt it carried a front page story kidding Wallie about being sick in a furniture store window, and not a trained nurse in sight.

That's the kind of get-together stuff they work down in Geneva. And because the theatres pull with the papers, and because the papers work with the public, the public and the theatre are constantly in harmony, with the happy smile for the patron, and a full cash box for the exhibitor.

Concerning the Capitol's Ballet Offering

THE ballet portion of the Capitol program this week is titled "La Source" being a quintette number with Mlle. Gambrelli heading the cast.

The dancers appear before a black velvet drop with some low artistically colored set pieces in front of it. From the flies a number of white balloons are suspended.

The girls are supplied with garlands and scarlet nets which they wave in rhythm to their steps in the dance.

The artists are attired in regulation esthetic dancing costumes and are lighted by floods from the wings, which vary from amber to scarlet as the steps of the dance change.

Cinderella Slippers Advertise "Slim Princess"

While H. C. Horater (Doc) and Mrs. Horater were sojourning in New York, Doc's resident manager of the Alhambra theatre back at Toledo, Ohio, was putting over the details of the exploitation campaign previously planned for the run of "The Slim Princess."

Previous to the opening date for the picture, announcement was made that a series of prizes would be given to the first five members of the fair sex who could wear the tiny shoes which one of Toledo's most fashionable shoe stores was displaying in the show windows.

When the store opened the morning following the prize offer announcement it was almost impossible to get near the door of the establishment. All the women in Toledo had small feet, or at least, thought they did, and were all on deck to try on the famous slipper.

There were five Toledoans, however, whose feet were tiny enough to slip into the shoes comfortably, and to these five passes for periods covering different durations, were handed out.

Doc states that if business would only hold up on every picture as it did for "The Slim Princess" he could afford to live even at Mrs. Astor's boarding house in New York all the time.

How Miller Manages Orofino's Rex Theatre

Exploitation Stunts of Special Interest to the Small Town Manager

ONCE more it is the small town guy who comes through with a brand new exploitation idea, one which bats .400 with us.

The chap we refer to is J. H. Miller, manager of the Rex theatre, Orofino, Idaho, a town of less than a thousand inhabitants. The picture for which Mr. Miller's exploitation stunt was successfully used is "Back to God's Country."

Before reading the text explaining the idea, inspect the accompanying cut. It will make easier digesting the full details of the stunt.

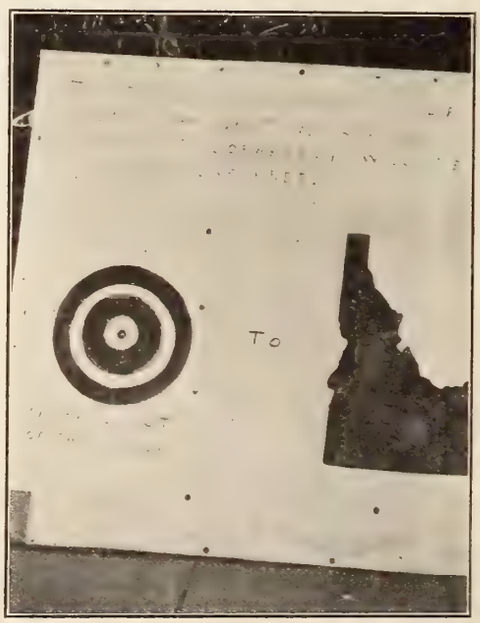
Prior to advertising "Back to God's Country" except by slide on the screen, Mr. Miller placed the puzzle shown in the illustration in one of the windows of a local store.

The target was black and after knocking the *l* out of the word, "back" remains. Following the word "black" is a map of the state of Idaho, which as Mr. Miller states, "Everyone knows is God's Country."

Mr. Miller allowed the puzzle board to remain in the show window two days, in which time eleven women of Orofino had solved the puzzle, everybody else in town had tried to figure it out, and was talking about the stunt, all of which put "Back to God's Country" very much in the limelight.

When the interest in the puzzle itself had finally died down, Mr. Miller printed the answer and a list of the eleven women who had solved it, which gave him some more publicity.

In addition to the puzzle stunt, Mr. Miller adopted the press book suggestion which has proved so popular, that of stenciling the sidewalks with the "Wapi" tracks all leading to the entrance of the Rex.



J. H. Miller puzzle exploitation idea for "Back to God's Country" as described on this page

Mr. Miller is strong for newspaper advertising and has a regular space on the front page of the local paper, something he is able to get away with by some hook or crook, which he gives careful attention each week. For "Back to God's Country" exploitation he used a regulation "Lawful Notice," or as it is called in some parts of the country, "Legal Notice" stunt, naming a number of farmers residing in various sections outside of Orofino, being careful to select those who had cars, and the result was an extensive country audience for the showing.

Recently Mr. Miller found himself with a circus opposition, which in a town the size of Orofino would usually mean closing up or playing to empty seats. Mr. Miller did neither. He ran shows in between the two circus performances and picked up a lot of extra business. As exploitation for the attraction he was playing he had tickets similar to those used by a circus printed and distributed them during the parade.

Mr. Miller meets the opposition of the annual visit of a Chautauqua in the same manner as he did the circus. In consequence he is able to have his special showings, including the title of the picture, announced from the Chautauqua platform.

Mr. Miller tells us he looks on the NEWS as his assistant manager and that he gets many a valuable hint from the Exhibitors' Service Bureau.

Two Attractive Lobby Displays for New Feature Pictures



(Above) "The Idol Dancer" lobby display which A. H. Paxson, manager of the Rialto theatre, Valdosta, Ga., used for the showing of this picture

(Right) Novelty lobby display designed by F. W. Teufel, manager of the Rialto theatre, Butte, Montana, for his run of "In Old Kentucky"

Populous Family Aids "Married Life" at Los Angeles

Victory theatre, Los Angeles, Calif., staged one of the most unique and unusual features ever billed in connection with the exploitation of a motion picture during the showing of Mack Sennett's "Married Life."

This picture was exhibited in the Kinema theatre the week previous, when every conceivable idea, seemingly, was brought into play to give the picture widespread exploitation. Therefore, when the production was moved over to the Victory theatre it became necessary for the management of that house to unearth something entirely new and something that would continue the standard of advertising set by the Kinema theatre.

Manager Arthur Wenbel remembered a very populous family by the name of Bryan, consisting of father and mother and thirteen children, who had just recently moved into a Los Angeles hotel from somewhere in the middle west. In other words, it was "Married Life in the greatest sense of the term."

Then the Victory theatre apparently "butted into" the affair and presented the family with a perambulator for two and passes to the performance of "Married Life." They began to make a general exploitation use of the family that was surprising to everyone except the Bryans themselves. The daily papers came out with great columns about the multitudinous family and reproduced pictures of the family en masse. Then the Victory sprang another surprise. Public appearance of the Bryans at the Victory was the bill and the box office crowds were amazing. Such wide and unique exploitation has never been beaten in this city. Finally the truth came out. About half of the children were their own.

Rialto Departs from Established Presentation Custom

A DEPARTURE from a long established custom in New York, that of opening the bill at all of the motion picture theatres with the overture, is found at the Rialto this week, where the show opens with the screening of the news weekly to fade in at its close to the orchestral rendition of "Sicilian Vespers."

Whether or not this is a permanent change in the Rialto presentation is something on which we are not informed but there seems to be considerable virtue in the departure from the usual.

The New York shows are begun at periods of the day when patrons are coming into the theatres in the greatest numbers. The exhibition of the current events first permits many hundreds of people to get seated during a part of the bill over which most people are not so concerned, as to a matter of being disturbed, as they are with a musical number.

Also it provides for a less important number to "open the show" which is according to approved stage methods of long years standing.

Carpenter Begins Early with "Humoresque" Exploitation

George C. Carpenter, the enterprising manager of the Paramount-Empress theatre of Salt Lake City, is acquainting the Salt Lake public with the virtues of "Humoresque," opening at the Paramount-Empress Labor Day.

As one of the methods devised for this purpose, a motion picture showing Sid Chaplin, Mayor Clarence Nelson and Chief of Police Joseph Burdidge of Salt Lake City and a number of other celebrities has been made and will be shown at the Paramount-Empress with a huge bill board containing a publicity sheet on "Humoresque" as a background.

Trailers showing portions of the picture will be thrown on the screen from time to time. Sid Chaplin stopped off at Salt Lake City on his return from Europe before proceeding to Los Angeles.

Sharp Uses Floats to Advertise "Suds"

George F. Sharp, managing director of the Liberty theatre, Fresno, Cal., used a float as an exploitation aid for his engagement of "Suds."

The float was paraded about the streets during the day and at night it's value was further enhanced by the addition of four electric flood lamps located at each corner of the wagon. The current was derived from a storage battery appropriated for the purpose.

"It Pays to Prologue" at the Madison

Kunsky Publicity Forces Stage Elaborate Prelude Offering for "For the Soul of Rafael"

"IT pays to prologue" is evidently the maxim of the live-wire exploitation and stage staff of the Kunsky forces in Detroit, for this week will see Detroit flocking to the Madison to enjoy one of the most lavish settings and preludes ever staged on any production. The occasion is one that fully justifies the unusual effort expended by Messrs. Roe and Pearce in introducing "For the Soul of Rafael."

As the curtain rises, a Gothic convent is disclosed at the right, with two arched gateways forming the entrance. Two high towers rise at both ends of the gates, and a circular wall forms the background. The whole scene is flooded in blue light. A bell is seen swinging to and fro, and from back stage come the clarion tones of the Angelus. Gradually a pale gray light spreads from the left, and four men, clad in the cowl and gown of monks, emerge, singing the "Te Deum" or "Pagliacci" to the sombre accompaninment of the organ. When this quartette is over, the leading tenor appears, also dressed as a monk, at the door of the convent.

As he appears, a soprano, in the garb of a nun, emerges from the convent. The vacquero bursts out with the love song from the opera "The Huguenots," "Fairer than the Lily," while the quartette harmonizes to it. When this is over, the soprano responds with the famous farewell solo, "Adio," from "La Boheme," after which the lovers draw nearer and sing the duet from "Trovatore." Meanwhile the yellow light that has grown stronger over the entire scene is dimmed when the duet is over, and made blue again, while the monks vanish into the gloomy convent singing the "Te Deum" from "Tosca," while the nun remains lingering at the steps, casting a parting glance at the departing vacquero.

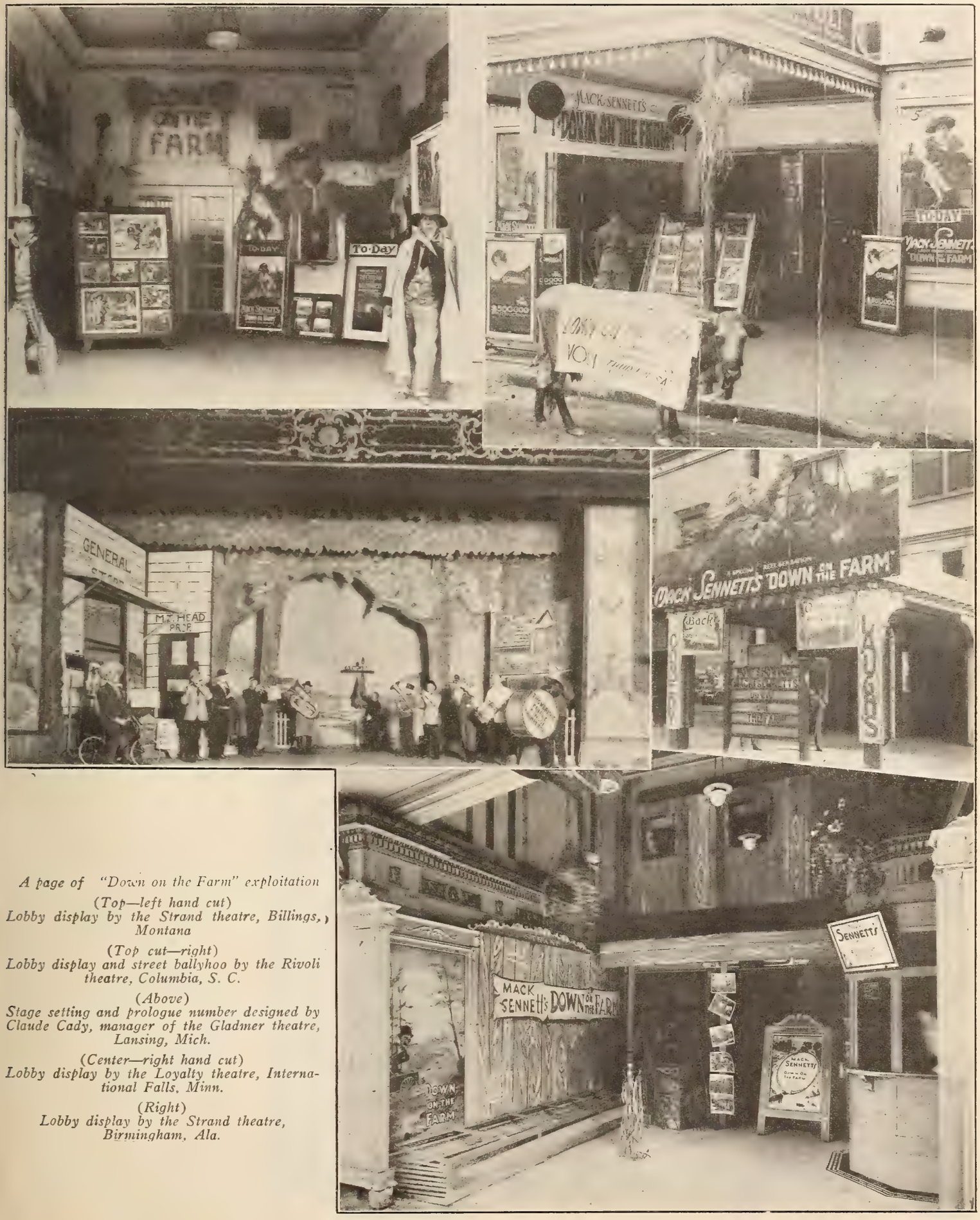


Ballet number at the Rivoli theatre last week under the title of "Pierret's Dream," in which the Rivoli dancers, May Kitchen and Paul Oscard, appeared

The stage is darkened for a moment, and then a spotlight flashes on a beautiful girl at a window, and another spotlight on a young man below. They gaze at one another, while from the background comes the deep voice of a dramatic reciter who declaims the love poem from "Romeo and Juliet," after which the curtain descends and the picture begins.

The properties used in the foregoing were inexpensive, as the Madison theatre has an extensive array of material. The tenor used was Caesar Nesi, brought from New York. The entire prologue was made to fit the theme of "For the Soul of Rafael."

"Down on the Farm" Exploitation Still Continues to Thrive



A page of "Down on the Farm" exploitation

(Top—left hand cut)
Lobby display by the Strand theatre, Billings, Montana

(Top cut—right)
Lobby display and street ballyhoo by the Rivoli theatre, Columbia, S. C.

(Above)
Stage setting and prologue number designed by Claude Cady, manager of the Gladmer theatre, Lansing, Mich.

(Center—right hand cut)
Lobby display by the Loyalty theatre, International Falls, Minn.

(Right)
Lobby display by the Strand theatre, Birmingham, Ala.

Chicago Knows Value of Well Arranged Lobby Display



(Above)
Lobby display originated for "The Devil's Pass Key" by the La Salle theatre, Chicago

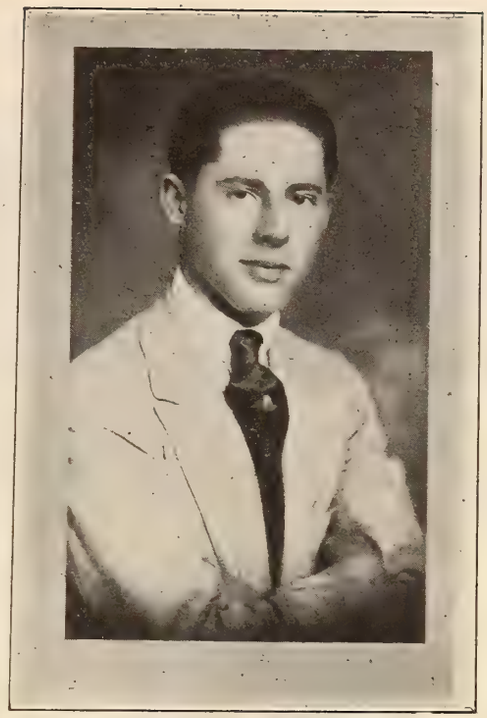
(Left)
Lobby decorations for the engagement of "The Breath of the Gods" at the Casino theatre, Chicago

Sivitz's Exploitation for "Go and Get It" Worth Inspection

Samuel Sivitz, manager of the Liberty theatre for the Rowland and Clark Enterprises in Pittsburg, Pa., employs as method of buying publicity space in newspapers where the reading columns are not for sale. Mr. Sivitz recently put over a record business for a week's run for the summer months. The fact that the Marshall Neilan picture, "Go and Get It," shows the inside workings of a newspaper office made Manager Sivitz anxious for some publicity space. He took the synopsis story, carefully marked it as to type faces corresponding to that used by the newspaper, emphasized the fact that no rule borders were to be used and handed it into the advertising department.

When published it looked exactly like free reading matter and the apparent fact was emphasized by the appearance down in another part of the page of some Liberty theatre advertising. The synopsis was especially effective, inasmuch as the amusement columns are very chary of any praise of a picture, and the fact that the nearly quarter page on "Go and Get It" was uncensored praise and about newspaper life created the impression that it was the paper's own opinion of the picture.

Mr. Sivitz backed up this start with a lobby display of cutouts, using skillfully the contract between the ace-man and the heroine of the picture, the hero-reporter and Wesley Barry the boy detective. On bill boards he used the same attraction of this contract and in the newspaper advertising also. One of the most effective of his newspaper displays was a reproduction of the first page of the "Harbor City Gazette," the newspaper which furnishes the nucleus of the story, and breaking through the type was the picture of the ace-man, the heroine, the hero and the boy detective.



Reese B. Harrington

"Youngest Exhibitor in the United States"

This is a photograph of Reese B. Harrington, the boy manager of the Reese Opera House at Harrington, Delaware. He is probably the youngest exhibitor in the United States if not in the world, having been situated in the position of being around the theatrical business all his life.

At the early age of twelve he began his career as manager of the Reese Opera House, and has continued in this position until the present time, he having attained the age of seventeen. During this time he learned the show business from A to Z, and set the town afire by some of his exploitation stunts. He is known by mostly all the showmen who travel the road, and when they want a little advertising done out of the ordinary they find Reese.

When he gained control of the theatre it was in bad shape and also the town when it came to amusements. Some pronounced the theatre to be open about two weeks, others said nothing, they just thought. The first thing he did was to gain the confidence of the people and giving them the right of selecting the pictures. The attendance began to increase and the slogan "Always a good picture at the Opera House" began to spread through the town and community. He not only knows the theatrical game but studies it, and what is the result—why a fifty thousand dollar theatre is going to be erected in Harrington, of which he will be the manager and part owner.

Meyers Made an Ordinance Work for Him

No More Is Cairo, Ill., the Sleepy Town Mark Twain Wrote About

IN the archives at the city hall of Cairo, Ill., there is a statute which forbids masquerading in any form within the corporate limits of the town. Al Meyers, manager of the Kimmel theatre, the only first-run house in Cairo, inadvertantly heard of this law, but very advertantly set to work to incorporate it in an exploitation plan for "On With the Dance" which played his house August 9th and 10th. The result of Meyer's publicity stunt filled his seating capacity of 900 on both nights and compelled him to turn away exactly 1,500 prospective admission fees.

The stunt which is outlined below gained for him several columns of free space in his local newspapers besides gaining the attention of many small-town papers in Illinois and Missouri within a radius of 100 miles of Cairo.

Now for the modus operandi—

On Saturday, August 7th, there alighted from the inbound Chicago & Alton coach a well-dressed young lady whose general appearance was cloaked in mystery because of the black mask that covered her eyes. The young "mysterious stranger" carried a black suit-case and immediately proceded through the down-town section of the city to the main hotel. There she registered as Gertrude Garnett of Kansas City. When questioned concerning her mask, she became reticent and walked away. Large crowds of towns-folk followed the mysterious lady during all her perambles through the city all Saturday night.

On Sunday the visitor again appeared on the streets still retaining the secrecy of her real identity and gaining much notoriety. The crowds of curious people became so large during the afternoon that many business men complained to the police, reminding them that there was a city law against masquerading on the public thoroughfares. The police department knew about this all the time because Meyers had taken every precaution not to antagonize them. But the telephone calls became so persistent that the Chief of Police ordered the "wagon" out to arrest the dark lady.

She managed to be on the Main street when the arrest occurred and at first attempted to resist the efforts of the police. At the station she was questioned and accordingly she told this story:

"My name is Gertrude Garnett and I am an understudy of Miss Mae Murray who will appear tomorrow night at the Kimmel theatre in her greatest production. I will dance at both performances and will dance according to the instruction of Miss Murray. My costume will be the same as the one she wears in her picture.

"I will be glad to meet all young ladies in Cairo who have aspirations to enter the movies and give them the best advice I know. They can see me at any time during the two days that the picture is to show at the Kimmel."

With that explanation the authorities released the lady who had caused such a sensation in their city. The explanation startled Cairo to such an extent that money was actually turned down at the box-office because of the lack of sufficient seating room.

As an additional feature some of the residents of Cairo addressed letters to the "People's Column" in the Cairo Bulletin either praising or condemning the audacity of the exhibitor. The fact that the stunt pleased hundreds more than it displeased was evinced by the receipts.

Kinema's "Ballyhoo" Campaign on "Married Life"



This page illustrates the "ballyhoo" exploitation campaign put over by the Kinema theatre, Los Angeles, for the showing of "Married Life"







The "Married Life" parade was not confined to side streets but covered also the principal business section

PROGRAMS FOR THE WEEK OF AUGUST 28TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—The Bohemian Girl. Presented by the Capitol orchestra and a selected cast of soloists singing various numbers from the opera as described on another page.
Current Events—Capitol News—Compiled from all releases.
Ballet—Dancing specialty by Mlle. Gambarelli and a quartet of esthetic dancing artists.
Feature—The Untamed—Tom Mix.
Musical—Gems from "The Firefly." Presented by the Capitol vocalists and the Capitol Ballet Corps.



Quarter page for "Up in Mary's Attic," by Phil Gersdorf, publicity director of the Arcade theatre, Jacksonville, Florida

Comedy—Edgar Takes the Cake—Goldwyn.
Next Week—It's a Great Life—A Bit of God's Country and Such is Sporting Life.

Strand Theatre—
Overture—Oberon.
Current Events—Strand Topical Review.
Feature—The Love Flower—Griffith—United Artists.
Vocal—Torna A Surriento.
Organ—Spring Song.
Next Week—45 Minutes From Broadway.

Rivoli Theatre—
Overture—Sakuntala.
Scenic—Palestine—Educational.
Feature—Humoresque—Alma Rubens. Presented with a prologue under the title of "Through the Ages" as at the run of this feature at the Criterian theatre.
Ballet—Danse De Kassandra. Presented by Mlle. Thalia Xanou with a special stage setting as described in another column.
Comedy—Salome vs. Shennandoah.
Organ—Toccata in F from "5th" Symphony.
Next Week—Lady Rose's Daughter.

Rialto Theatre—
Current Events—Rialto Magazine.
Overture—Sicilian Vespers.
Feature—The White Circle—Paramount Special.
Vocal—Le Cor. Lorenzo Grimaldi, basso the soloist.
Comedy—Slipping Feet—Fox Sunshine.
Organ—The Yeoman of the Guard.
Next Week—Humoresque.

Broadway Theatre—
Overture—Excerpts from "The Night Boat."
Current Events—Broadway Topical Review.
Novelty—California Bathing Girls.
Feature—The Whisper Market—Corinne Griffith.

Lyric Theatre—
Feature—While New York Sleeps—Fox Special.

Astor Theatre—
Feature—Earthbound—Goldwyn Special.

Criterian Theatre—
Prelude—Orientale.
Scenic—In Constantinople—Educational.
Feature—The Right to Love—Mae Murray and David Powell. Given with a prologue under the title of "In a Seraglio" in which four persons appear as described under another head in these pages.
Comedy—Don't Weaken—Sennett-Paramount.

Rialto Theatre—
Third week of "Humoresque."

Kinema Theatre—
Overture—Raymond.
Scenic—Song of the Paddle—Educational.
Vocal—Garden of My Heart. Solo by Roy Smott.
Current Events—From Pathe, Kinograms, International and Selznick.
Musical—Managing director Jack Calicott is presenting a "song visualization." An enlarged music box has been built on the stage and accompanied by the orchestra, "A Young Man's Fancy" is sung as a duet while the supposed hand organ is in operation.
Feature—The Mutiny of the Elsinore—Metro special.
Comedy—Seven Bald Pates—Christie.
Next Week—Go and Get It.

Clune's Broadway Theatre—
Current Events—Pathe News.
Educational—Our Wonderful World—Bray Pictorgraph.
Vocal—Solo by Helen Byers, lyric soprano.
Feature—A Broadway Cowboy—William Desmond.

Superba Theatre—
Current Events—International News.
Educational—Universal Screen Magazine.
Comedy—An Oil Can Romeo—Universal.
Feature—Shipwrecked Among the Cannibals—Universal Special. As a prelude for the feature Frank Farrell sings "In Old Manila."

Pantages Follies Theatre—
Feature—Courage of Marge O' Doone—Alice Joyce.
Added—William Flynn Detective Series release and vaudeville.

Victory Theatre—
Current Events—International News.
Vocal—Somewhere a Voice is Calling—Baritone solo.
Special—Sennett Studio Chatter. Compiled by Charles Murray and Ben Turpin.
Feature—A Chorus Girl's Romance—Viola Dana.
Given with a prologue consisting of a chorus girl singing "Hold Me Closer."

Grauman's Theatre—
Overture—Der Freischutz.
Current Events—From Pathe, International and Selznick.
Organ—Solo by H. B. Murtaugh.
Novelty—Topics of the Day—Pathe.
Special—A trip through Thomas H. Ince's studio. Preceeded by a prologue showing film studio life.
Vocal—Favorite old songs by Mr. and Mrs. Spencer Kelly.
Educational—Selections from Paramount Magazine.
Feature—The White Circle—Tourneur.

LOS ANGELES

California Theatre—
Overture—The Fortune Teller.
Scenic—Aids to Cupid—Prizma.
Instrumental—Violin solo by Elsa Grosser.
Current Events—From International, Pathe and Gaumont.
Vocal—California quartette in a medley of popular songs.
Feature—Stop Thief—Tom Moore.
Comedy—Edgar Takes the Cake—Goldwyn.

Pantages De Luxe Theatre—
Feature—Mothers of Men—Claire Whitney.



Eleven inch by five column display on H. H. Van Loan's "The Great Redeemer" showing last week at the California theatre, Los Angeles

ST. LOUIS

Kings Theatre—
Overture—"Marie" Selections.
News—Pathe News.
Feature—Wallace Reid in "What's Your Hurry?"
Topical—Literary Digest paragraphs.
Comedy—"A Roman Scandal."
Next Week—The Mutiny of the Elsinore.

Pershing Theatre—
Overture—"Marie" Selections.
Current Events—Pathe News.
Feature—"The Revenge of Tarzan."
Topical—Topical Tips.
Comedy—Harold Lloyd in "High and Dizzy."
Next Week—The World and His Wife.

New Grand Central—
Overture.
Current Events—Selznick News.
Educational—Universal scenic.
Feature—Katherine MacDonald in "The Notorious Miss Lisle."
Comedy—"Kiss Me Caroline."

West End Lyric—
Overture.
Current Events—Selznick News.



Third of a page display for "The Devil's Passkey" by the Alhambra theatre, Milwaukee



This display, ten inches by four columns for "Civilian Clothes" is by Grauman's theatre, Los Angeles

SAN FRANCISCO

Tivoli Theatre—
Feature—The Perfect Woman—Constance Talmadge.
Orchestra—Home Sweet Home the World Over. "Meditation" from "Thais."
Vocal—Still as the Night. Sung by the Tivoli trio. Tripoli.

California Theatre—
Overture—Chili Beans.
Current Events—Pathe News.
Orchestra—Dance of the Hour.
Organ—You're the Only Girl That Made Me Cry.
Special—Costumed musical act composed by J. A. Partington and Mort Morris under the title of "Old Songs vs. New."
Feature—The Mutiny of the Elsinore—Metro special.
Next Week—Guilty of Love.

Imperial Theatre—
Overture—Alexandria.
Current Events—Pathe News.
Cartoon—The Cave Man—Mutt and Jeff.
Orchestra—Selections from "Ione" and "My Little Bimboo Down On the Bamboo Isle."
Scenic—When Dreams Come True—Educational.
Vocal—The Palms.
Organ—Just Like a Gyspy—Clara Kimball Young.
Next Week—Under Crimson Skies.

CHICAGO

Playhouse Theatre—
Concert of three numbers: 1. "Cavalleria of Rusticana;" 2. Russian Folk Songs; 3. "Sweet de Concert L'Arlesienne."
Feature — "Earthbound" — Third Week.
Prologue and presentation by Thomas Walker, as arranged by S. L. Rothafel of New York.

Orchestra Hall—
"In the Holy Land of Today,"—Travelogue.
International News.
Song—"Eli, Eli," by Mr. Albert Borroff, assisted by members of the Chicago Grand Opera Company.
Orchestra—"Humoresque."
Feature—"Humoresque" — Third Week.

Barbee's Loop Theatre—
Universal Weekly.
Carter de Haven Comedy—"Getting a Divorce."
Miss Jeannette Larkin, soloist singing—"Sometime" and "The Last Rose of Summer."
Feature—"The Street Called Straight."
Coming Feature—"Cupid Cowpuncher."

La Salle Theatre—
International News.
"The Gumps."
Feature—"A Child for Sale."

Randolph Theatre—
Organ selections.
Comedy—"A Fresh Start."
Feature — Thomas Meigan in "Civilian Clothes."

Ziegfeld Theatre—
Scenic.
Comedy—"Jealousy."
Feature—Clara Kimball Young in "Hearts in Exile."

Woodlawn Theatre—
Woodlawn News and Views.
Woodlawn Brighter Side of Life.
Comedy—"Run 'em Ragged."
Specialty—"Strand Quartette."
Feature—Constance Talmadge in "The Perfect Woman."
Coming Feature—Katherine MacDonald in "The Notorious Miss Lisle."

PHILADELPHIA

Stanley Theatre—
Overture—Poet and Peasant—Suppe.
Feature—Yes or No?—First National.
Comedy—Snub Pollard comedy—Pathe.
Stanley News—Compiled from Fox News; Pathe News; Select News—Current Events.
Cartoon—Home Sweet Home—Fox.
Topics of the Day—Literary Digest.
Next Week—The Yellow Typhoon.

Arcadia Theatre—
Feature—Away Goes Prudence—Paramount.
Current Events—Pathe News.
Comedy—Torchy Comes Through—Educational.
Scenic—Burton Holmes.
Educational—Paramount Magazine.
Next Week—The Slim Princess—Goldwyn.

Victoria Theatre—
Feature—The Cheater—Metro.
Current Events—Pathe News.
Comedy—Slipping Fast—Fox.
Humorous—Illiterate Digest.
Next Week—The Terror.

Palace Theatre—
Feature—Sex—Pathe.
Humorous—Illiterate Digest.
Current Events—Pathe News.
Comedy—Torchy Comes Through.
Next Week—Yes or No?

Regent Theatre—
Feature—Jes' Call Me Jim—Goldwyn.
Educational—Ford Weekly.
Comedy—Money.
Next Week — The Very Idea — Metro.

Capitol Theatre—
Feature—Dollars and Sense—Goldwyn.
Comedy—The Stage Hand.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Don't Ever Marry.



This is the display for "Merely Mary Ann" run in the Sunday editions at Detroit. The Washington's display was ten inches by four columns

BROOKLYN

Mark Strand Theatre—
Overture—Excerpts from "La Boheme" and "Madame Butterfly"—Puccini.
Strand Symphony Orchestra—Allis Reiser, Director.
Strand Topical Review—Edited by Edward L. Hyman, (a) Cyclists quit solid ground and take to water—Pathe; (b) Reconstruction of Rheims Under Way—Kinograms; (c) Topics of the Day; (d) Eight year old swimming champion of Panama—Kinograms; (e) St. Pedro, Mexico, Villa Surrenders—Pathe; (f) Police In Training for Field Day—Pathe
Scenic—"Holland's Rustic Life and Waterways"—Educational Dutch Dance, At The Mill; A girl—Mme. Sylvia; A Boy—George Cadon.
Cartoon—Mutt and Jeff in "The Cowpunchers"—Fox.
Prologue—"One Hundred Fathoms Deep." Walter Smith, Basso.
Annette Kellerman in "What Women Love"—First National.
Vocal Solo—"Lolita" — A Buzzi-Peccia. Emmy Ziegeuner, Soprano.
Booth Tarkington Comedy—"Edgar Takes the Cake"—Goldwyn.
Organ Solo—"A la Bien Aimee" Valse—E. Schutt.
Next Week—William Farnum in "If I Were King."

CINCINNATI

Walnut—
Overture
Current Events—Pathe 66.
Literary Digest—68.
Comedy—Duck in—Mermaid.
Feature—The World and His Wife.
Next Week—Sick Abed.

Strand—
Current Events—Pathe 67.
Literary Digest 68.
Feature—The Perfect Woman.
Next Week—Homer Comes Home.

Gifts—
Current Events—Fox News 59.
Comedy—Tarred and Feathered—Standard.
Feature—The Great Accident.
Next Week—The Joyous Troublemakers.

Keiths—
Current Events—Kinograms.
Literary Digest 68.
Comedy—A Seaside Siren—Christie.
Feature—Sins of St. Anthony.
Next Week—Below the Surface.

Lyric—
Current Events—Selznick News.
Feature—Girl of the Sea.
Added attraction—Lottie Mayer and her six diving girls, appearing in aquatic exhibition.
Next week—The Adorable Savage.

Grand—
Current Events—Fox 59.
Feature—Suds—Second week.
Next Week—The Devil's Passkey.

Palace—
Current Events—Kinograms.
Literary Digest 68.
Feature—The Family Honor.
Next Week—The White Circle.



This third of a page for "The Village Sleuth" is by the Butterfly theatre of Milwaukee

KANSAS CITY

Newman—
Overture—"Mikado."
Current Events—Newman News and Views.
Vocal Specialty—Solo, Herbert Waterous, basso.
Feature—Ethel Clayton in "Crooked Streets."
Interpolated Vocal Solo—"Chinese Lullaby," Miss Toi San.
Comedy—Larry Semon feature.
Organ Solo—Selected.
Next Week—Wallace Reid in "What's Your Hurry."

New Royal
Overture—"Starlight Love."
Current Events—Topics of the Day. introducing "Kismet" sung by Marie Conte, soprano and Harry Harper, tenor.
Feature—"The Right to Love."
Next Week—Humoresque.

New Twelfth Street—
Overture—Popular Selections.
Current Events—New Twelfth Street Magazine.
Novelty—Will Rogers' Illiterate Digest.
Feature—"Go and Get It."
Next Week—Dorothy Dalton in "Guilty of Love."

Liberty—
Overture—Selections from "Mary."
Current Events—Pathe News.
Comedy—"Jiggs and the Social Lion."
Feature—"A Cumberland Romance."
Next Week—"The Devil's Pass Key."

DETROIT

Adams—
Overture—Selections from "Irene."
Current Events—Adams Pictorial Review.
Vocal—"Lo Hear the Gentle Lark," "Your Once-in-a-While," Grace Foster.
Feature—"The Jack Knife Man," by Ellis Parker Butler.
Comedy—Selected.
Next Week—Charles Ray in "Forty-Five Minutes from Broadway."

Broadway Strand—
Overture—"The Blue Danube."
Current Events—Broadway Strand Weekly Review.
Vocal—Musical Prelude to "The Prince Chap;" songs: "You're the Only Girl Who Made Me Cry," "Daddy, You've Been a Mother to Me," sung by Charles H. Nelson and Evelyn Foster.
Novelty—Will Rogers' "Illiterate Digest."
Comedy—"Duck In."
Scenic—"The Valley of Ten Thousand Smokes."
Feature—"The Prince Chap," Thomas Meighan.
Next Week—Alma Rubens in "Humoresque."



"Under Crimson Skies" ad, ten inches by three columns used by the Grand Circus theatre of Detroit

Madison—
Overture—"The Chimes of Normandy."
Current Events—Madison Topical Review.
Vocal—Scenic Prelude, "Mission Bells," Caesar Nesi and "The Singing Monks."
Feature—"For the Soul of Rafael"—Clara Kimball Young.
Comedy—Selected.
Next Week—Olive Thomas in "Darling Mine."

Orchestra Hall—
Overture—"Hail to the King."
Current Events—Fox News.
Scenic—Horseshoe and Bridal Veil.
Comedy—Mutt and Jeff in "Home Sweet Home."
Feature—"If I Were King," William Farnum.
Next Week—Continued.

Washington—
Overture—Selections from "Tumble In."
Scenic—"The Great Mirror."
Comedy—Charlie Chaplin in "By the Sea."
Feature—"Merely Mary Ann," Shirley Mason.
Next Week—George Walsh in "From Now On."

BALTIMORE

New Theatre—
Current Events—Pathe, Pathe Review.
Vocal—Operatic selections.
Feature—"Jes' Call Me Jim."
Next—Not Announced.

Parkway Theatre—
Current Events—Pathe.
Pictorial—Bray Pictograph.
Comedy—"The Emotional Mrs. Vaughan."
Feature—"The Mutiny of Elsinore."

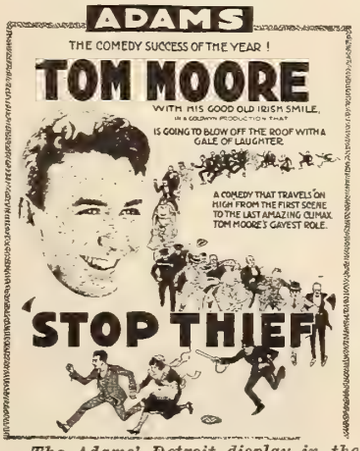
Wizard Theatre—
Current Events—"Wizard" Review.
Special—Paramount Magazine.
Feature—"The White Circle."



Four column by ten inches display for "The Right to Love" for the current week's engagement of this picture at Newman's New Royal theatre, Kansas City

CLEVELAND

Stillman—
Overture—"The Fortune Teller" by Victor Herbert.
Theme—"All for You."
Current Events—Pathe News—Will Rogers' Illiterate Digest.
Comedy—Larry Seman in "The Stage Hand."
Feature—Hobart Bosworth in "Below the Surface."



The Adams' Detroit display in the Sunday papers for the showing of "Stop Thief." In size ten inches by four columns

Next Week—"The Fighting Chance."

Euclid—
Overture—Hebrew Selections specially arranged by Hyman Spitalny. Song solo by Wm. Singerman, singing "Eili Eili."
Theme—Humoresque.
Current Events—Kinograms No. 65A.
Comedy—"Duck Inn," a Mermaid comedy.
Feature — "Humoresque — third week.
Next Week—"The Right to Love" with Mae Murray and David Powell.

Metropolitan—
Overture
Theme
Current Events
Comedy
Feature—Katherine McDonald in "The Notorious Miss Lisle."

Alhambra—
Overture—Selections from Irene.
Theme—Hits from the Follies.
Current Events—Pathe News No. 66.



Half page display for "Go and Get It" by the Strand theatre of Seattle, Wash.

Cartoon—Mutt & Jeff in "The Cow Punchers."
Comedy—"Great Scott" with Charlie Murray—Mack Sennett comedy.
Feature—"The 14th Man" with Robt. Warwick and Bebe Daniels.
Next Week—Enid Bennet in "The Hairpin."

Strand—
Overture—Cavaleria Rusticanna.
Theme—"Your Eyes Have Told Me So."
Current Events—Topics of the Day.
Comedy—"Slipping Feet"—Sunshine comedy.
Feature—Katherine McDonald in "The Notorious Miss Lisle."
Next Week—Marshall Neilan production, "Go and Get It."



Here is the Ohio theatre's (Indianapolis) display, fourteen inches by three columns for "Sherry"

Educational—Universal scenic.
Feature—Ethel Clayton in "Crooked Streets."
Comedy—Bobby Vernon and Neal Burns.

BUFFALO

Shea's Hippodrome—
Overture—"The Evolution of Yankee Doodle"—Lake.
Stage Setting—Special setting in celebration of the sixth anniversary of Shea's Hippodrome, showing a large birthday cake surmounted by six lighted candles, with a mammoth Kewpie standing on guard. In the background in vari-colored lights were suspended the words "Shea's Hippodrome Anniversary.
Vocal—Aria from "Faust." Sung by Eduardo Albano of New York.
Feature—"The Mollycoddle"—Douglas Fairbanks.
Comedy—"The Stage Hand"—Larry Semon.
Current Events—Hippodrome Pictorial Review, consisting of the Gaumont and Universal News, Pathe hand-colored subject and Topics of the Day.
Next Week—Thomas Meighan in "The Prince Chap."

Strand—
Overture—"Wonderland"—Herbert.
Current Events—Latest Pathe News. Containing views of Buffalo's Passion play at Canisius College.
Feature—"A Fool and His Money"—Eugene O'Brien.
Comedy—"Teasing the Soil"—Mr. and Mrs. Carter De Haven.
Next Week—"The Greatest Question"—D. W. Griffith production.

Palace—
Feature—"Hairpins"—Enid Bennett.

Rivoli—
Feature—"For the Soul of Rafael"—Clara Kimball Young. Grand opening production of this new east side neighborhood house under the management of Harry T. Dixon.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Screen Smiles.
Universal Weekly—(2 issues).
Comedy.
Special Stage Setting—Red plush drop curtains with floor lamps set about stage. White and green lattice work partly screening the orchestra on the stage.
Features—New Summer Policy—"More Deadly Than the Male."—Ethel Clayton. "Victory"—All-star. "Luck in Pawn"—Marguerite Clark.

Modern Theatre—
Overture—Piano and Organ.
Topics of the day.
Pathe News—(2 issues).
Comedy—"Great Scott," Mack Sennett.
Special Stage Setting—Gold Fibre Screen.



Display used in the Sunday Washington Post, exploiting "The Misfit Wife," the bill this week at Harry Crandall's Metropolitan theatre

Features—"The Wonder Man"—Georges Carpentier. "Guilty of Love"—Dorothy Dalton.

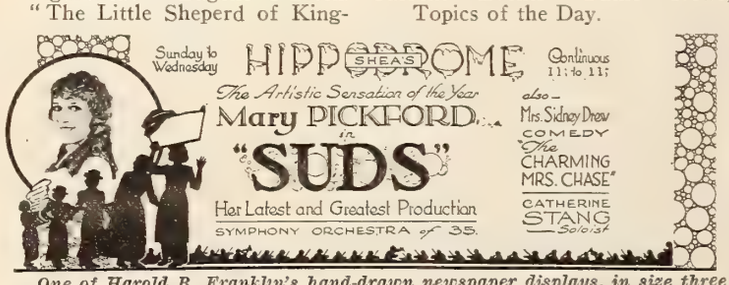
Fenway Theatre—
Overture—Fenway Orchestra (with Lloyd G. del Castillo).
Burton Holmes Travel Pictures.
Features—"The Mollycoddle"—Douglas Fairbanks. "The Figurehead"—Eugene O'Brien. "The Little Sheperd of Kingdom Come"—Jack Pickford. "The Fighting Chance"—Dorothy Davenport, Conrad Nagle.

Bowdoin Square Theatre—
Overture—Piano and organ.
Universal Weekly.
Comedy—"Great Scott"—Mack Sennett.
Features—"Below the Surface." "Homer Comes Home"—Charles Ray. "The Vanishing Dagger"—Eddie Polo.

WASHINGTON

Metropolitan—
Overture—The New Era (J. C. Heed) (Vioni, conducting).
Current Events—Pathe News—Topics of the Day.
Cartoon—None.
Scenic—None.
Comedy—A London Bobby.
Feature—The Misfit Wife (Alice Lake).
Next Week—A Chorus Girl's Romance (Viola Dana).

Palace—
Overture—Hits of 1920 (Gannon, conducting).
Current Events—Pathe News, Topics of the Day.



One of Harold B. Franklin's hand-drawn newspaper displays, in size three inches by four columns for the engagement of "Suds" at Shea's Hippodrome, Buffalo

Cartoon—Mutt and Jeff.
Scenic—None.
Comedy—Never Again (DeHaven).
Feature—Crooked Streets (Ethel Clayton).
Next Week—Guilty of Love (Dorothy Dalton).

Rialto—
Overture—Pinafore (Breeskin, conducting).
Current Events—Fox News.
Cartoon—None.
Scenic—One Drop Too Much (Chester Outing).
Comedy—The Ugly Duckling (Christie).
Feature—Go and Get It (Marshall Neilan).
Next Week—39 East (Constance Binney).

SEATTLE

Clemmer Theatre—
Overture—Naughty Marietta. Whispering and Honolulu Jazz.
Novelty—Topics of the Day—Pathe.
Illiterate Digest—Goldwyn.
Current Events—Fox News.
Comedy—A London Bobby—Pathe.
Feature—The Slim Princess—Mabel Normand.
Next Week—The Lady in the Dugout. With personal appearance of Al Jennings.

Strand Theatre—
Overture—Martha.
Current Events—International News.
Cartoon—The Cowpunchers—Mutt and Jeff.
Feature—While New York Sleeps—Fox special.
Next Week—Go and Get It.

Atlantic City Convention Condemns Producers

RESOLUTIONS condemning theatre-building and theatre-buying on the part of producers were passed on Tuesday, August 24th, by the convention of exhibitors of Eastern Pennsylvania, Southern New Jersey, and Delaware, which opened on August 23rd at Atlantic City.

Albert G. Fisher, of the Mammoth theatre, of Philadelphia, presided at the opening of the convention, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was the principal speaker. Mr. Cohen told of the work of the National Association and stated that an energetic campaign would soon be undertaken with a view to stopping the practice of jumping contracts and "star stealing," with its consequent higher rentals for the exhibitor in order to meet the higher salaries demanded by the star.

President Cohen also explained the intentions of the M. P. T. O. in regard to the deposit. They had in mind, he said, the passage of a law such as existed in New York, in every state in the union, whereby the deposits would be kept in trust for the exhibitor without any danger of loss. He cited the failure of General Film, the United Picture Theatres and finally of Hallmark to prove the danger to exhibitors' money that existed.

Fred C. Herrington, of Pittsburgh, was one of the speakers during the second day's session. He urged co-operation and stated that the raising of prices, brought about by the producers, would eventually place the screen outside the reach of the masses.

Several thousand dollars were raised for protecting the interests of the theatre owners after Mr. Herrington and other speakers had deplored the hitherto unprotected condition which made it possible for exhibitors to be held up for $700,000 in franchises.

Other resolutions adopted included one against percentage booking, one against payment of rentals in full more than seven days in advance of exhibition, censorship, music tax, and one condemning the practise of re-issuing of films with new titles for the purpose of deceiving exhibitors.

Luna Theatre Specializes in Matinee Parties

Specializing in matinee theatre parties in a simple way which can be utilized by almost any exhibitor has developed a good regular afternoon patronage for the Luna theatre at Lafayette, Ind. The development of the business came about through an inquiry from a young hostess as to whether or not it would be possible to reserve twelve places in the theatre for a matinee. The management said that it would and then the young woman said that there would be any number of parties made up except for the uncertainty of being able to get seats together if they waited to purchase their tickets until theatre time. The management immediately had a large announcement printed offering to reserve eight or more seats for any matinee party, which caused business to develop immediately. The sign itself was suggestive as to a convenient and economical way of entertaining friends or clubs, and "movie" parties have become quite a fad.

At a recent showing of "The Yellow Typhoon" there were twelve separate theatre parties totalling 172 people present. The management attributes a part of the penchant for parties to this particular picture to the fact that the unusual invitations issued by the hostess of one was printed in full by the local newspapers in an account of the affair. The invitations which were composed by the hostess herself read: "Bulletin—Beware of the typhoon scheduled to reach this city Monday afternoon, August 9th. I will provide my friends with a place of refuge where they can view the devastation wrought if they will assemble at my home not later than one-thirty on that afternoon provided each wears a yellow aster.

Prologue for New Criterion Bill

IN connection with the presentation of "The Right to Love" opening this week at the Criterion theatre a most appropriate prologue is being staged, under the title of "In a Seraglio."

As a background, the scenic artist shows a panoramic view, looking from above, of the city of Constantinople, accentuating the rotound tops of the city's many mosques. In the foreground to the right is erected a "Romeo and Juliet" balcony from which a girl, dressed in the native Turkish dress, sings the call to prayer. The front stage proper is set to resemble lobby of a typical Turkish harem, with a guard, a singing girl, a dancing girl and a dervish as the characters portrayed. This scene follows a short reelage entitled "On the Bosphorus." As setting for the feature picture whose story is laid in Constantinople and as an attractive bit of pantomimic performance, "In a Seraglio" is due especial mention.

Pershing Gets Publicity in Novel Manner

In one of the most widely read St. Louis daily newspapers, a humorist conducts a column in which he lambasts various freak signs which are posted about the city. He has a string of readers who constantly send in to him pen and ink reproductions of freak signs and these in turn are printed. The results which occur very often when one poster is superimposed over another are laughable and most times ridiculous, and so the Sign-Hunters column is exceedingly popular.

To capitalize a circumstance like this, E. Reeves Espy, of the Famous Players-Lasky Missouri Corporation, which controls the Pershing theatre, has purposely planned to have freak signs appear on the front of this theatre and busy sign hunters have repeatedly reported the matter to the newspaper. The resulting publicity given the Pershing by this means of exploitation has even carried one of the really freakish signs into the Literary Digest Topics of the Day. It was the result of a poster for "Why Marry," being placed directly above another for a Mutt and Jeff cartoon. When completed it read:

WHY MARY
MUTT AND JEFF.

Another was to this effect:

WHY CHANGE YOUR HUSBAND
with
MARY PICKFORD.

"Mr. White" Suicide, Exploitation Stunt

Atlanta "Tragedy" Turns Out to Be Publicity Stunt Originated by Tudor Theatre

ONE evening recently, a good-looking, well-tailored young man hurried into an Atlanta hotel, registered, and asked for room 512. He registered as "John White, Chicago, Ill." On being assigned to his room, he telephoned down that, should any call or telephone, particularly a woman, they should be told that Mr. White was out.

It was a busy hour at the hotel, so a note was made of the message, and no one thought of it again. At ten, a woman called up on the phone, and asked for "Mr. John White, in Room 512." She was told that he was out, whereupon she flew into a rage.

"You tell him to call Mrs. Sands the minute he comes in," demands the voice. "Never mind the number—he knows it well!"

At eleven, the same woman called again, leaving a similar message. And at one o'clock, when she called again he was still "out," she broke into a turbulent fit of weeping and rang off hurriedly.

The next day, when no call could be put through to "Mr. White's" room, the hotel detective investigated—and found the room empty. Several fragments of letters, one addressed "Mother Dear" and another to "My Dear Brother" were scattered around the room with many half-burned cigarette stubs. A worn pocket-Bible, open at the story of the Prodigal Son, was on the bed, which had not been touched.

The case was duly reported to the police. An interesting clue was discovered later in the morning, by a street-car motorman on an suburban car-line, in the shape of a man's coat and hat, on the banks of the Chattahoochee River, at a point which has earned for itself the name of Suicide Bluff, owing to its gruesome popularity with those seeking self- destruction. With this coat, was a note, which read,

"Mother Dear:

"I know that what I am about to do is going to hurt you cruelly—but I'd rather die than face life, with the notorious Mrs. Sands dogging me. Forgive me, Mother.

"Your heart-broken son,
JOHN"

In the pockets of the coat, were several business cards, a cigarette-case of leather, much worn, and a small amount of money. The fact that the letter was addressed to "Mrs. Katie White" at a Chicago address, was considered sufficient proof that the supposed suicide was the "John White, of Chicago." The hotel-phone-girl remembered the telephone calls from "Mrs. Sands" at most unconventional hours—and the newspapers made the most of the "tragedy." For three days and nights, both city and county police dragged the river—but no trace of the missing man was found.

The story "broke" the following Sunday, when all the newspapers were given half-page ads on the Tudor theatre's feature picture for the following week—Bessie Barriscale in "The Notorious Mrs. Sands." The indignation of the police, the chagrin of the reporters, and the strenuous protest of the hotel so "featured," caused the story to be given considerable space the following week.

It was the best-planned, and most successful "coup" that has ever been put over in Atlanta, on any picture—and it is safe to say that it will be a long time before another will be even planned, for the police are still somewhat belligerent on the subject.

The "stunt" was planned by Paul V. Phillips, exploitationist and salesman for Robertson-Cole, in collaboration with Manager James J. Jackson, of the Tudor, and Rufus A. Davis, branch manager for Robertson-Cole.

Illustrating How Pictures Are Exploited in Mexico City



(Left and Below)

How Universal at Mexico City put over "The Virgin of Stamboul" with a parade something dear to the heart of a real Mexican

(Lower Left Hand Corner)

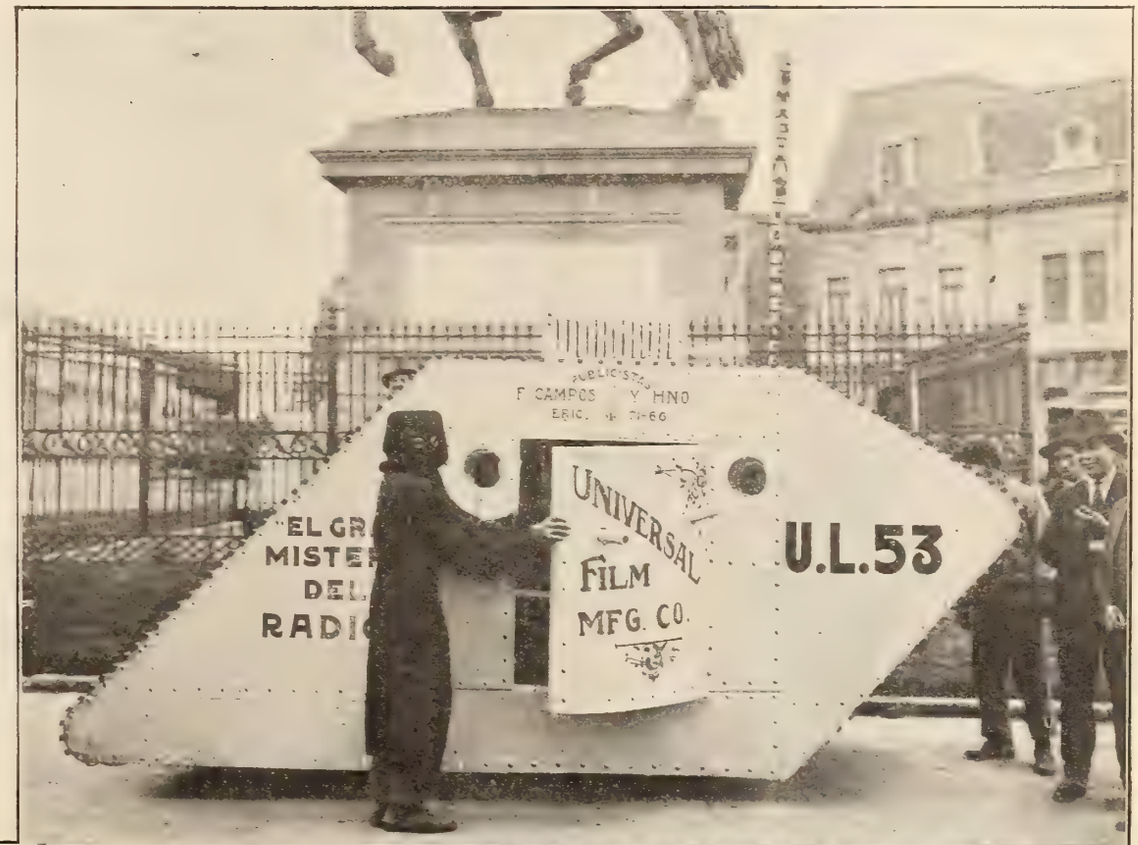
Lobby display used by the San Hippolito theatre, Mexico City, for the showing of "The Virgin of Stamboul"







Mexican Capital's Great Campaign for "The Lion Man"



(*Right*)
A "for advertising purposes" tank used by the Universal Exchange at Mexico City to exploit "The Radium Mystery"

(*Below*)
The same tank in front of one of the city's theatres, the San Hippolito
(*Remaining cut*)
A "The Lion Man" exploitation parade staged by the Universal Exchange



Inspect These "Sick Abed" Lobby Display Illustrations



Two "Sick Abed" displays. (Above) What Harry Caster, manager of the Palace theatre, Tulsa, Oklahoma, originated for his engagement of the feature. (Left) A window display for the picture used by the Liberty theatre of Geneva, Ohio

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

First National Franchise for Ritter

James C. Ritter, president and general manager of the Rialto theatre, Detroit; president of the Michigan Motion Picture Exhibitors' Associated and member of the directorial board of the Motion Picture Theatre Owners of America, this week was granted by Harry Scott, manager of the Detroit Associated First National Exchange, a sub-franchise with Associated First National Pictures, Inc.

In the state organization of exhibitors Mr. Ritter was chosen president principally because of his advocacy of an independent progressive policy for exhibiting interests and the right of the exhibitor to be placed on level ground with the producer and distributor in all business dealings.

Arthur Maude Adapts Play for Lytell

Arthur Maude, well-known actor, author and scenarioist, has been engaged by Metro to make the screen adaptation of "A Message From Mars," stage-play by Richard Ganthoney, which will be one of Metro's forthcoming productions with Bert Lytell as the star. Mr. Maude returns to writing for the screen after just completing the librettos for two comic operas to be produced in New York in the fall.

Paul Bern Appointed as Goldwyn Director

Paul Bern has been added to the staff of directors of the Goldwyn Pictures Corporation, a contract having been given to him because of his success as a co-director with Carl Harbaugh of Rex Beach's "The North Wind's Malice."



Scene from Goldwyn's Booth Tarkington series of "Edgar" stories—"Edgar Takes the Cake"

Editing Bureau Organized

Fine Arts Announces New Service in Charge of Edward M. Roskam

M. W. CARSON, president of Fine Arts Pictures, Inc., announced this week the formation of a service bureau, organized for the purpose of aiding producers, distributors and independent releasing concerns to secure the greatest possible results from their productions. Chief among the objects of the new bureau is the establishment of an organization to cut and edit pictures for the trade with the aid of experts in this particular line handling the work so that the highest standard of excellence in editorial perfection can be guaranteed, says Fine Arts.

Edward M. Roskam, who has had charge of the re-editing and cutting of pictures for Universal for the past two years, and who handled such notable box office successes as "Polly of the Circus," "The Masque of Life," "The Virgin of Stamboul," "Blind Husbands," "The Devil's Pass Key," and others, will have charge of this department which will handle the cutting and editing of all pictures submitted.

In addition to the department for re-editing pictures, The Fine Arts exploitation department will be at the disposal of those desiring press and campaign books for their productions as well as other kinds of advertising and exploitation material.

Simultaneously with the opening of the Fine Arts Service Bureau, Edward Roskam announced the perfection of a new and original illustrated title, which not only enables the editor to give the reading matter a most advantageous setting, it is claimed, but makes the illustration symbolic with the theme of the picture, an angle which is often overlooked but which is of utmost importance in taking advantage of either tense dramatic scenes or comedy situations.

Joan Film Well Received

Much Interest Attaches to "She Played and Paid" Among Buyers

THE Joan Film Sales Company reports that it is meeting with greatest success introducing its first release to the independent market, "She Played and Paid," starring Fannie Ward. "It might be added," continues the statement from the Joan Film Sales offices, "that in the bright outlook facing Joan and its star, Fanny Ward, is included the states-rights buyer, who is promised a handsome profit with this gripping photodrama."

The statement from the Joan Film Sales Company continues as follows: "From a study of the state-rights comment on this feature, it appears that the plot of 'She Played and Paid' is the favorite subject, above all others connected with the picture. As those who have seen it, or those who have read the play from which the picture is taken, 'The Raffle' by the celebrated French dramatist, Henri Bernstein, the theme of the picture is laid in the exclusive Parisian smart-set, amidst the gaiety and brilliance of the French salon. Fanny Ward rises to the height of her art as the beautiful and spirited Helene de Brechebel, married by family obligation to Baron le Bourge, a reckless French financier, whose home is the gaming table. Her love naturally seeks an outlet elsewhere, and the third corner of the Triangle appears. After a while the triangle is broadened to a rectangle, and we have one of the most absorbing and fascinating dramas of domestic life ever pictured.

"For a states-rights picture 'She Played and Paid' was the cause of much surprised comment, quite a few states-rights men claiming that it surpassed many a higher-priced feature in local color, spice, direction, setting and cast performance."

Blackton Film Issued by Pathe Sept. 5th

Pathe releases September 5 "The House of the Tolling Bell," a J. Stuart Blackton production, said by Pathe to be one of the strongest Blackton pictures ever made. In it is introduced the prominent British actor, Bruce Gordon, who plays opposite May McAvoy, the star of Blackton's "My Husband's Other Wife" and "Man and His Woman." Prominent in the supporting cast are Eulalie Jensen, William R. Dunn, Louis Dean, Edward Elkas, Edna Young and William Jenkins.

Adolf Milar in Cast of Tracy Feature

One of the outstanding artists in the cast of "The Silent Barrier," the Louis Tracy novel which was made into a photoplay by the Louis Tracy Productions, Inc., and released through Hodkinson, is Adolf Milar, who in the role of Stampa, the guide, gives to the screen a really extraordinary characterization, according to W. W. Hodkinson.

Mr. Milar has long been a favorite with music lovers the world over. Both here and abroad he has won fame on the operatic stage and was long a member of the Metropolitan Opera Company.

Seitz and Company Get Back from Spain

George B. Seitz and the members of his producing unit arrived in Boston, August 20, from Spain, where he took scenes for his first Pathe feature, "Rogues and Romance." The Seitz company returned on the S. S. Canopic of the Red Star Line. Approximately six weeks were consumed in making the exteriors for "Rogues and Romance."

"Kentucky Colonel" Is September Release

"The Kentucky Colonel," a picturization of Opie Read's book, is to be released by the W. W. Hodkinson Corporation in September. The production was made by National Film Corporation. The featured player of "The Kentucky Colonel" is Joseph J. Dowling of "Miracle Man" fame.



Wallace MacDonald, who has just finished "Are All Men Alike?" with May Allison



Gladys George and Lloyd Hughes in natural poses and in characters of leading roles in the Thomas H. Ince special for Associated Producers, "Homespun Folks," by Julien Josephson

Old Biograph "Coming Back"?

AS a result of numerous reports which are being rumored concerning the alleged mysterious producing activities, said to have been inaugurated at the Biograph Company's studios in New York and, also because certain published announcements have appeared in some of the trade journals in connection therewith, the following statement is issued by Allan Rock, who is associated with Messrs. Bruenner & Persons in their current producing activities—preliminary to a formal announcement which the latter will make very shortly, relative thereto.

It is expected that the forthcoming announcement will be of interest in that it will either give the lie to the persistently rumored beliefs that the world famous AB Trademark of the Biograph Company will again be seen on the screen, or else it will corroborate the purport of the rumor—in which event, the latter announcement will undoubtedly create considerable comment in picture circles.

The first part of Mr. Rock's statement announces the introduction of a new star, bearing the title of "The Blonde Vampire of the Screen." The statement, after linking the identity of the star with the name of De Dacia Mooers, a blonde beauty of the Pacific Coast and author of the novel, "The Blonde Vampire," continues as follows:

"It can be logically expected that the production or screen-play above referred to is a picturization of Miss Mooers' novel, 'The Blonde Vampire' and she herself will be starred as the heroine of the book and the film.

"It is true that for the time being we have endeavored to avoid any publicity in connection with our future plans," Mr. Rock's statement continues, "simply because we expect to launch a revolutionizing stunt in motion-picture-advertising, publicity and general exploitation in behalf of our new star and production. Naturally, we preferred to avoid any mention of anything that might 'take the edge off' such a campaign. This, however, has no bearing on the question as to whether or not the AB Trademark will be revived or whether or not it will adorn this production.

"In tracing the origin of the rumor, we discover that it was caused by an unscrupulous actor who sought publicity for himself by sending a notice to the press falsely claiming to be the 'featured player.' Realizing that it would require something considerably more important than the mention of his own name to 'get his yarn over' he deliberately invented the false information concerning the revival of the AB Trademark and included it in the notice which he sent out and which some of the trade papers, innocently enough, printed. I believe it apropos at this time, to request the trade and press to condemn such unfair, if not dishonest tactics.

"We have already received a score or more press-clippings from 'dailies' far afield who have devoted liberal space to reminiscing on the early days at the Biograph. We realize that this impression must be either affirmed or denied before it gets beyond our control, and Mr. Bruenner and Mr. Persons have promised to take action by issuing a statement very shortly, definitely stating the facts.

Blanche Sweet Feature Seen at Broadway

During the week of August 15th B. S. Moss gave Blanche Sweet's new starring vehicle, "Help Wanted: Male," the headline position on the program for his Broadway Theatre. It is an adaptation of Edwina Levin's magazine story, "Leona Goes a-Hunting," which was directed by Henry King for Jesse D. Hampton. Mr. King also played the leading male role opposite Miss Sweet.

As "Help Wanted: Male" is not regularly released until September 26, Pathe has the following to say about the B. S. Moss pre-release showing:

"Mr. Moss was in need of a strong feature to help build up his mid-summer business at the Broadway, and, as Miss Sweet is one of the best box-office attractions the theatre plays, his application for a pre-release showing on her latest feature was readily granted by Pathe's New York exchange."

David Powell in Cast with Monte Blue

David Powell, the Welsh actor under contract to the Famous Players-Lasky Corporation, will be one of the featured players in the Charles Maigne Production for Paramount, "The Kentuckians," by John Fox, Jr. Information was given out some time ago that Monte Blue, also under contract to the same company, would be featured in the production, and he has already come East to begin work.

Big Cody Press Book Is Ready

THE press book which Robertson-Cole has issued for the exploitation and advertisement of "Occasionally Yours," starring Lew Cody, is said by the producers to be in keeping with this Cody picture, and will give the exhibitor every imaginable aid to make the best possible financial showing with "Occasionally Yours."

The front cover done in black, gray and blue include a picture of Lew Cody. Just inside is found a group of pictures of those in the cast, including Mr. Cody, Betty Blythe, Elinor Fair, J. Barney Sherry, Lillian Rambeau, Gertrude Astor, Lloyd Hamilton, William Quinn, not forgetting "Boots" the famous dog actor, who has a large part. There is a selling talk by A. S. Kirkpatrick, vice-president and general manager of Robertson-Cole Distributing Corporation, calling the attention of the exhibitor to the merit of "Occasionally Yours."

The next page is devoted to a biography and sketch of Mr. Cody. After this are shown the lobby photographs which contain views of the studio scenes of the picture. Below are listed many accessories which Robertson-Cole sends along to exploit the picture.

A novelty art page sets off "What You Will See in 'Occasionally Yours.'" This is followed by a program page containing the material which an exhibitor needs to properly advertise the picture in advance in his house organ or program. There is a complete musical setting for "Occasionally Yours."



Two scenes from Blanche Sweet's late picture, "Help Wanted, Male," released by Pathe

Carpentier to Return to United States

ROBERTSON-COLE'S recent announcement that Georges Carpentier would shortly return to the United States to train for a fight with Battling Levinsky on October 12, Columbus Day, is being given universal verification by American daily newspapers.

The sporting pages are filled with details of the fight, which is to take place at Ebbets Field, Brooklyn, before the International Sporting Club. Also, in a large story, used by some of the country's greatest newspapers, Carpentier reviews his American tour, and makes the positive and signed statement that he will fight Dempsey.

These stories have added to the interest in "The Wonder Man," the Robertson-Cole picture, starring Carpentier, according to the producers.

"Ruth of the Rockies" Opens August 29

"Ruth of the Rockies," Pathe's new serial, starring Ruth Roland, is to begin its run of fifteen weeks on August 29th with a record-breaking number of first-run bookings, announces Pathe, Inc. Two weeks previous to the release of the first episode the bookings on "Ruth of the Rockies" assured the serial of showings before a vast majority of the picture-going public, says a statement from the Pathe offices, and made it evident that the popular heroine will play to numbers equalled by few stars.

Road Companies Will Tour With Picture

According to the intentions of contract holders on the all-Indian picture, "Before The White Man Came," which Arrow is distributing, this picture will be novel exploitation, according to Arrow. An announcement this week is to the effect that A. C. Bromberg of the Bromberg attractions of Atlanta, has signified his intention of putting on tour five road companies, each carrying a special Indian orchestra and bally-hoo.

F. P. Lasky Has New Division

Rodgers Heads New Short Subject Sales Branch

WITH the establishing of a separate division for the sale of short subjects and the appointment of W. F. Rodgers as short subjects sales manager, the Famous Players-Lasky Corporation announce a radical step in the recognition of the importance of the one and two-reel pictures in the general scheme of motion picture exhibition.

Mr. Rodgers, who heads the new division, comes to Famous Players-Lasky with a wealth of experience in the selling game. His connection with the industry dates back to the days when Mutual was a power in the film world, his early experience having been gained with that company. He then went to General Film where he remained several years, latterly in the capacity of sales manager. He also was for some time with Goldwyn, serving successively as assistant to the vice-president and to the president.

For the past three weeks Mr. Rodgers has been engaged in perfecting the details of organizing his department. In each one of the Famous Players-Lasky exchanges there will be a salesman—in some exchanges there may be two or three, according to the development of business—whose sole duty will be the selling of short subjects. These men will be known as Short Subject Representatives. So far, seventeen of these men have been chosen and assigned to their respective territories, the list including the following: David A. Levy, New Haven; S. B. Kramer, S. Freund, New York; L. Wiener, Buffalo; John Morphet, Albany; M. M. Emanuel, Washington; Max Gilbert, Pittsburgh; W. A. Bugie, Cincinnati; J. M. Burnstine, Cleveland; Oscar E. Watson, Detroit; E. L. Goldberg, Chicago; Al. Heusman, Minneapolis; E. P. O'Neill, Kansas City; M. Stahl, St. Louis; S. Aronowitz, Des Moines; W. C. Buskirk, Omaha; Miss L. Olson, San Francisco.

The growing importance of the position which leading exhibitors throughout the country have been giving to short subjects in the construction of their programs has been an influential factor in bringing about this move on the part of Famous Players-Lasky, it is said. Men like Riesenfeld of New York, Grauman of Los Angeles and Newman of Kansas City, not only have been choosing their short subjects with extreme care but have been featuring them in their advertising and publicity. They have put them up in electric lights in a display often equal to that given the features. These men, in common with hundreds of other successful exhibitors, have proceeded on the theory that the short subjects, be they comedies, scenics, educationals or topicals, can make or mar programs and maintain or destroy house prestige just as certainly as can the features.

Among the short subjects now listed for distribution by the Famous Players-Lasky Corporation during the coming year are fifteen new Paramount-Mack Sennett comedies, two new Paramount-DeHaven comedies, twelve Paramount-"Fatty" Arbuckle re-issues, all of two-reel length, and twelve new Paramount-Post Nature Pictures, twelve new Paramount-Burlingham Adventure Pictures, fifty-two new Paramount-Burton Holmes Travel Pictures and fifty-two new Paramount Magazines, all single reels. In addition to these subjects which are regularly scheduled, a special drive will be made by the Short Subject Representatives on all the Paramount-Briggs, Paramount-St. John, Paramount-Truex, and Paramount-Flagg comedies and all the hundreds of past releases of the Paramount-Burton Holmes subjects and the Paramount Magazines. These subjects it is felt, have not had adequate representation under the system which has heretofore been in vogue when they were carried merely as a side line, so to speak.

Complete co-operation will be given to these special salesmen by the members of the exploitation field force under Claud Saunders.

Ruth's Publicity Piling Up

Star of "Headin' Home" Winning Unprecedented Space in Dailies

"THE most talked of person in the United States:" That is the reputation ascribed to "Babe" Ruth, the home-run "swatter" of the Yankees, and Kessel & Baumann, who have signed him up for the star role of their photoplay, "Headin' Home," believe that this nation-wide publicity won by "Babe" will go a long way towards making the picture-production a "marvelous box-office attraction." The career of the champion batsman is now being published in leading newspapers of the country, and millions of readers are following the daily installments with greatest interest. Kessel & Baumann submit the following remarks made by George Buchanan Fife concerning the furor that Ruth's performances on the diamond have raised throughout the country:

"The most talked of person on the American Continent to-day is 'Babe' Ruth of the Yankees.

"The thousands who crowd the baseball parks wherever he plays are an almost inconsiderable fraction of those whose interest and allegiance he has won. Every day newspaper readers in all parts of the country rustle to the sporting page in eagerness to know the latest thing the 'Babe' has accomplished, whether he has again broken his own amazing record of home run making.

"The mark which he, at this writing, has hung up for all America to see and to admire—forty-one home runs in a season which still has several weeks to run—surpasses anything that was ever dreamed of in bat prowess.

"Until he hewed the way, the most skilled batsmen in the national game were accounted heroes if they made twenty home runs in a season. And then 'Along Came Ruth' with his powerful back and shoulders—his bat heavier than any hitherto wielded in the game—and his 'batting eye,' which could follow the fastest, snakiest of balls, and in one season the records came crashing down."

DEAD MEN TELL NO TALES



Babe Ruth, the Home-Run King of Baseball, in two striking scenes from Kessel and Bauman's special feature production, just completed, "Headin' Home"



Grace Darmond, T. Roy Barnes, Walter Hiers and Molly Malone in scenes from Al E. Christie's production of "So Long Letty," distributed by Robertson-Cole as a special

"So Long Letty" Near Ready

Christie Practically Finished With Stage Hit

"SO LONG LETTY," the screen version of the stage play, which has been under way for some time in the Christie studios, is now about complete, and will be released in the early fall, according to an announcement by Robertson-Cole, which will distribute the production. "So Long Letty" has been personally directed by Al Christie.

Few screen productions have had a more appealing stage play for their basis, according to the producers, for it was played from coast to coast by several companies, scoring successes in the great cities in all parts of the country, as well as becoming familiar to theatre-goers in even the smallest of towns.

The irresistible quality of "So Long Letty's" humor, and the dramatic strength of its novel story, coupled with the extreme picturesqueness of its locale attracted Al Christie, who determined to make it a super-production, and at once contracted with Morosco for the motion picture rights.

The volume of advance inquiries, which has been flowing into the Robertson-Cole office since it announced its arrangements for the release of "So Long Letty," is taken by that company as prediction of the interest there is in the production among exhibitors. Robertson-Cole feels that "So Long Letty" has many qualities which assure it becoming a big picture.

In summing them up, it holds that the production would win instant success on the strength of its exploitation possibilities alone. For, in addition to the fame which belonged to the spoken version, the exhibitor in this picture has his greatest chance of the year to play on many angles, and draw public attention compellingly to his attraction.

"So Long Letty" is laid in a bungalow colony along the coast of California, which background is no small element in considering the exploitation possibilities of the productions. It tells the story of two young married couples who agreed to trade connubial mates for a week to see if their difficulties could be straightened out, and peace restored. The leading roles in the Christie production, which is to be released through Robertson-Cole, are played by Grace Darmond, T. Roy Barnes, Colleen Moore and Walter Hiers.

In putting "So Long Betty" on the screen, Mr. Christie, tried so far as possible to retain the musical comedy flavor which made the spoken play such a great success.

"The great difficulty," said Mr. Christie, "in making a motion-picture of a musical comedy is in retaining the snappiness or 'pep.' Many who witnessed such productions on the stage and liked them, were usually disappointed in the screen version. This I feel will not be the case with 'So Long Letty.'"

"Stop Thief" Promises to Be Popular

According to a Goldwyn announcement, the early demands for Tom Moore in his latest production, "Stop Thief!" exceeded expectations. Among the first bookings of the picture were the following: Capitol theatre, New York City; Cameraphone theatre, Pittsburgh, Pa.; Ascher's Merrill theatre, Milwaukee; American theatre, Oakland, Calif.; Auditorium theatre, Dayton, O.; Family theatre, Davenport, Iowa; and the Palace theatre, Wichita, Kan.

Keen Interest in Two Climax Productions

The Climax Film Corporation reports that keen interest is being displayed to state-right buyers in its two productions, "Love's Battle," starring Joe Moore and Eileen Sedgwick; and "The Fourth Face," showing an all-star cast. The two pictures are widely different in theme and in type. "Love's Battle" is a semi-Western comedy-drama of five reels. "The Fourth Face" is a mystery story, said to be novel and baffling up to the end.

Many Bid for "Hidden Light"

WITH numerous inviting bids reported to be pouring into his office from all parts of the country and Canada, following the initial announcement of the placing of "The Hidden Light" on the open market, President Sam Zierler of the Commonwealth Film Corporation, who controls the worlds right to that production, is confident he will set a record in the sale of the picture. He has already closed some deals for territories and believes it will be but a matter of only a few weeks before the entire country is sold on the production.

"The number of bids and inquiries for "The Hidden Light" that I have received has borne out my belief that I have the prize independent picture of the year," said President Zierler.

"I viewed the production with a number of representative exhibitors of this territory, in which I have operated as a territorial exchangeman, and they were quick to back me up in my judgment that the picture would be one of the real box-office winners of film history. I am glad that I called in these prominent exhibitors to view the production with me, before purchasing it, as they are among the keenest and shrewdest showmen in the business."

"The Hidden Light" stars Dolores Cassinelli and is declared by Commonwealth to be one of the best stories in which the "cameo girl" has appeared. Miss Cassinelli does excellent work, it is stated, and again demonstrates her ability as an emotional artist. "The Hidden Light" was written by Abraham Schomer, whose play "Today" will be remembered as one of the strongest legitimate offerings seen on Broadway. It won equal success on the screen. In "The Hidden Light," Mr. Schomer again demonstrates his ability as a dramatist. The picture contains love, romance, mystery and the necessary comedy relief. It is said to be a gripping production with no padding and no lull in the action.

"As a territorial operator—my territory being Greater New York, and northern New Jersey—I know the great need for excellent independent pictures and when the opportunitty to purchase the world's rights to "The Hidden Light" presented itself, I lost no time in closing the deal that made the picture my property," said President Zierler.

"This is Miss Cassinelli's first appearance in an open-market production. Her name is well known to picture-goers through her wonderful work in 'The Right to Lie,' 'Tarnished Reputations,' 'The Virtuous Model' and other gripping photo-dramas."

"The Hidden Light" marks the advent of Mr. Zierler in the national independent field. In less than eight months his local exchange has become one of the strongest and most successful independent organizations in the country.

"Mr. Zierler's success has been due to his fair-dealing, his ability to pick box office winners and his wide knowledge of the industry," said a prominent Brooklyn exhibitor, one of the numerous exhibitor-friends of the new state-right market operator. "I predict Mr. Zierler will be equally successful in the national field.

Magazine Writer Gets Metro Assignment

Jean Copeland, formerly of Photoplay Magazine, has been engaged by Arthur Zellner, assistant to Maxwell Karger, Metro's director general, to do special staff assignments in the scenario department of Metro's New York studios.



Dolores Cassinelli, starring in "The Hidden Light," Commonwealth Pictures offering


METRO
ANNOUNCES THE FIRST EIGHT
OF IT'S BIG 1920—21
CAPACITY FEATURES



SEPT. 1

THE HOPE

by CECIL RALEIGH and HENRY HAMILTON

Scenario by A. S. Le VINO

Directed by HERBERT BLACHE

MAXWELL KARGER
Director General

Heaping sensation upon sensation & thrill upon thrill, this big melodrama leaves the spectator breathless with excitement.

SEPT. 6

LOVE-HONOR & OBEY

A FEATURE DE LUXE

Adapted from CHARLES N. BUCK'S *novel by* EUGENE WALTER
Directed by LEANDER de CORDOVA

In this superb production made at METRO'S *Eastern Studios under the supervision of America's Master Director* MAXWELL KARGER *you have a story, production & cast that are unequalled.*





SEPT. 13

The PRICE of REDEMPTION

Starring Mr. BERT LYTELL

Adapted from I. A. R. WYLIE'S *novel by* JUNE MATHIS
Directed by DALLAS M. FITZGERALD

Easily the biggest and finest picture this distinguished star has ever made. It is the story of an outcast-gentleman who fought back to the high station in life whence he came.

METRO

SEPT. 20

THE SAPHEAD *Starring* Wm. H. CRANE & Buster KEATON

This remarkable feature marks the screen debut of

WINCHELL SMITH

America's most successful playwright, whose stage achievements LIGHTNIN' *-* TURN *to the* RIGHT *and* THE FORTUNE HUNTER *are matters of world record.*





SEPT. 27

CLOTHES

With an ALL-STAR CAST

Adapted from AVERY HOPWOOD'S *and* CHANNING POLLOCK'S *play by* ARTHUR ZELLNER. *Directed by* FRED SITTENHAM

Rarely has the exhibitor been offered a production at once so attractive in artistic qualities & box-office appeal. It was made under Mr. Kayder's personal supervision and does great credit to his brilliant genius...

OCT.

THE FOUR HORSEMEN OF THE APOCALYPSE

by VICENTE BLASCO IBANEZ

Adapted by JUNE MATHIS. *Directed by* REX INGRAM

Millions have read this stirring story that has reached it's 150th edition in book form & 3 millions are waiting for this tremendous feature on the screen, which will advance the art of the motion picture 5 years.



PICTURES CORPORATION



OCT. 18

The GREAT REDEEMER

Founded on H·H·VAN LOAN'S *powerful story... Adapted by* JULES FURTHMAN. *Directed by* CLARENCE BROWN

The most impressive picture of the new year... this powerful, colorful production will be talked of for years to come. It was produced on a mammoth scale under the personal direction of MAURICE TOURNEUR *with a notable cast including* HOUSE PETERS.

OCT. 25

JACK LONDON'S The MUTINY of the ELSINORE

Adapted by A.S. Le VINO *Directed by* Edw. SLOMAN

A sure-fire box-office attraction in which the magic of Jack London's name will serve to fill your theatre to the doors. It is strong in drama, in romance, in man-to-man clashes, & rich in pictorial beauty.



BOOK 'EM!!

YOU CAN'T GO WRONG WITH BIG FEATURES OF THE SIZE AND QUALITY OF THESE SUPERB PRODUCTIONS, PRODUCED BY A COMPANY THAT STANDS FOR THE BEST IN BOX-OFFICE VALUE & ARTISTIC MERIT.

METRO

JURY IMPERIAL PICTURES, Ltd.
Exclusive Distributors throughout Gt. Britain.
SIR WILLIAM JURY *Managing Director.*

Benj. B. Prager Renews Brunton Contract

Benjamin A. Prager, president of the Mayflower Photoplay Corporation who is now at the company's Western producing headquarters arranging an elaborate program of production for the coming year states that Mayflower will hereafter confine its western production exclusively to the Brunton Studios in Los Angeles. Immediately upon the expiration of Mayflower's lease last week, Mr. Prager contracted for a renewal covering the ensuing year.

In renewing his company's lease with Brunton, Mr. Prager landed highly the efficient service and accomodations afforded by the mammoth producing plant. "The unsurpassed facilities and resources at its command insures a maximum of efficiency and economy in production and is little less an inspiration to directors," said Mr. Prager.

New Comedies Started in Christie Studios

Things are moving speedily at the Christie studios, according to reports, with the schedule of two new two-reel comedies released every month through Educational Film Corporation exchanges. This week William Beaudine and Scott Sidney, two of Christie's pioneer directors are each starting new comedies, while Al Christie himself is engaged in cutting his special production of "So Long Letty," Bobby Vernon, Neal Burns and Helen Darling are in Beaudine's comedy, while Eddie Barry is featured in the other.

Lloyd Direction to Be Featured in Future

It is announced by Goldwyn that the future productions of Director Frank Lloyd, starting with Leo Ditrichstein's comedy, "The Great Lover," will be featured just as are the Reginald Barker Productions. Thus the direction which has made the Goldwyn picturization of "Madame X" with Pauline Frederick will be recognized.



George Walsh, Fox star now working in "Dynamite Allen"

Fox Has Three Year Old Secret

Clyde Cook, Eccentric Comedian, Signed Back in 1917

An honest-to-goodness surprise is promised by William Fox in the introduction of Clyde Cook, he of the india rubber legs and miraculous knees, to picturedom.

The announcement comes not as a promise for the future, but as news of work accomplished. As soon as he was through with his Hippodrome engagement last season, Cook went to Hollywood and began making pictures for William Fox. "Kiss Me Quick," the first of the series, is now ready for the theatres. It may be booked at any Fox exchange for immediate showing.

"'Kiss Me Quick' is altogether new in film comedy," states the Fox office. "So is Clyde Cook. But there is nothing experimental about him. He has proved his worth as a laugh-getter. He proved it years ago as a music hall artist. He proved it again all this summer at Hollywood, where they have had to change the layout of the big stages in order that the actors in serious drama might keep straight faces.

For three years William Fox has kept Clyde Cook under his hat. One rainy evening, three years ago Mr. Fox dropped into a London music hall in a you-can't-make-me-laugh frame of mind. He had the mood of the dramatic critic of the Atlantic Monthly at a musical comedy. He did not even read the bill or the program. But he had not been in the house five minutes before Clyde Cook took up the challenge. And Cook hadn't been on the stage three seconds before Mr. Fox succumbed.



Clyde Cook starred in the Fox Sunshine comedy, "Kiss Me Quick"

Next day Cook signed a contract to make film comedies for William Fox, beginning in the summer of 1920. But it was all kept very dark. Cook had a contract for the New York Hippdrome; that had to come first. Mr. Fox could afford to wait; Cook was unique, and no imitator could steal his style.

Nobody can steal india-rubber legs. In dear ol' Lunnon they used to say that Cook had the most 'strordnry knees in the world. "Early doors" were double-price when he was on the bill; the gallery whistled, and even the stalls stamped sedately. At the New York Hippodrome last season, audiences from every country were doubled up with mirth at the way Cook's arms, legs and body were doubled up with emotion.

Emotion is correct. Clyde Cook is no mere contortionist. Every wriggle is charged with terrific import. Nothing that he does is meaningless. When he wags his left ear, he does it knowingly or wisely or archly or cannily; he never merely wags his ear. When he falls downstairs he does it with gusto, verve, abandon and eclat. It is no use attempting to describe Clyde Cook on roller skates; it must be seen to be believed, and then it is altogether impossible and incredible, these last two words being the highbrow equivalent of "There ain't no such animal."

The only part of Clyde's anatomy that does not gyrate, revolve and convolute is his face. His countenance is as stonily solid as that of the estimable Christopher at Columbus Circle, or that of Benjamin Franklin at Park Row, or that of Rameses, the mummy, in the Metropolitan Museum.

"What a countenance," they used to say in London. As soon as Cook was old enough to have a sense of humor he looked into a mirror and decided that what was there should stay. It made him laugh. Other comedians had tried the serious face idea, and it had worked well. Cook, deciding that his particular face was a cuckoo, joined the old-fashioned serious face school, founded upon the humor of contrast.

Cook belongs also to the clean school of comedians. It is his boast that never in his life has he ever tried to get away with anything that was "off-color" in the slightest. Which means that he is a comedian who knows his business.

"Kiss Me Quick," is a story well suited to Cook. It gives him a chance to prove on the film the title he earned in the music halls—"Clyde Cook, the India-rubber man."

Ruth at Bat in Slow-Motion

Single-Reel Special Released at Once by Educational

"Babe Ruth—how he knocks his home runs," is the subject of a single-reel special, which is just announced for immediate release through Educational Exchanges. Prints have been rushed to all of the exchanges to care for the great volume of bookings that is expected.

Three features are pointed out as making the reel of great value to all theatres: First, by use of the ultra rapid, or slow motion camera it shows in every movement just how Ruth swings to hit the ball and what happens when his bat comes in contact with the sphere. It also shows him hitting in an actual game and warming up as a pitcher, the role he filled before his home-run hitting ability became known

Second, the picture shows by similar slow motion analysis the pitching of Carl Mays, the only underhand twirler in baseball.

Third, the picture was made during an actual game between the Cleveland and New York teams, and shows all the celebrities, including Speaker, Peck, Pratt, Bodie, and the rest.

An added consideration, is said to be that while the greatest interest in the picture will likely be with baseball fans, that there are human elements in the film, and that it is so arranged that it will instruct and please even those ignorant of the national game.

The picture was produced by Science Films, Inc. Educational lays emphasis on the fact that it is neither a drama nor a hodge-podge of extracts from news reels, every foot of it having been made for the specific purpose that it is being presented. It has never been publicly shown.

Educational reports that the film has startled the baseball writers by whom it has been seen and that instructions have been given to all exchanges that immediately on receipt of the print to invite the sporting writers on their territory to view the picture and then to publish their opinions on it.

"Our first two Specials," says an Educational statement, "'Modern Centaurs' and 'The Valley of Ten Thousand Smokes,' have established a new record for single reels, but this picture will far surpass them, because it has the added advantage of the greatest possible timeliness. It is only because it is such an illuminating record of the most sensational season baseball ever knew that we are placing emphasis on the fact that this is neither a picture posed for dramatic purposes nor made up of portions of news reels.

"It was made for the purpose of showing Babe Ruth in action and demonstrating by means of the slow motion camera just how he hits his home runs. This is done by the camera during the progress of an actual game between Cleveland and New York.

"During the same afternoon that the Ruth pictures were being made the regular motion picture camera and the slow motion camera also took pictures of Carl Mays, the only underhand twirler in baseball, showing his methods. This was before the regrettable accident that cost Ray Chapman of the Cleveland team his life.



Priscilla Dean, to be seen soon in a Universal production, "Outside the Law"—Tod Browning, director

Kelly Deplores Advance Deposits, C. O. D.'s

"Smiling Jim" Kelly declares that United States government statistics prove that ninety per cent of the exhibitors of the country are men that have "financial capital, business acumen and are fully competent to be handled on a credit basis similar to that which exists in other lines of commercial endeavor." In view of this, Mr. Kelly deplores the practice of advance payments, deposits and C. O. D.'s, which he characterizes as an "insult" to the honest, high-class exhibitor. Asserting that his organization is designed to do away with these methods, Mr. Kelly says that it is eventually up to the exhibitor to fight for such recognition that will place him on the same plane of dignity as occupied by other professional men and merchants of his community.

Gorgeous Production Is Seen in Equity Film

Elaborateness is said to mark the new production, starring Clara Kimball Young, from start to finish. "Mid-channel," which is a six-reel adaptation of Arthur Wing Pinero's stage-play of domestic life, is declared by Equity Pictures Corporation to show a most generous expenditure in the way of gorgeous gowns, interior sets and decorations. The outdoor scenes, it is stated, rival the others in wealth and beauty, sunken gardens, richly adorned lawns and magnificent palatial homes being features of the story's background.

Chester Comedy on Third Week of Run

"An Overall Hero," the second of the Chester Comedies released through Educational Film Exchanges is on the third week of its run at Grauman's Rialto Theatre, Los Angeles, where it was picked to accompany "Humoresque." According to advices from Sid Grauman he expects the feature and comedy to run for eight or ten weeks, and probably longer, so great are the crowds.

Hubbard Urges Originality

Universal Scenario Chief States That Fans Demand Human Stories

"WRITERS and producers must awaken to the fact," recently remarked Lucien Hubbard, scenario chief at Universal City, "that the public is beginning to demand more and more stories that possess the human flavor as opposed to the highly romantic and obviously tricky plots of many a novel and screen play.

"So far as Universal is concerned, all screen material purchased from now on must be one hundred per cent human. The stories must reflect life as it really is, and not as it might be in one case out of a million. The old situations that have served novelists and playwrights as first aid since time immemorial must give way to incidents from real life and scenes that represent modern conditions as they are known to the many.

"We do not want such situations in our stories as the girl who is forced to make a disagreeable marriage to save the family pride or pocketbook. We are opposed to plots that depend upon secret lockets or hidden birthmarks or the long arms of coincidence, or dual roles or 'dream' endings. In short, we want stories that have their counterparts in every day life, dealing with problems which, though we may not have faced them ourselves, have entered into the lives of some of our neighbors.

"A number of the better authors of today have been writing along the newer lines for some time. Novelists like Fannie Hurst, Edna Ferber, Peter Kyne, H. Hergert Knibbs and Eugene Manlove Rhodes, extract their material from human experience. In the main, however, it is the new author who must be looked forward to for the human stories. The established writer is so often tempted to take one of the old situations with which he is familiar, dress it up in new uniform, and by the cleverness of his pen turn out a readable story. When reduced to actual scenes, however, deprived of the magic of the author's words, the triteness of the plot becomes apparent. The new writer, however, striking out boldly to make a name, will often hit upon an entirely new plot, or upon an original angle of an old situation."

"Fine Feathers" Is Started

Drama-Within-Drama Scenes in Picturization of Walter's Play

INITIAL scenes in "Fine Feathers," Eugene Walter's picturization of his own stage play of the same name, which is to be a forthcoming Metro all-star production, were screened this week at the Comedy theatre in West Forty-first street. The scenes show a typical theatre crowd watching a successful Broadway play.

The play selected for the screen audience to watch was "Paid in Full," Eugene Walter's first big dramatic success. Besides the actors appearing in "Fine Feathers," who are part of the audience in the picture, virtually another cast was required to appear in the opening scenes from "Paid in Full."

In the Metro production of "Fine Feathers," Eugene Palette is playing the lead and Claire Whitney appears as his wife. Thomas W. Ross is seen as the newspaper reporter; Frederick Truesdell as John Brand the financier, and June Elvidge as Mrs. Brand.

The production is being directed by Fred S. Sittenham. Mr. Sittenham has for the opening scenes hundreds of extras employed to represent a fashionable audience at the Comedy theatre, showing them going into the theatre, watching the play, and chatting between the acts.



A thriller from Metro's production of Jack London's novel, "The Mutiny of the Elsinore," with Mitchell Lewis, Helen Ferguson and Casson Ferguson



Charles Ray's make-up for "The Village Sleuth"

American Pictures Get Boost in Mexico

Reports from Mexico indicate that the first American industry to be affected favorably by the fall of the Carranza government and the establishment of the de facto regime is motion-pictures. American pictures are in demand all over the country, and the improvement in transportation conditions and the better protection for travelers has boomed the industry to a great extent. Americans coming from Mexico City declare that a great deal of the talk of prejudice against Americans in Mexico is inspired. This seems to be borne out by the popularity of American films in Mexico and especially Mexico City where they are preferred to the products of England and France.

Benj. Hampton Changes Character's Name

In the all-star production of Winston Churchill's novel, "The Dwelling Place of Light," which Hodkinson will soon release, Benjamin B. Hampton calls the author's heroine "Janet Butler" instead of "Janet Bumpus."

It is a matter of audience, according to Mr. Hampton. "Bumpus" is a good old New England name, ideal for the use to which it is put in Mr. Churchill's novel, but "Bumpus" to the screen audience is a comedy name.

Douglas MacLean Stars in "Some Chickens"

"Some Chickens" is announced as the release title of the latest Douglas MacLean starring vehicle to be released as a Paramount-Ince picture. The production was filmed under the title of "Yanconna Yillies," the name of the original story by Herschel S. Hall, which, appeared in the Saturday Evening Post.

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STATE RIGHTS NOW SELLING

From every section of this country, inquiries have been coming in for territory on Equity's sensational State Right winner, "WHISPERING DEVILS," filmed from Henry Arthur Jones's gripping story, "Michael And His Lost Angel." "WHISPERING DEVILS" is different from anything you have ever seen. It carries tremendous scenes, and situations of extraordinary tenseness. The theme of the minister and the married woman thrown together on a deserted island—the "holy" sin of the young girl and the final denouement combines to make the most sensational State Right picture of years. State Right Buyers and Independent Exchanges who are in dead earnest about getting profitable pictures, simply cannot afford to overlook "WHISPERING DEVILS" with Conway Tearle, Rosemary Theby and brilliant cast. "WHISPERING DEVILS" will book automatically in any and every territory in the world, especially when Exhibitors see the sensational posters, exploitation and the wonderful advertising campaign book all prepared and ready. Don't delay. Write or wire us today for territory, terms, and prices.

Equity Pictures Corporation, Aeolian Hall, New York

Foreign Rights Controlled by The Inter-Ocean Film Co., 216 W. 42nd Street, New York.



First view of in the third "Torchy" comedy titled "Torchyin High," released by Educational Film Corp. and starring Johnny Hines

"Torchy" Series Is Scoring Hit

A "Torchy" on Opening Program of Rivoli at Toledo, O.

S. BARRETT McCORMICK, under whose management the Rivoli theatre in Toledo, O., has just opened, has selected the "Torchy" Comedies as one of the features of his bill which he announces under the general classification of "screen novelties."

According to reports from Educational, this series of comedies made by Master Films, Inc., from the stories by Sewell Ford, and featuring Johnny Hines, are receiving a cordial welcome all over the country. Including in the theatres where they are being shown are such houses as the Rialto, Washington; the Euclid, Cleveland; the Tivoli, San Francisco; the Walnut, Cincinnati; the Strand, Louisville; the entire Chicago chain of Ascher Brothers, the Ruben and Finklestein houses in Minneapolis and St. Paul; the Rowland and Clark houses in Pittsburgh; the Turner and Dahnken circuit, the Butterfield houses through Michigan, and similar circuits in various sections.

"Torchy" Comedies are being released monthly, and three of these have been completed, the second having just been released. The initial one bore simply the name "Torchy" and was accorded a warm reception at the Strand theatres in New York and Brooklyn, but was not released elsewhere until the distribution of the comedies was taken over by Educational Exchanges. "Torchy Comes Through," is the second, and will be followed by "Torchy In High." Production activities are well advanced on the fourth of the series, all of which are being made in New York.

In its advices to exhibitors Educational is pointing out many strong points in selling the pictures to the public. In the first place the Sewell Ford stories have been appearing in leading newspapers of the country for nearly ten years and eight volumes of the stories have been issued. Seven of these have not been published in popular editions by Grosset and Dunlap, and this company has arranged an unusual tie up through dealers which has been started by the distribution of 15,000 window display cards announcing that "Torchy is in the movies" and inviting the public to see these pictures at their theatres.

Because of the fact that these comedies will appear monthly, the book-dealers are not taking the chance of having a number of volumes on their hands, as has been so often the case in connection with features, and the instructions that Educational is giving through its exchanges provides a working plan which is said to be founded solely on good business. In fact, it is said that the plan has appeared so inviting to book dealers that a number of them, including some in New York City, have actually made the displays before the release date.

In addition to the book tie up the "Torchy" stories are now being published in some fifty leading newspapers, many of which, including such papers as the Boston Herald, have accorded full pages to reproducing stills from the comedies.

Several cities have reported that much additional interest in the pictures has been aroused by stating the exact story from which each comedy is made. One leading manager in a mid-western city reported that he believed that every man, woman and child in his section has read the "Torchy" books.

Press books issued by Educational also point out that the red-headed feature is one that will attract unusual attention, not only in large cities where such methods of exploitation are likely to get considerable newspaper space, but also in the smaller cities and neighborhood theatres. In several cities special "Red Head" matinees have been given one morning early in the showing, offering free admission to every youngster with a "Torchy top," and it is said that in every case these announcements have assembled such gatherings that newspaper displays have followed.

Mayo Finishes Production

"Hitchin' Posts" to Be Released by Universal Late in September

FRANK MAYO'S latest picture has just been completed and it is expected to be released the latter part of September. It is "Hitchin' Posts," a story of the early 70's.

In this drama of the south and west Mayo is said to present another of those cleverly drawn character portraits for which he is famous, and which make each of his productions different from any other in which he appears.

"Hitchin' Posts" is the work of the well-known novelist and magazine writer, H. M. Shumate. Jack Ford, who directed Harry Carey in "Marked Men" and Frank Mayo in "The Girl in Number 29" was given the supervision of "Hitchin' Posts" and it is said that he injected in it the same spirit of virile action and breathless suspense that marks all his productions.

Surrounding Mayo are such competent players as Dagmar Godowsky, Beatrice Burnham, J. Farrell McDonald, Joseph Harris, Mark Fenton, Captain Anderson, Duke Lee and Mat Biddulph.



Frank Mayo, to start work as star in Universal's "The Throwback"

Park-Whiteside Product for Pioneer Film

A deal has just been closed between M. H. Hoffman representing the Pioneer Film Corporation, producers and distributors of Pioneer Pictures and Byron Park, representing Park and Whiteside and allied companies, for the distribution of the product of the latter by Pioneer in the City and State of New York, New Jersey, Maryland, Delaware, District of Columbia, Virginia, Ohio and Kentucky, Illinois, Indiana and Wisconsin, Missouri, Kansas, Iowa and Nebraska.

The first three pictures produced by Park and Whiteside and which will shortly be distributed under the Pioneer banner to exhibitors in the aforementioned territories are: "Empty Arms" starring Gail Kane, Thurston Hall and J. Herbert Frank; "A Good Woman" featuring Gail Kane and J. Herbert Frank and "Idle Hands" with the same two stars.

Charles Christie Goes to Los Angeles

Charles Christie, general manager of the Christie Film Company, left Saturday for Los Angeles after spending ten days in New York consulting with E. W. Hammons, president of Educational Film Exchanges, Inc., which releases the new two-reel Christie Comedies.

Just before leaving Mr. Christie exhibited a telegram from his brother Al., the director general, which read: "Have just shipped 'A Homespun Hero.' All of us agree that it surpasses 'Petticoats and Pants.'"

Bobby Vernon, who scored such a success in "Petticoats and Pants," is also the featured player in "A Homespun Hero."

Tucker to Start Soon on New Picture

With the final editing of "Ladies Must Live," his second independent production rapidly nearing its close, George Loane Tucker is now making preliminary preparations for the production of the third of the series of six subjects called for by his contract with the Mayflower Photoplay Corporation. Tucker expects to start actual filming on his new production immediately after completing "Ladies Must Live."

Big Drive Planned for "The Riddle: Woman"

Plans for a lavish advertising, exploitation and publicity campaign on "The Riddle: Woman," starring Geraldine Farrar, first production of Associated Exhibitors, to be released through Pathe Exchange, Inc., have been completed by the various Pathe agencies. This drive is to be inaugurated immediately, for the picture has been scheduled to be released on October 3rd.

Every medium for bringing returns to the exhibitor who plays "The Riddle: Woman" will be used by Pathe in its selling-to-the-public campaign, announces that organization. The principal medium will be exceptional newspaper advertising promotion, it is stated, and elaborate bill-boards drawn by some of America's foremost poster artists.

Fox Launches Campaign for "Bride 13"

William Fox has launched an extensive advertising campaign to assist the exhibitors who are contracting for his first serial, "Bride 13." A nation-wide billposting schedule has been adopted. In nine cities of the country a week's newspaper advertising campaign is being planned. The advertising will begin with teaser copy, and as it progresses will unfold all the big points of the serial. Beautiful lobby display photos in rotogravure, 11 inches by 14 inches, have been prepared on each episode. A 36-page plan book, the cover being in two colors, is now being distributed.

"Dynamite" to Precede "Nonsense" on List

Because of some slight delay in receiving some of the accessories, Educational announces that it has shifted the releases of "Nonsense" and "Dynamite," two of the new Mermaid Comedies. "Dynamite," which features Lloyd Hamilton, will go out first and its place on the schedule a month later will be taken by "Nonsense," directed by Jack White and with Jimmie Adams in the leading role.

Lloyd Hamilton scored a great success in "Duck Inn," his first Mermaid, and Educational's production department insists that "Dynamite" is even funnier.

Whittaker Will Write "Kismet" Continuity

Charles Everard Whittaker, Irishman, Fellow of New College, Oxford University, and continuity writer of note, was selected to adapt Edward Knoblock's play of the Orient, "Kismet" in which Otis Skinner will star, by Robertson-Cole. Whittaker's selection was due to his established reputation and his knowledge of matters Oriental.

Dead Men Tell No Tales



Scenes from Goldwny's version of Mary Roberts Rinehardt's story, "Empire Builders," released under title, "It's a Great Life"

Extend Runs of "Earthbound"

Goldwyn Picture Will Stay in New York and Chicago

PUBLIC appreciation and support of "Earthbound," Goldwyn's picturization of Basil King's drama of life after death, now finishing its third week at the Astor theatre, New York, and at the Playhouse, Chicago, has caused the engagements of the photoplay at both houses to be extended. The theatres have been packed nightly and comment overheard in the lobbies is said to be enthusiastic, both for the story and the photography.

Exhibitors at large, and particularly foreign exhibitors, will be interested in the comments made on "Earthbound" by the consuls of foreign nations stationed at Los Angeles where a special preview of the picture was given for them.

T. E. Lecayo, consul for Nicaragua wrote: "Gives to the public, to optimists and pessimists alike, the very essence of all that is good, fine and true. I have no doubt but that such a wonderful and instructive picture will be not only admired, but highly appreciated in Latin-American countries."

Dr. Jose S. Saenz, consul for Cuba and Panama, wrote: "'Earthbound,' in my opinion, is an excellent production. Burdened as we are with errors, it gives us hope of attaining perfection, and instead of discouraging, it gives inspiration."

F. J. Zeehandelaar, consul for Holland: "'Earthbound' certainly deserves public patronage, as the characters are of the strongest and the whole play carries with it a moral lesson that must be a strong influence to the general public."

Dr. Luis F. Alvarez, vice-consul for Spain: "A very fine piece of photography, besides being a clever handling of a big subject."

M. F. Rodriguez, consul for Honduras: "I think the production will be a complete success, not only from the photographic standpoint, but from the standpoint of education of the popular masses throughout the world. I also think that it will be a success because it deals with problems which actually are causing unrest throughout the world."

Manuel del Barrio, Judge of the Supreme Court of Cuba: "I must confess that one of the happiest moments I have spent in this wonderful city was when I witnessed the pre-release of your production, 'Earthbound.' In my opinion it is the best picture made by the wonderful producer."

Charles Winsel, vice-consul of Belgium: "We commend highly your wonderful idea to produce pictures that raise the soul of the public to noble thoughts and higher feelings."

C. E. Roberts, consul for Costa Rica: "I think you have finally produced something new and that is, you have combined the acts and thoughts of the people as far as religious matters are concerned."

Industrial Dept. Laying Plans

Universal - Industrial Staff Perfecting Its Program

A STATEMENT received during the week from the industrial department of the Universal Film Manufacturing Co. informs that the heads of this department are formulating production plans, arranging release schedules and determining on methods of distribution in daily conferences with President Carl Laemmle of Universal, and other chiefs of that organization. As soon as these plans are perfected, a comprehensive announcement, setting forth details of paramount interest, will be published for the trade. The statement from Universal's industrial offices follows:

"With practically the same organization which for the last two years has been responsible for the standard of excellence set by the Industrial Department of the Universal Film Manufacturing Co., this department has outlined a plan of production which should prove of interest to every exhibitor in the country.

"While the plan has not yet been perfected, executives of the Educational and Industrial Departments are conferring daily with Carl Laemmle, president of Universal, and will have a definite policy announcement to make within the near future. Schedules of releases, methods of release and distribution and other details are now being threshed out, and will be explained in full to exhibitors both in America and in foreign countries.

"The Universal Educational Department is producing interesting and entertaining films based upon the most timely industrial features of the day. While many of these productions are of the straight production type, others have been produced for the sole purpose of exhibition in motion picture theatres, and have all the care and pains which go into the making of the larger Universal feature releases.

"The Universal Educational Department has made a new pledge with its clients. It has determined to accept no work which will not be acceptable to any audience in America. This will apply to all future releases, which will mark a new era in the production of these interesting types of films. It has laid its plans on the table for the approval of American industries and manufacturing concerns, and has no doubt but that the attitude will win it the satisfaction of every prospective producer of film.

Along this same line, it will lay a plan on the table for the consideration of motion picture theatre owners and managers all over the country. This plan, which is unique in every respect, is rapidly rounding into shape and will be ready for announcement soon."

Irving Directs Lytell in "Misleading Lady"

Because of the untimely illness of George W. Terwilliger, originally assigned to direct the forthcoming Metro production of "The Misleading Lady," starring Bert Lytell, George Irving has been placed in charge of the picture while Mr. Terwilliger is taking a rest of three weeks or a month in which to recuperate.



Eddie Lyons and Lee Moran in Universal comedy feature, "Once a Plumber"

Universal City Busy Place

Massive Sets Being Constructed for Big Universal Productions

ACCORDING to a statement from the home offices of the Universal Film Manufacturing Company, Isadore Bernstein and Irving Thalberg, in accordance with plans laid down by Carl Laemmle, president of Universal, previous to his departure for Europe, are very busy supervising a host of details at Universal City. "The building activities now in progress at the Universal studios," says the statement just received, "are remarkable in their scope and variety and indicate that the productions now in the making will be elaborate and complete in every detail."

"For Priscilla Dean's Universal-Jewel feature, 'Outside the Law,' written and directed by Tod Browning, some massive sets are being constructed. There is a San Francisco apartmentt house overlooking the city and the bay, there is a picturesque street in Chinatown and the most magnificient interior setting ever designed. Supporting Miss Dean are Lon Chaney, Wheeler Oakman, E. A. Warren, Ralph Lewis, Wilton Taylor and many others.

"Three acres at Universal City are covered by one massive set representing the Plaza de Monte Carlo, to be used by Von Stroheim in the filming of his current production, 'Foolish Wives,' written by himself, personally directed, and in which he will play the leading heavy role. This set is but one of a score of pretentious backgrounds for the von Stroheim feature erected at Universal City, San Diego, Catalina and other points.

"One of the most interesting sets ever constructed for a motion picture is the voguesque interior designed by Harry Weston for Carmel Myers' current photodrama, "The Gilded Dream," directed by Rollin Sturgeon. Voguesque, as described by Weston, is just a few laps in advance of futuresque, and it aptly fits in with the title of the story."

Ray Picture Has Premiere

"45 Minutes from Broadway" Runs at Strand with Big Presentation

CHARLES RAY is to make his initial appearance in "Forty-five Minutes from Broadway," the New York run beginning at the Strand Theatre, Sunday, Aug. 29. Joseph L. Plunkett, general manager of the Strand, has arranged for an elaborate presentation there. He states that the popular melodies of the piece will play an important art in the presentation. In hundreds of theatres in the United States and Canada "So Long Mary," "Mary's a Grand Old Name" and the other songs which contributed to the stage success of the George M. Cohan comedy drama will be heard.

The cost of this single production is said to have been greater than the total of gross receipts of any of Mr. Ray's previous pictures. The presentation will be Mr. Ray's first under his affiliation with Arthur S. Kane and marks Mr. Kane's initial appearance in the role of sponsor. The executive and the star each hailed this union, effected almost immediately after the formation of the Kane enterprise, as the acquisition of a distinct asset to himself, while the industry in general declared it to be a combination of two of its most powerful factors.

"Forty-five Minutes from Broadway" is also Mr. Ray's first independently-produced picture and the first of his works to be released by First National. The production was made in the star's new studios at Hollywood.

DEAD MEN TELL NO TALES

Fox Chiefs Praise Feature

Say Shirley Mason's "Merely Mary Ann" Is Best Work Star Has Done

A STATEMENT from the offices of the William Fox Film Corporation announces that "Merely Mary Ann," Shirley Mason's new starring vehicle which is to be released in September, is considered by Fox officials who have seen this picture screened to be the best production yet turned out by this star for William Fox. The statement also advises that a great number of applications have been already made for playing dates on this feature. The Fox statement follows:

"Another 'Her Elephant Man,' is the opinion expressed by many of the exhibitors who already have booked the picture, although Fox officials who recently saw the picture in the projection room are responsible for the statement that 'Merely Mary Ann' will surpass in box office power and artistry Miss Mason's first Fox production.

"Director Edward J. LeSaint, who staged 'Merely Mary Ann,' is said to have done the best work of his long career. Reports from the Fox West Coast studios, where the picture was made, state that Mr. LeSaint spent several weeks in perfecting plans for the staging of the famous Zangwill story before even selecting his cast.

"The story being laid in a section of London, where cheap boarding houses abound, Director LeSaint and his technical expert, David Edwards, combed the market for information concerning the type of these houses.

"That they were successful seems to be the unanimous verdict of the Fox officials at the West Coast studios, who assert that 'Merely Mary Ann' as a screen production should eclipse the record made as a play on the speaking stage when Eleanor Robson appeared as the little boarding house 'slavey'—the role which Shirley Mason enacts in the Fox picture."

Rinehart Picture Is Ready

Goldwyn's "It's a Great Life" Now Available at Exchanges

PRINTS of the latest Goldwyn-Rex Beach Eminent Authors' Production, "It's a great Life," a picturization of Mary Roberts Rinehart's story of boy life at a "prep" school called "The Empire Builders," are now in all twenty-two of the Goldwyn branch exchanges ready to be shown to exhibitors. The first public showing of the picture will be next week at the Capitol theatre, New York, where it opens on Sunday, August 29.

"It's a Great Life" was directed by E. Mason Hopper, the director responsible for the picturization of Both Tarkington's two-reel comedies of boy life known under the collective title of "The Adventures and Emotions of Edgar Pomeroy." In "It's a Great Life" the youths concerned are older by several years than the boys in the Tarkington pictures, but Mr. Hopper has been just as successful in catching the very spirit of youth more occupied with day-dreams of the future—and of girls—than with the every day grind of school life. Exhibitors who found that their patrons liked the Tarkington "Edgar" stories—will, it is said, find the Mary Roberts Rinehart boy story a big money-getter. Goldwyn states that he believes it is the best boy story (concerning boys of "prep" school age) which has ever been translated to the screen.

It is said to be a story which age, maturity, youth and childhood alike will appreciate. It is clean, wholesome fun with the tang and zest of real life to it, expertly and sympathetically directed and produced with every resource that Goldwyn could bring to bear.



A scene from "Madame X," a Goldwyn production to be released Sept. 5

Wm. Russell Release Due Late in Aug.

William Russell, the William Fox star, appears in his first production for the new season, "The Man Who Dared," at the end of August. This picture, which has been heralded as something new in western drama, claims Julius G. Furthman as its author. It is described as an absorbing tale of romance and adventure among the California redwoods.

There are bare-fisted fights which make the blood tingle, and strong, virile action dominates the story throughout, according to a statement from the Fox offices. The final climax is thrillingly dramatic, it is stated. William Russell fits naturally into the role of "Big Jim O'Kane," the powerful boss of the lumber camp.

Neal Hart Series Go to First Nat'l Exchange

Announcement was made this week by the First National Exhibitors' Circuit that their Minneapolis exchange had contracted for the entire year's output of Pinnacle Productions, featuring Neal Hart.

J. F. Cubberly, manager of the Minneapolis First National Exchange, closed this deal with Eddy Eckels, general manager of the Independent Films Association, distributors of the Neal Hart Specials.

There will be eight Neal Hart pictures released within the next twelve months—beginning October 1, and continuing at regular six-week intervals thereafter.

Fourth "Edgar" Comedy Now at Exchanges

Goldwyn announces that the fourth picture of the Booth Tarkington "Edgar" series, to be called "Edgar Takes the Cake," is now ready for advance showings in all Goldwyn exchanges. The first New York showing of "Edgar Takes the Cake" was at the Capitol theatre the week of August 22.

"Edgar Takes the Cake" was directed by Mason Litson and Goldwyn officials believe that he has caught the spirit of irresponsible, imaginative, selfish boy nature, so truthfully portrayed by Mr. Tarkington, just as successfully as did E. Mason Hopper who directed the first three Edgar stories.

Publicity Stunt Brings Swarms to Office

A. P. A. for Arrow Film recently sent out the following post-card in connection with a "stunt" for the Arrow release, "Bachelor Apartments"—"Are you looking for an apartment? If so, call at room 403, No. 220 West 42nd St., N. Y. C., and ask to see 'Bachelor Apartments.'"

The dispatch of this to real estate agents as well as state-right buyers caused the Arrow offices to be swamped by "home-hunters," it is stated. A good many failed to see the "joke" when explanations were made. The Arrow agent responsible for the plan was reprimanded for exceeding his orders.

Dead Men Tell No Tales

Pathe Acquires New Releases

PATHE EXCHANGE, INC., announces three important acquisitions to its list of releases. The first of these is a series of fifteen two-reeler of the Western type, starring Tom Santschi and produced by Cyrus J. Williams. The second is a big Robert Brunton feature, titled "The Devil to Pay." Pathe has also taken over for distribution Jesse D. Hampton's special, "Half a Chance."

Commenting on the acquisition of the short-length Santschi Westerns, Pathe says:

"To fulfill a great popular demand for short-subjects of Western calibre, Pathe Exchange, Inc., has just contracted through Arthur S. Kane, to release fifteen two-reel pictures produced by Cyrus J. Williams and starring Tom Santschi, one of the most popular players appearing on the screen today. Moulded along the lines of the finest Western dramas of full feature length, the Santschi pictures will afford the finest class of vigorous, red-blood, pictorial entertainment. They will be maintained on a high plane and made with all the care and attention to story and general production that would be paid to photoplays of greater length.

"'Beyond the Trail' is to be the first of the series. This production, along with two others, the titles of which are as yet unannounced, has been completed, and was recently reviewed by the Pathe sales committee. In distributing the Young Buffalo Series this Summer, Pathe found an insistent demand for short subject Westerns. Exhibitors everywhere have reaped big box office returns with these attractions and Pathe gives assurance that the Santschi subjects will prove even greater drawing cards.

"In starring Tom Santschi as a Western hero, Cyrus J. Williams selected an ideal type, for there is no player in motion pictures more capable of enacting Western roles than Santschi. For more than six years, this popular player has been featured in characterizations that demanded both strength and ability. His fight with William Farnum in Rex Beach's, 'The Spoilers' back in 1914, still remains the classic screen fistic engagement. In that production, which opened the Strand theatre in New York, Santschi set a standard for strong-man roles that he has maintained to the present. He could scarcely improve upon his efforts in that great picture.

"The noted player's career dates back to the early days of chapter-plays, when he appeared with Kathlyn Williams in 'The Adventures of Kathlyn.' Since then he has had important parts in such noted productions as 'The Garden of Allah' and 'The Still Alarm.'

"His most recent work was in Goldwyn's version of Rex Beach's, 'The North Wind's Malice,' in which he was the featured player. Goldwyn brought Santschi all the way from Los Angeles to Port Henry, New York, to appear in this production. Besides being an exceptionally splendid Western character, Santschi has won a reputation in pictures of the sea. He is an expert swimmer, which, added to his histrionic ability, created a big demand for him in marine productions.



Tom Santshe, signed by Pathe to appear in series of two-reel Westerners

"Cyrus J. Williams, who is producing the Santschi two-reelers, is a prominent Los Angeles business man. He has been associated for some time with motion pictures, and little more than a year ago branched into the production end of it. His first venture was 'Jacques of the Silver North,' in which Mitchell Lewis was notably successful. Mr. Williams has given motion picture production much serious consideration, and, in evolving his idea for a series of two-reel Westerns, made most salient their entertainment value. He purchased stories that had real literary merit, as well as being readily adapted for screening. In 'Beyond the Trail' he picked a human interest document, which, for an initial production of this class could not have been surpassed. It gives Santschi play for strength of character, as well as muscle, and strong filial affection, tenderness and dawning love.

"Pathe will inaugurate the release of these pictures early in the fall, which gives further strength to the already powerful line-up of short subjects arranged by the great distributing organization."

Pathe has issued the following statement in connection with "The Devil to Pay:"

"With the completion in Los Angeles, of Robert Brunton's big special feature, from the novel by Frances Nimmo Greene, 'The Devil to Pay,' announcement is made that the production will be distributed by Pathe Exchanges, Inc. It will be one of a number of powerful box office specials that Pathe will give to exhibitors during the fall and winter months. The Brunton feature has been in work for nearly four months, and according to information received in New York from the West Coast studio, is typical of the best endeavors of Mr. Brunton, who produced for Pathe the Jack Dempsey serial, 'Daredevil Jack.'

"An all-star cast appears in 'The Devil to Pay,' with Roy Stewart, hero of innumerable Western dramas, Cullen Grant, playing the leading male role, and Fritzie Brunette, one of the best known leading women in motion pictures, opposite him, as Dare Keeling. Robert McKim, one of the screen's best known 'heavies,' is seen as Brent Warren. Others in the cast are George Fisher, as Larry Keeling; Evelyn Selbie, as Mrs. Roan; William Marion, as Potter, the detective; Richard Lapan, as Dick Roan.

"Jack Cunningham, one of the most prolific and successful continuity and original story writers in filmdom, wrote the scenario for "The Devil to Pay." Cunningham is director of the Brunton Studios Scenario Department, and has written for such well-known stars as Charles Hutchinson, Frank Keenan, Jack Dempsey, Bessie Barriscale, Dustin Farnum and J. Warren Kerrigan. During the last three years he has completed eighty original scenarios and adaptations. These include fifty-five five-reelers; nineteen features of six reels or more, and six fifteen-episode serials. He wrote the continuity for the 'Daredevil Jack' serial.

"Ernest Warde, for years one of the most successful directors in the United States, made 'The Devil to Pay' for Brunton. Warde, the son of England's famous tragedian, Frederick Warde, was stage director for Richard Mansfield before he began directing for Thanhouser, and in his long career had produced 'A Man Without a Country,' 'The Bells,' 'A Man in the Open,' 'Three X Gordon,' 'Woman and the Beast,' 'My Country,' 'The Woman in White,' 'More Trouble,' 'Sierra Sixties,' 'One Dollar Bid' and 'A Burglar for a Night.'

"'The Devil to Pay' is considered the biggest picture ever made on the Brunton studio lot in Los Angeles. Work on it was started nearly four months ago, and it was not until the first week in August that the last scene was 'shot,' and the cutting process begun."

Concerning the newly acquired Jesse Hampton production, "Half a Chance," Pathe has this to say:

"Pursuant to its promises to exhibitors, to release during the coming fall only the highest class of box office attractions, Pathe announces the taking over for distribution of Jesse D. Hampton's big special 'Half a Chance.' This production was made by Robert Thornby, and surpasses in every respect, the many great contributions this noted director has made to the silent drama. The play is an adaptation of Frederick S. Isham's novel by the same name. This author is one of America's popular novelists with more than a score of best sellers to his creditt.

"Mahlon Hamilton and Lillian Rich are the players featured. Mr. Hamilton for several years has rated with the best leading men in motion pictures. His work with Blanche Sweet in 'The Deadlier Sex' won warm praise for him from Jesse D. Hampton, who, almost immediately, engaged him for the principal male role in 'Half a Chance.'

"Lillian Rich, while virtually a new comer to the screen, has had a most successful career. Her work with H. B. Warner in 'One Hour Before Dawn' and 'Felix O'Day' more than justified the faith placed in her by Mr. Hampton.



Two tense scenes from the William Fox special, "While New York Sleeps"

Miller Picture Proves Hot Weather Hit

Chicago gave a ready welcome to "The Law of the Yukon," the Charles Miller drama of the snow trails, which was presented at the Boston theatre last week for its initial public showing. Lured by the prospect of losing itself in the frosty wilderness of Alaska and by the enthusiastic praise conferred upon the picture by local press critics, perspiring Chicago, en masse, hit the trail for the Boston, filling the theatre to capacity during the entire week of the film's engagement.

Dorothy Dalton Release Set for August 22nd

Only one picture is on the Paramount release schedule for August 22, Dorothy Dalton in "Guilty of Love," but unusual interest attaches to this feature because of the fact that it is Miss Dalton's first production to be released by Paramount since she signed a contract with that organization after severing connec- Knoles directed.

"Guilty of Love" was adapted tions with Thomas H. Ince. Harley from Avery Hopwood's stage play, "This Woman—This Man," which ran on Broadway in 1908.

Ann Forrest Cast for "The Faith Healer"

A shift in casting at the Lasky studio, it has just been announced, results in Ann Forrest, who was scheduled to play a leading part in Cecil B. DeMille's current production, being assigned to the principal feminine role in George Melford's forthcoming production for Paramount. "The Faith Healer," while for Mr. DeMille's Paramount special another actress will be chosen to supply the vacancy.

Tom Mix Picture Goes Well at Capitol

Tom Mix in "The Untamed," which opened at the Capitol Theatre, New York City, on Sunday, August 22, for a seven-day run, has been playing to tremendous business, according to a statement from the Fox Film office. This is the first Mix picture which William Fox has released in the metropolis which has not had its first run on the Fox circuit of theatres."

Public Greets Fox Special

"While New York Sleeps" Given First Public Run at the Lyric

"WHILE NEW YORK SLEEPS," the William Fox special production which was hailed enthusiastically after the recent advance showing at the Palace theatre on Broadway, is now having its first public run, succeeding William Farnum in "If I Were King," at the Lyric theatre, New York.

In theme and treatment, "While New York Sleeps" offers a striking contrast to "If I Were King." The latter is a romantic drama of the old world and the olden time, while the former is a melodrama of the modern metropolis. The fact that "While New York Sleeps," has been so warmly welcomed proves the wide range of popular taste, so far as theme is concerned, and shows, moreover, that period and subject matter not at all so long as there is a good story well told and well acted.

A rattling good story about brave knights and fair ladies is exactly equal in popular appeal to a rattling good story about Broadway, the Bronx and the East Side.

There are three stories in "While New York Sleeps." They are not episodes, but distinct stories, with distinct sets of characters and altogether different settings. The threads that hold them together are the New York skyline and the fact that the same three players, Estelle Taylor, Marc MacDermott and Harry Sothern, play the principal roles in each.

The first story is one of suburban life. It is described as a gripping domestic drama ending with a great surprise. The second story introduces the audience to Broadway and the Follies with a quick change later to the Palais Royal. The last story has for its locale the lower East Side with crime, passion, mystery and adventure rampant against the background of the Brooklyn Bridge and the East River wharves.

Fall Will Be Busy Season

Present Signs of Great Activity in Hollywood When Autumn Opens

THE arrival in the near future of several prominent English authors at Hollywood, the presence of from ten to fifteen busy directors at the Lasky studios this fall and the prospective activities on big specials of Cecil DeMille, William DeMille and George Melford leads to the conclusion that Famous Players-Lasky's big West Coast producing grounds will be as active as the traditional bee-hive along about the time the autumn season sets in. The statement that follows gives indications of what is in store.

"Cecil B. DeMille is hard at work on one of his most important dramas to date. It has not been named, but it is said that it contains a suspenseful plot, and certainly the cast is an extraordinarily powerful one.

"William DeMille is doing "His Friend and His Wife," scenario by Olga Printzlau from Cosmo Hamilton's story, and when this is completed will immediately begin work on another important story.

"George Melford has completed his production of 'The Jucklins' and will next do 'The Faith Healer.'

"Wallace Reid, directed by James Cruze, will soon complete 'Always Audacious' and then start on 'Free Air,' with the same director.

"Thomas Meighan begins at once on his new starring vehicle 'Easy Street,' directed by Tom Forman.

"Roscoe (Fatty) Arbuckle is doing 'Brewster's Millions' and when that is completed will have a new and important comedy to do. Joseph Henabery is his director.

"With the various improvements, the perfection of each department, and the other features which make for the best picture production, the Lasky studio evidences the advantages of an organization that is as near perfect as it is possible to make an institution of this kind."

Singerman Heads Universal Department

Important changes in the personnel at the Universal Home Office have just been announced, the principal one of which is the appointment of Sydney Singerman as the head of the Program and Film Editing Department. He takes the place made vacant by Edward M. Roskam, who recently resigned to become the Film Editor, title writer and head of the program department of the Fine Arts Pictures, Inc.

Another recent acquisition in the Universal Home Office is that of a Manager of Supplies. The appointee is F. W. Talbert, who formerly was Universal's Traveling Auditor for Foreign Exchanges.

J. F. Goss Has Franchise for Ogden, Utah

J. F. Goss, manager of the Orpheum theatre, has taken the sub-franchise of Associated First National Pictures, Inc., for the Ogden, Utah, territory and for the purpose of showing the pictures is to abandon vaudeville for the first four nights of every week at the theatre. The last three nights will still be devoted to vaudeville programs, but beginning Sunday night the First National attractions will be shown exclusive of any vaudeville for four days' runs.

Pathe Comedian a Box-Office Rescu r

Harold Lloyd is the lifesaver of the box office, according to Fred S. Meyer, managing director of the Hamilton Theatre, Hamilton, Ohio. Ever since Lloyd inaugurated his two-reel comedy specials, Mr. Meyer has been billing him heavily. Two weeks ago the Hamilton Theatre Manager "played the most expensive, most widely advertised picture that we have ever had since the house opened," to use Mr. Meyer's words. It failed to stand up. Mr. Meyer had to bring back "Haunted Spooks" to the Hamilton. The rescue stunt lasted three more days, and the box office was buoyed up sufficiently.

Buck Jones Appears in "Firebrand Trevison"

William Fox reports that Buck Jones's first picture for the new season is a strong one. It is "Firebrand Trevison" from the pen of Charles Alden Seltzer, well known as a contributor to Fox entertainments. Buck Jones appears to have rolled the thrills and daring stunts of western thrillers into this production, which starts off with action and a punch, and ends with a smashing, crashing stunt and a most sensational and realistic fight scene.

DEAD MEN TELL NO TALES



George Fitzmaurice's late production, "The Right to Love," with Mae Murray and David Powell. Adapted from the French play, "The Right to Kill." Released by Paramount.

Britisher Gives Boost to U. S. Exhibitors

Here's what Frederick Martin, advertising manager for the Famous Players-Lasky Film Service, Ltd., thinks of the American exhibitor:

"A thing that particularly impressed me during my recent tour of America was the enthusiasm of the up-to-date exhibitor. To him the purveying of motion pictures is no mere side line, easy money venture or bridge to carry him over to something better. I found him glad to be in the business and bent upon giving it some sort of an attractive turn which would make his name familiar to all the other exhibitors in the United States."

The Famous Players-Lasky Film Service,, Ltd.. distributes the Paramount product in Great Britain.

Oklahoma City Holds Universal Week

The moving picture theatres in Oklahoma City recently held a Universal Picture Week in which Universal-Jewel Productions, features comedies, Western, and other short stuff made up the bulk of their programs for practically every day in the week.

The Special Week was arranged by Sam Benjamin, Universal's local Exchange Manager, who had hearty cooperation from Morris Lowenstein of the Majestic, Bob Hutchison, of the Folly, Tom Boland, of the Empress, and the manager of the other theatres. The week was hearalded by a large ad in the local papers containing the program and announcement of all the theatres.

DEAD MEN TELL NO TALES

Exchanges Report Big Demand

Paramount Week Has Raised Bookings to High Mark

A STATEMENT issued from the home office of the Famous Players-Lasky Corporation describes the elaborate preparations being made at its laboratories and exchanges to meet the extraordinary demand for Paramount productions that the corporation anticipates will arise during the coming "Paramount Week," from September 5th to the 11th inclusive. According to Al Lichtman, general-manager of the department of distribution, every print of Paramount pictures available in the clearing-house laboratories and exchanges will be used for exhibition during this third annual Paramount Week. The statement follows:

"Some semblance of the record, which it is reasonably certain will be established, can be estimated from the fact that the Famous Players-Lasky laboratories have been working day and night shifts to complete enough prints to accommodate all exhibitors during this week. Even the printing of these additional current pictures, however, will be unable to meet the demand and as a result exchanges are reporting the booking of pictures several months old on the part of exhibitors who are anxious to participate in the record breaking advertising and publicity coincident with a National Paramount Week.

"That the wastage of available Paramount productions can be entirely eliminated this year, there has been established a film clearing department by which exchanges having any surplus pictures available for this week will report the prints to the home office which in turn will arrange to place, them at the disposal of an exchange having an excess demand for those particular Paramount productions.

"Exhibitors who failed to arrange for Paramount productions during the early stages of the campaign but who desire the benefits of Paramount week are in many instances re-booking productions previously shown at their houses, in order to reap the profit from the newspaper space to be devoted to Paramount theatres.

"An example illustrative of the shortage of film developing at the exchanges is instanced in the case of W. F. Smith, district manager at the Philadelphia exchange, who sent in a wire to the home office for 12 additional films from the laboratory which he was previously unable to supply to exhibitors.

"A notable feature of the campaign is the tendency of exhibitors this year to celebrate Paramount week with all-Paramount programs. Instead of using simply a Paramount feature, as was noticeable in the bookings in previous years, theatres are demanding Paramount short subjects such as the Paramount Magazine, Paramount-Burton Holmes Travel Pictures, Paramount - Mack Sennett Comedies, Paramount - Arbuckle Comedies, Paramount - Burlingham adventure Pictures and Paramount-Carter DeHaven Comedies.

"Owing to the heavy bookings and the pressure of work in compiling records it will be several weeks after the completion of the campaign before the prize winning exchanges can be announced. Records received up to the present week show that San Francisco still holds the lead for the first prize. Other exchanges stand in the following order: Seattle, Philadelphia and Los Angeles. A noteworthy newcomer among the leaders is the New Haven Exchange which, in the past week, has jumped from fifteenth place to fifth."

Big Houses Engage Serials

First-Run Theatres in Texas Bill Chapter-Pictures Issued by Pathe

EVIDENCE of the increasing demand for chapter-pictures by first-run houses in the United States is contained in the statement just issued by the Pathe, Incorporated, home-office, in which it is announced that the George B. Seitz serial, "Pirate Gold," has been booked by James Quinn for his Rialto theatre in El Paso; while "Pirate Gold" and "The Third Eye" have been engaged for the "Hippodrome at Dallas, Tex., and for the Princess at San Antonio, Tex. The Pathe statement is submitted as follows:

"The pretentious serial program to which Pathe has committed itself for the year of 1920-1921 has been started off in auspicious manner with the release on August 15 of 'Pirate Gold.' This ten episode serial, starring George B. Seitz with Marguerite Courtot has gained bookings in many of the foremost theatres of the country, as evidenced recently by the announcement of James C. Quinn, owner-manager of several theatres, that 'Pirate Gold' would play his Rialto theatre in El Paso, widely reputed the finest house in Texas and generally classed among the best motion picture theatres in the United States.

"In the same territory 'Pirate Gold' and 'The Third Eye' have been announced as the attraction by the Hippodrome, Dallas, Tex., for a three-day run, and the Princess theatre, San Antonio, Tex., for three days. These two houses of the Southern Enterprise, are of the first-run, big feature type. In both serials are appearing on the programs for the first time.



Mabel Normand in scenes from her latest Goldwyn production, "What Happened to Rosa," directed by Victor Schertinzger

Six Pictures in Production

Bahr Comedy, "The Concert," Begun; "The Great Lover" Is Completed

SIX new pictures are this week in production at the Culver City studios of the Goldwyn Pictures Corporation.. Victor Schertzinger has been assigned to make an all star production of Herman Bahr's famous spoken-comedy, "The Concert," in which Leo Ditrichstein starred for several seasons under the management of David Belasco. Mr. Schertzinger was available for this production because Mabel Normand, all of whose Goldwyn pictures he has directed, has gone East for a vacation, her latest picture, "Head Over Heels," from Mitzi Hajos' successful musical comedy, having been completed last week.

Director Frank Lloyd has just completed an all-star production of "The Great Lover" by Leo Ditrichstein and Frederick and Fanny Lock Hatton. His work on it is believed at the studio to equal, and in some respects surpass his sympathetic and imaginative direction of "Madame X" with Pauline Frederick in the stellar role.

Sydney Ainsworth, who gave such a graphic portrayal of the wastrel blackmailer in support of Pauline Frederick in "Madame X," has been added to the cast of "Canavan" which will serve as the genial Tom Moore's next stellar vehicle. E. Mason Hopper, who has been directing the Booth Tarkington two-reel Edgar comedies, has been assigned to direct Moore in this picture.

"Excellent progress" is reported from San Francisco on Will Rogers' "The Guile of Women." Mason Litson is "shooting" jungle scenes for "An African Interlude," one of the Tarkington "Edgar Series." "Bunty Pulls the String" will be Reginald Barker's next contribution. Rupert Hughes has arrived at the Goldwyn Coast studios to confer with the continuity writers regarding the screen adaptation of his latest original story for the screen.

New "Set" System Started

Metro Inaugurates Scientific Methods in New York Studios

A NEW system of handling sets at Metro's New York studios in West Sixty-first street has been installed by Maxwell Karker, director general in charge of all production there. The system consists of a centralization of method in which the technical art director, Lester G. Vermilyea, works directly in accord with Arthur J. Zellner, Mr. Karger's assistant, from the time the idea is completed in scenario form to its projection upon plan sheets that indicate the scenes of the story.

All theory and conjecture are said to be eliminated in this new system of handling sets in the Metro studios and the whole business of building sets reduced, so far as the working plans are concerned, to an exact science.

This system has been found in recent cases to work out excellently with the productions now under preparation at the studios, including "Polly With a Past," the Belasco stage success by George Middleton and Guy Bolton, in which Ina Claire is the star, and "The Misleading Lady" starring Bert Lytell. In both instances the new and improved method of handling the sets from the time of the completion of the 'script was found to yield most excellent results, and will be a part of the Metro system at the New York studios from this time on.

Randolph Lewis Does Story

Author of "Forbidden Valley" Made by Blackton for Release by Pathe

RANDOLPH LEWIS, who for more than two years has directed the publicity of Pathe Exchange, Inc., comes to the front again as author of a big photo-dramatic production, in J. Stuart Blackton's "Forbidden Valley." This play has just been scheduled by Pathe, as an October release. It is a story of the Kentucky Hills, starring Bruce Gordon, and May McAvoy, together with Warren Chandler and Eulalie Jensen.

Until he assumed the duties of publicity manager of Pathe, which demanded his entire attention, Mr. Lewis was regarded as one of the most capable authors and continuity-writers in motion picture circles. Entering the industry from a long and varied experience in the newspaper field, Mr. Lewis went to the National Association of the Motion Picture Industry as its first publicity director and did notable work in the national campaign against censorship. He was director of national publicity for Fox, and in addition, gave to that concern these four conspicuous screen creations: "Miss U. S. A.," starring June Caprice; "The Kid is Clever," starring George Walsh; "A Rich Man's Plaything," a vehicle for Valeska Suratt; and "The Soul of Satan," a picture in which Gladys Brockwell scored her greatest hit, and which had to be re-issued.

The continuity of Willard Mack's "The Hell Cat," a Geraldine Farrar production, was the work of Mr. Lewis, and at the Goldwyn studios he was the literary co-oworker of Mr. Mack. He also wrote the scenario for George Scarborough's "Hoagland, Secret Service."

Randolph Lewis is one of the pioneer newspapermen scenario writers who made good. His long experience in the Fourth Estate particularly qualified him for motion picture writing. He was for years Sunday editor of the New York Herald when that newspaper was at the heighth of its power and selected its best fiction, including Jack London's "Burning Daylight," recently given to the screen and notable works of Rider Haggard, Joseph Conrad, Maurice Hewlett and other distinguished writers with whom Mr. Lewis enjoys personal friendship. Later he was one of the feature writers of the Newspaper Feature Service known the world over. He also won fame with his recent book, "Look Up," which Thomas Dixon described as "a genuine contribution to the literature of inspiration."

"Iris" Nearing Completion

Pinero Drama, Starring Pauline Frederick, Said to Have Big Sets



Pauline Frederick, starring in "Iris," Robertson-Cole

THE screen adaptation of "Iris," Sir Arthur Wing Pinero's celebrated play illustrating the magnificence of a true woman's love, with Pauline Frederick in the leading role, is nearing completion, according to word received at the Robertson-Cole home office from the West Coast studios this week.

Selected because of the importance of its principal role, "Iris," when ready for distribution, is expected by Robertson-Cole to furnish the exhibitor an attraction which will rank with the best offerings of the season. Showings of the footage already taken display the fact that Miss Frederick has captured for the screen all of the fine shadings of emotions demanded.

The producers, realizing the possibilities of the scenic effects of "Iris," state that they left no stone unturned to make the story as vivid and as realistic as possible by including in the photo-play every detail which Pinero thought absolutely essential to the effectiveness of his story. Three of the sets specially constructed for "Iris" have called forth the admiration of everyone who has seen them, a statement from the studio reads: "The most magnificent in point of beauty, is that which shows an Italian villa in the heart of the Alps. Director Otto, finding that a villa of the sort described in the Pinero script was unobtainable immediately proceeded to have one built according to the description.

Read the new Studio Department. It will keep you in touch with the players and directors.



Trixie Jennery in dance scene in Pathe Review

Matty Roubert Series Selling Fast

The Sales Department of the Reelcraft Pictures Corporation reports the closing of all of the United States, with the exception of two territories on which negotiations are now pending, for the forthcoming series of the "Romances of Youth" featuring the juvenile star Matty Roubert.

The new series will be two reels each and issued monthly. The first release "She's A Vamp" is set for release on September 1st.

C. A. Willat Believes in Hodkinson

C. A. Willat, familiarly known as "Doc" stated last week that it was only after an exhaustive study of the conditions of the distributing field that he arranged for distribution of the Irving V. Willat Independent producers through the W. W. Hodkinson Corporation.

"Down Home" will be the first Irvin V. Willat independent production to be released by Hodkinson and it will be followed by three more.

C. H. Pierce, of Kineto, Speaks at Convention

One of the most interesting talks at the convention last week of the De Vry Corporation, held at the hotel La Salle in Chicago, was made by Carl H. Pierce, vice-president of the Kineto Company of America, who discussed the gradual extension of the educational and generally worth-while film to the theatres. His subject was "Educational Film Production and Distribution."

David Butler Returns from Vacation

David Butler, star of "Fickle Women," has returned from his vacation to read the script on the fourth of the pictures in which he is being starred by D. N. Schwab Productions, Inc. Continuity is now being written on this picture.

Albert S. Kidder in New York

Charles Ray Executive Here for Conference With Arthur Kane

ALBERT S. KIDDER, JR., assistant general-manager of the Charles Ray Productions, Inc., has arrived in New York from the Coast and will remain in the city for several days during which time he will confer with Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation. Following his arrival in the metropolis, Mr. Kidder issued a lengthy statement setting forth his opinions on the advances already realized by the motion-picture and the still further progress to be made by the picture in response to demands of a more exacting public.

"The future is bright with promise, but it is fraught also with with tremendous responsibilities," said Mr. Kidder. "A wonderful opportunity is ahead for everyone who is engaged in making big pictures—big not only in a financial outlay and elaborateness of production, but, more particularly, in the careful selection of the material from which such productions shall be made, and the giving of adequate and earnest consideration to its proper adaptation for the screen, or, to put it tersely—story values.

"I want to stress that idea of story value, because in my belief, it is of tremendous importance. The plain fact is that the picture-loving public has been educated to the point where it is demanding only the best—the best artists in picturizations of the best literary works—and it is about to make that demand felt, with far-reaching consequences.

"With the weeding-out of the inferior, there will remain ample room at the top of the ladder for the top-notch product. Many of the unworthy—producers, players, pictures—will be forced from the industry. The very fact that the public will tolerate only the best speaks volumes for the spirit of progress and advancement.

"It would be difficult to say which has done the more to elevate the standard—the pictures or the public. Naturally, the more and better the pictures shown, the greater has been the popular clamor for others of the same character.

"Again, the old slapstick, rough-house, so-called picture, is losing vogue rapidly. The motion picture theatre has become the American family's club-house. No clean-minded man would any more think of taking his children to see a film on which the vulgar, the suggestive, even the merely unwholesome is featured, than of placing a degrading literary work on his library table.

"The motion picture has come to be recognized as an educator of the masses, which is another reason for the demand that it present what is true—what is good and wholesome, in other words. As to its possibilities as an instructor in the schoolroom, in the medical college, in the laboratory, the surface has merely been scratched. I am speaking only of the picture shown in the theatre and I repeat that there is no more gratifying sign of the times than this spontaneous public demand for the very best obtainable."

Metro Has Tourneur Picture

"The Great Redeemer" Has Important Place on Fall Schedule

METRO Pictures Corporation announces as among the most important of its early releases the Maurice Tourneur super feature, "The Great Redeemer" a six-part special production enacted by a distinguished cast that includes House Peters and Marjorie Daw. This production, according to the view of Metro officials, should prove a strong attraction for the coming season.

"The Great Redeemer," conceived and written in story form by H. H. Van Loan, author of "The Virgin of Stamboul," for Priscilla Dean, "The New Moon," for Norma Talmadge, "Vive la France" for Dorothy Dalton, and other noteworthy screen successes, is said to be a drama that breathes the spirit of the rugged west; but running through it is a striking allegorical counterplot which tells in poignant fashion of the regeneration of a desperado and "stick-up" man and his love for a beautiful innocent girl.

Richard A. Rowland, president of Metro Pictures Corporation, was so impressed by the picture at the private showing which resulted in Metro taking over the distribution of the Tourneur Production, he expressed his firm conviction that it will be one of the biggest money-makers ever handled by the Metro organization.

"That is one of the year's outstandingly great productions," said the Metro chief executive. "We can offer it to exhibitors with the confident assurance that it will not only fill their houses, but will make them new friends and patrons. Intensely dramatic and sweeping in its climaxes, 'The Great Redeemer' carries a vital message as well. It is a picture that persons of all ages and conditions of life may well see with profit to themselves. It has the greatest 'punch' I have noticed in a picture for many a day."

Not only Mr. Rowland, but every other Metro official and all of the company's exchange managers and district managers passed commendatory verdicts on "The Great Redeemer." It was shown privately on the screen at the Hotel Astor during the annual convention of the Metro district and branch managers and evoked the liveliest enthusiasm.

House Peters, the idol of countless film followers, has the rugged role of Dan Malloy, the bandit. Marjorie Daw appears as the girl. The sheriff is played by Jack MacDonald and Joseph Singleton contributes a powerful characterization as a condemned murderer whom Dan meets during his improvement.

Jack Gilbert and Jules Furthman put Mr. Van Loan's original story into continuity form. The production was directed by Clarence Brown under the personal supervision of Maurice Tourneur. It was photographed by Charles J. Van Enger, with special scenic effects by Floyd Mueller. The production is said to be distinguished by a number of remarkable motion camera "shots" with unusual lighting effects and double exposures.

Release of "The Great Redeemer" is tentatively set for the early part of October.

R.S. Shrader Sees Prosperity

Pathe District Manager Expects Flourishing Year for Exhibitors

R. S. SHRADER, Central West District Manager of Pathe Exchange, Inc., on his recent visit to the Pathe Home Office in New York, confirmed the reports from all parts of the country that the motion picture exhibitor continues to enjoy an era of prosperity and that all signs point to a bigger and more flourishing period the coming year than has ever been known in the film business.

The branches in Mr. Shrader's territory are Indianapolis, Chicago, Minneapolis, Omaha, Des Moines, Milwaukee and Detroit. He has been a member of the Pathe organization for the last four years. Before becoming district manager, Mr. Shrader was manager of the Pittsburgh branch.

"The motion picture theatre," said Mr. Shrader, "is one of the very few business institutions in this country that has not suffered a depression recently. The general let-down in the majority of business lines has not been felt in any way by the exhibitors of the Central West.

"Plans, initiated early in the year, are being carried forward and theatres are building at an unprecedented rate. The new houses are all of a very pretentious sort. They are being constructed with a view to accommodate more people, and the equipment is all ultra-modern. While, from a standpoint of comfort, they represent a big advance over the average theatre of even a year ago.

Good Cast in "Roman Candles"

J. Frank Glendon Cast for Lead; Release Due in October

A FORMIDABLE array of talent is reported to have been engaged by Master Pictures, Inc., to support J. Frank Glendon in "Roman Candles," his first starring vehicle for the new company. The following statement has been issued by Master Pictures regarding its initial production:

"After a varied career on the legitimate stage, playing in grand opera, dramatic productions and vaudeville, Mr. Glendon entered pictures with the old Lubin company of Philadelphia. His first big feature was 'The Salamander,' a B. S. Moss production. Later he was with Kalem, Metro, Gaumont and Fox and played opposite the best known stars of those companies. For several years he was one of Vitagraph's leading players and was co-starred with Hedda Nova in 'By the World Forgot,' 'The Changing Woman' and 'The Woman in the Web,' and with Gladys Leslie in 'The Wooing of Princess Pat.' His most recent successes were opposite Clara Kimball Young in 'For the Soul of Raphael,' 'The Mid Channel' and Miss Young's last picture the title of which has not been announced.

"Jack Pratt, who is directing 'Roman Candles' as well as playing the heavy, is in point of service one of the oldest directors of feature photoplays in the business.

"Mr. Platt, before his picture debut, also had a long stage-experience and has a record of 11 consecutive years, playing leads on Broadway with such well-known stars as Eddie Foy, Louise Gunning, Raymond Hitchcock, Trixie Friganza, Sam Bernard, Blanche Ring, and McIntyre and Heath. He played his first part before the camera in the U. S. Navy's big production of 'Victory,' which was filmed in Cuba. Later he played important roles in Imp and Reliance, two-reelers, after which he became first assistant to Augustus Thomas with the All-Star Feature Company. He was soon promoted to director and put in charge of production of that company's original screen versions of 'Arizona,' 'Soldiers of Fortune,' 'Shore Acres' and 'Paid in Full.'

"Mr. Pratt then organized the E. K. Lincoln players and directed Lincoln in 'The Fighting Chance' 'The Girl from Alaska' and 'Brother's Love.' He next was engaged by Lubin as director for VSLE features, starring his wife, Betty Price and Richard Buehler.

"Hector Sarno who portrays the principal character part will be especially remembered for his splendid acting in 'The Right to Happiness' with Dorothy Phillips, Rex Beach's 'The Silver Horde' and Edwin Carewe's 'Rio Grande.'

"The juvenile lead is well taken care of by Sydney D'albrook, who began his picture career under D. W. Griffith and has played with many prominent stars including Mitchell Lewis, Viola Dana, Elsie Ferguson, Marguerite Clark and Harry Morey, besides being featured in Vitagraph's 'The Mightier Strength.'

"Opposite Mr. Glendon in the leading female role is Miss Phalba Morgan, a newcomer to the screen, but a girl of remarkable beauty and one who is destined to meet with strong public favor.

"Others in the cast are Mechtilde Price, Lola Smith, Wm. Connant, Jack Waldermeyer and Teddy the world-famous canine who possesses uncanny human instincts and materially adds to any picture in which he appears.

"'Roman Candles' is nearing completion and will be released about the first of October."

Eight Paramounts in Sept.

Feature Productions to Be Ready for First Runs During Sept. 5-11

WITH eight new feature productions, representing a wide variety of subject and diversity of appeal, listed on the Paramount release schedule for September, first-run houses participating in National Paramount Week, September 5-11, will not lack pictures which will answer the demands of their patrons for subjects according to a Famous Players' statement.

First on the list, scheduled for release September 5th, are the George Fitzmaurice production, "The Right to Love," and the Thomas H. Ince production, "The Village Sleuth," starring Charles Ray. The Fitzmaurice production is from the pen of Ouida Bergere, who adapted it from the French play, "L'Homme Qui Assassina," by Pierre Frondai and Claude Farrere. Mae Murray and David Powell are featured. The Charles Ray vehicle, "The Village Sleuth," was written by Agnes Christine Johnston and directed by Jerome Storm. The photography is the work of Chet Lyons.

September 12 brings to the screen Elsie Ferguson in "Lady Rose's Daughter," a picturization of Mrs. Humphry Ward's novel. Released also on the 12th is Wallace Reid in "What's Your Hurry?" This is another of Byron Morgan's Saturday Evening Post series of automobile stories which Reid has been popularizing via the screen during the past year.

"Humoresque," Cosmopolitan's great production of Fannie Hurst's classic of New York's ghetto, is scheduled for general release the 19th. The dramatic charm of Sir James M. Barrie is again brought to the screen in "Half an Hour," also released the 19th.

Thomas Meighan in "Civilian Clothes," a Hugh Ford production, is scheduled for September 26. The other release of the 26th is Dorothy Gish in the whimsical romantic comedy-drama, "Little Miss Rebellion."



Greeting by First National stars to Colorado Exhibitors' League, assembled at Denver—arranged by Bill Yearsley

"Cannibal" Film Said to Score Heavily

"Shipwrecked Among Cannibals," the unique travel-adventure film recently released by Universal has proved itself one of the most remarkable film outputs of the year, says Universal Film officials, judging from the usual interest it has created everywhere it has been shown. In many cities it has broken records established by leading film favorites, states Universal. Exhibitors who have profited by the feature declare the most striking reaction on the part of patrons who see the picture is the immediate conviction that the pictures are real and that no faking has been done. This has afforded great satisfaction to William F. Alder and Edward Laemmle, the two Universal comeramen who risked their lives in the wilds of New Guinea to film the strange scenes of the cannibal tribes.

Philadelphia Sales Reported by Arrow

Arrow announces the sale of three feature productions to the Rialto Film Exchange of Philadelphia. The productions are "The Golden Trail," "The Desert Scorpion," and "The Chamber Mystery." The territories involved in this contract covers Eastern Pennsylvania and southern New Jersey. This is one of the many important sales made by Arrow within the past week.

Mollie King to Start on Another Picture

Mollie King, American Cinema star who has been absent from screen activities for several months, will shortly start work on a new super feature at American Cinema's studio at Glendale, the author and title of which will be announced later. Miss King scored in the company's drama, "Women Men Forget."

"Fickle Women" Rights Selling Fast

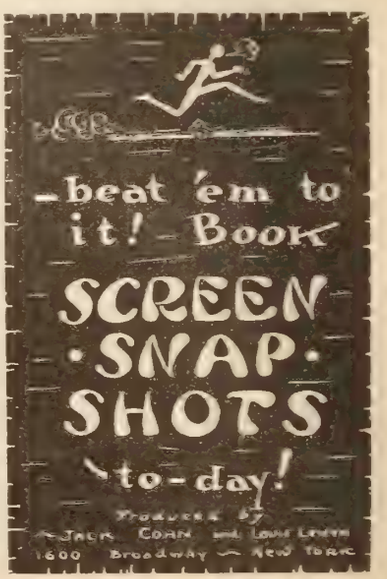
The Morart Film Exchange of Baltimore, Md., has just purchased the rights to the first attraction of D. N. Schwab Productions, Inc., starring David Butler in "Fickle Women", which is now running at the Broadway theatre. Their territory includes Washington, D. C., Delaware, Maryland, North Carolina and Virginia.

"Wild, Wild Women!" Is Cohn Comedy

"Wild, Wild Women!" is the title of the new Hallroom Boys two-reel comedy soon to be released by Jack and Harry Cohn, producers of this series. This is the twenty-third of the Hallroom Boys series and was written and directed by Harry Williams.

Southern Enterprises Engage Comedy

The Southern Enterprises, Inc., has booked "Up In Mary's Attic," the comedy drama being distributed by Fine Arts Pictures, Inc., through independent exchanges, for its entire circuit of first-run houses.



TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Stereospeed Pictures Please at Strand

"Gymnastics," a high-speed picture, made with the stereospeed camera by Stereospeed Productions, Inc., controlled by the Motion Picture Producing Company of America, Inc., was on the bill at the Strand recently. The picture won high praise from critics, both for the absence of all flicker and the sharp detail of the background. It proved not only interesting but amusing.

Stereospeed Pictures are being handled by the Motion Picture Producing Company of America, Inc., on a state right basis, and considerable territory has already been disposed of.

Margaret Turnbull to Go to London Plant

The Londonward movement of motion-picture specialists to assist in production at the new Islington studios of the Famous Players-Lasky British Producers is accentuated by the sailing on September 4, of Miss Margaret Turnbull, who will do continuities.

Because of her Scottish birth and because she is a novelist and playwright as well as a photodramatist, it is felt that Miss Turnbull ls especially well equipped for her work in London.

D. N. Schwab Goes to West Coast

D. N. Schwab, president of D. N. Schwab Productions, Inc., left New York last week for the West Coast.



Margaret Beecher, prominently casted in Hemmer Superior Productions

Bessie Love in Suitable Role

THE announcement recently made by Federated Film Exchanges to the effect that that organization had secured for distribution the Andrew J. Callaghan productions starring Bessie Love, has been augmented by several additional reports published by the Federated offices during the current week. These supplementary statements confirm the early report of Federated's distribution on Miss Love's series of stellar vehicles for Andrew J. Callaghan and add further illuminating details regarding the initial production of this series, which is titled "Bonnie May."

"'Bonnie May' the first picture in which Miss Love appears for the Federated Film Exchanges," says one of these statements from the Federated's offices, "might have been written to order for this charming little star. Although this was not the case, the story having been taken from the novel of the same name by Louis Dodge, it is extremely doubtful if it would have been possible to secure a story better fitted to the piquant charm and vivid personality of this dainty little actress. 'Bonnie May' is the story of a little girl who has been brought up on the atmosphere of the theatre, never having known a parent's care. Her father and mother were actors, and while she was still a baby, they were killed in a railroad wreck. Bonnie May was raised in the theatre and was therefore a peculiar combination of wholesome unspoiled girlhood bubbling over with youth and good spirits and a worldly wisdom acquired through having to fight life's battles for herself ever since she could remember. It is said by those who have seen 'Bonnie May' that this is without a doubt the greatest part Miss Love has ever had in her career as an actress, and that is saying a great deal.

"In a letter received from the author of 'Bonnie May' he expressed his pleasure in the selection of Miss Love for the part of Bonnie May, stating that when he wrote the novel he did not have any particular person in mind but that Bonnie May was simply the creation of his mind. In writing her into the book he painted the picture of a girl who was inherently good, full of the joy of living and to whom life was a game in spite of its often bitter struggle for existence which is inevitably the lot of one who has to earn her own living from her earliest days in the precarious field of theatricals."

A paragraph from Mr. Dodge's letter, as submitted by Federated Film Exchanges, follows:

"It seems to be an entirely happy



Bessie Love, in a scene from her first Federated production, "Bonnie May"

inspiration which brought Miss Bessie Love and Bonnie May together. While I had never seen the beautiful and intelligent work of Miss Love at the time I wrote my book, it might almost seem that she had supplied the model for my study. I predict that when Miss Love portrays the character, she will—to paraphrase an old anecdote —not merely enact, but actually be, Bonnie May. It will very certainly be a triumph for Bonnie May. I hope also it will be a triumph for Bessie Love."

Federated Film Exchanges has the following to say about the underlying policy of the Andrew J. Callaghan Producing Company in selecting vehicles for Miss Love:

"The policy of the Andrew J. Callaghan Producing Company who is making the Bessie Love pictures which are released by the Federated Exchanges is to supply their star with stories by well known authors. It is also their belief that these stories should have first appeared novelized and this is the plan that is being followed out in making all of the Bessie Love pictures.

"As an instance of this, the first two pictures in which Miss Love stars may be cited. 'Bonnie May' Miss Love's first vehicle is from the pen of Louis Dodge and was published by Chas. Scribner's Sons and her second production was made from 'The Midlanders' a novel by Chas. Tenney Jackson, published by Bobbs-Merrill Company.

"Mr. Callaghan and his associates are at present going over a number of novels for the purpose of selecting Miss Love's third vehicle, and it is promised that she will be given a story from the pen of a well known author."

Has Unusual Photography

Striking Views in "The Invisible Ray" Causes Favorable Comment

REPORTS from state-right buyers bring out new angles of interest, each week, regarding "The Invisible Ray," says the Joan Film Sales Company. The first week interest centered on the gripping plot, which breaks the customary serial rule of diminishing interest. "Another week passed," continues the statement, "and the subject of enthusiasm shifted to the performance of the stars Ruth Clifford and Jack Sherill, both of whom combine dramatic ability with physical bravery and both of whom are the survivors of a staggering number of daring feats."

"And this week's item of approval hinges on the original photography and the camera stunts that have been introduced in this thriller. One of the photographic feats occurs in the fourth episode, when a crystal gazer peers into a glass globe and describes her vision to the spectators. As she tells what she beholds, the vision is illustrated in the crystal ball, and six characters, in miniature, are seen acting in accordance with her prophecy, and moving about in the depths of the crystal. The crystal is one foot in diameter, so that the difficulty of showing six persons clearly in that small space can readily be appreciated.

"Another example of the photographic wizardry appears in the fifth episode, where "The Ferret," a character portrayed remarkably by the famous Sidney Bracy, clutching the key to the 'Invisible Ray' enters a chamber where all the personages of the story are seated, turns off the light and flashes the rays emanating from the key. The result of the utter darkness is that every one in the room appears as a skeleton, and while the characters move about naturally, only their skeleton forms are visible. The effect is weird and electrifying."



Scene from First Episode of "Thunderbolt Jack"—Arrow Film Serial releases

Foreign Contract Closed

Arrow Sells Far East Rights of "Thunderbolt Jack" to Pearson Co.

IN addition to an announcement or the tentaive release date of the serial "Thunderbolt Jack," Arrow announced this week the closing of a big foreign contract.

A wire from the West Coast stated that the seventh episode of the serial is nearing completion and the tentative release date is announced as October 15th. The Arrow contract for the distribution of "Thunderbolt Jack" in the Far East was closed with J. Pearson & Company of Bombay, India. Some idea of the territories covered in this one contract is noted in the list of countries taken in under the head of the Far East. They are India, Burma, Ceylon, Strait Settlements, Duth East Indies, Federated Malay States, Siam, China, Japan, Philippine Islands, and Mesopotamia.

In addition to this foreign sale the Arrow announcement states that within the past week three other contracts on this serial were closed. The New England territory comprising six states was sold to the Lightning Photoplay Service of Boston. This same organization handled the serial "Lightning Bryce," in which Jack Hoxie, the star of "Thunderbolt Jack," was featured. Western Missouri and Kansas were sold to the Federated Film Exchanges of Missouri, with headquarters in Kansas City. While in New York this week R. C. Price, of the Hygrade Picture Company of Charlotte, North Carolina, contracted for the serial in North and South Carolina.

"Thunderbolt Jack" is being produced by the Berwilla Film Corporation and is being directed by Murdock MacQuarrie. Joe Brandt is supervising the production. Marin Sais plays opposite Jack Hoxie.

Hart Arrouses Comment

Exhibitors Inquire Concerning "Hell's Oasis," Pinnacle Picture

AS an indication of the interest among theatre men generally concerning the forthcoming release of Neal Hart's first special production for Pinnacle Productions, Inc., letters are pouring into the Chicago offices of the Independent Films Association from exhibitors all over the country.

"Hell's Oasis" is the first release and is scheduled for October 1. The recent news advertising is what accounts for the inquiries from theatres, according to Eddy Eckels, general manager of the Independent Films Association, through which distribution will be handled.

"Of course we do not handle the Neal Hart films direct with the theatres," said Mr. Eckels. "But we are mighty glad to get these exhibitor letters for the reason that we do deal directly with the theatres in the various sections of the country in helping them exploit our product.

"Our business is with important independent dealers in each exchange territory, and these independent exchanges will attend to the booking of theatres and supplying posters, photos and other accessories. Our advertising in the *News* has been aimed at these dealers. But as I say, we are always glad to hear from the theatre men.

"Their interest in Neal Hart, in my opinion, shows a decided trend of public demand toward the type of star and story they get in "Hell's Oasis." Neal is a great big wholesome he-American, and I do not hesitate to predict that he will be swept into dominating popularity with the release of this first big special.

Stage Prestige Big Factor

Edith Taliaferro's Success on "Legit" Aids "Keep to the Right"

ACCORDING to a statement from the offices of the Equity Pictures Corporation, the reputation of Edith Taliaferro as "a leading Broadway star" is proving of immense value in recommending her starring vehicle, "Keep to the Right," to state-right buyers throughout the country. "From all indications," says the statement from the Equity's headquarters, "it seems that the fame of a leading feminine light of the Gay White Way echoes to the remotest corners of the country. Probably Edith Taliaferro herself does not suspect the far-reaching reputation she has acquired in the course of her many years as an actress of the legitimate stage. The numerous inquiries that are received from all parts at the Equity offices would surprise her.

"Probably the reputation of this sterling actress, which is nation-wide, is due to the extensive travels she has made in repertoire—her tours covering the continent. Edith Taliaferro, it has been estimated, is one of the most-widely travelled performers of the stage today, her career being a succession of triumphs. Her last success as the leading lady in 'Please Get Married' is in itself enough to establish her national popularity. This point was emphasized by several states-rights men, and is one that is likely to be overlooked.

"The personal appearance of a screen star in a legitimate play leaves an impression and a demand with local 'fans' that can be turned into dollars and cents by the states-rights buyer. There is practically no state in the union in which Edith Taliaferro has not appeared at some time and carried away a lingering reputation.

"It is therefore natural to expect that her screen appearance will be hailed throughout the country by local admirers who remember her appearance in their home cities."

High Salaries Are Defended

Sherrill States Star's Salary Is Governed by Law of Business

SINCE the announcement in the public press of the acquisition of Lillian Gish as a star, by the Frohman Amusement Corporation, and of the salary paid her in excess of $500,000 a year, William L. Sherrill, president of that company, has received a mass of letters from film fans throughout the United States, most of them expressing surprise, and some of them complaint at the fact that any motion picture star, regardless of her popularity should receive for her services the extraordinary sum of a half million dollars a year.

Mr. Sherill answered by saying that the value to be placed upon the services of a motion picture star is governed by the same principle in effect controlling the value to be placed upon any individual who commands a particular following in his line. If a salesman can bring to his house or firm an assured clientele, he would receive remuneration in proportion to the trade that he commands; so too with a motion picture star.

Miss Gish is said to have a certain defined following of motion picture patrons, who are admirers of her art, and will patronize the theatres if a production in which she is appearing is announced, regardless of the production itself. This, of course, is based upon two primary elements: first, that she has appeared only in worth-while attractions, and second, that her ability as a motion picture actress is unique, able and satisfying.

Plan Prologues for Serial

Pictorial Synopsis of Preceding High-Spots for "Tarzan" Picture

IN a statement from the offices of David P. Howells the announcement is made that an innovation in the way of prologues will be seen when the big special serial, "The Son of Tarzan," now being produced by The National Film Corporation, by Harry Revier, reaches the screen, it is stated.

Each episode or release of the serial will be introduced by a pictorial synopsis of the important development in the preceding chapters. This, it is claimed, will make it possible for a person who has not witnessed the beginning of the serial to pick up the story without difficulty and enjoy episode three or five or nine as thoroughly as though he or she had followed "The Son of Tarzan" from the beginning.

The photodrama, by Roy Somerville, is from the book of the same name, by Edgar Rice Burroughs, who is also author of "Tarzan of the Apes," "The Return of Tarzan," and other well-known adventure stories. It has a cast, headed by Karla Schramm and Manilla Martan, expensive interiors, unusual sets and attractive outdoor locations.

Harry Revier is working for the realization of two aims in the production of "The Son of Tarzan," it is stated. The first is to have it a distinct success as a serial, and the second, to make it so unusual and so high class in calibre that it will play the first-run houses.

Cameraman's Role One of Importance

It is the opinion of Edward Hemmer, president of the Hemmer Superior Productions, Inc., that the cameraman is just as important as the star in the making of a first-class picture. This opinion was expressed by Mr. Hemmer in discussing the recent work of his cameraman, "Bill" Tuers, one of the game's "vets." Mr. Hemmer said:

"The development of motion picture photography in the last ten years is as marked as the development of the screen artist. The screen artist of today must be a finished artist or the play will be a lamentable failure. The same is also true of the camera man. He must have the soul of an artist and a keen sense of appreciation for real acting."

Western Pictures Will Start Sales Drive

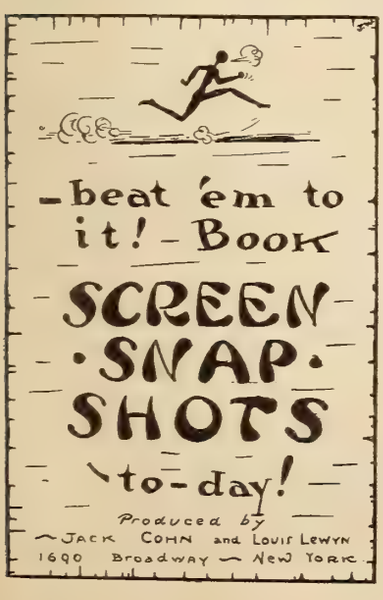
Western Pictures Exploitation Company recently organized by Irving Lesser is shortly to begin a very active campaign for the sale of a number of subjects which will be handled by this organization, the list including "That Something," "The Sins of the World," "The Sentimental Bloke" and the Blanchard Film Productions made by a new rapid process.

The Blanchard company has evolved a distinct novelty and will introduce its new production with a 500 ft. subject titled "The Art of Diving," in which Annette Kellerman gives numerous exhibitions.

Pioneer Opens Exchange in Washington, D. C.

The Pioneer Film Corporation has opened offices in Washington, D. C., at 525 13th street, N. W. Edwin A. Sherwood is in charge as general manager.

Mr. Sherwood is one of the best-known men in that part of the country and at the headquarters of the Pioneer in New York, it was said that the fullest measure of success is expected to mark the efforts of Mr. Sherwood.



Will Star Arthur Donaldson

Julius Timm at Head of Company; Stories Purchased

FROM the offices of Arthur Donaldson Productions, Inc., 220 West Forty-second street, New York City, comes the announcement that a company has been formed to present Arthur Donaldson as star in both stage and screen offerings.

Arthur Donaldson was the original "Prince of Pilsen," which role he played 1,345 times in America and England. His portrayals on the stage as Baron de Grimm in "Madelaine," the Prince of Kharikar in "The Blue Moon," Tom in "Sweet Ann Page," Count Arnheim in "The Bohemian Girl," and his renditions of the titular roles in "Rob Roy," "Brian Boru," "The Norseman," "Yon Yonson" and "The Wanderer" belong to theatrical history.

He was a member of the old Kalem stock company, and was one of the roupe that went to Ireland to appear in that firm's famous Irish photoplay series. He has produced and starred in photoplays of his own creation for the Swedish Biograph Company, and has assumed leading roles in films bearing the trademark of Fox, Vitagraph, Pathe, Metro, and was starred by Charles K. Harris in "Hearts of Men," and "For Sale: A Baby," which were released a few years ago by World Film Corporation.



Arthur Donaldson, star and general manager, Arthur Donaldson Productions, Inc.

Among the plays and scenarios already acquired for production are "Sun Valley," by Chester De Vonde, the well-known film director; "The Tragedy of Love," by Gunnar Heiberg, a Norwegian author who has written a number of successes; "The Victorious Romance," by Templar Saxe; "The Conqueror," a legendary musical play; "The Purgatory of David Drood," by Templar Saxe; "The Eternal Triangle," by Edward Phillips; and "A Romance of the North," by Arthur Donaldson.

The company is now negotiating for a long term lease on a New York property which it proposes to convert into a completely equipped studio, and is now seeking a Broadway house for the purpose of tending ideal presentations to its various offerings.

No announcement as to how the company intends to market its photoplays has as yet been forthcoming, but it is thought that they will be offered to independent buyers on the State-rights basis, notwithstanding the fact that a certain national distributor is said to have made the company a very striking cash offer for each negative starring Arthur Donaldson it completes.

Julius Timm is president and chairman of the board of directors, L. de Lyons, vice-president and treasurer, Eivind Erichsen, secretary and general manager, while S. P. Friedman, of Thomas & Friedman, Attorneys, 2 Rector street, is the company's counsel. Other members of the board of directors are Arthur Donaldson, A. P. Lundin, Edward C. White, Chester De Vonde, and Dr. Axel Lindberg. Willard King Bradley is the director of publicity and advertising.

"Sun Valley" has been selected as the company's first production. It is expected that work on it will start some time in September.

Charles A. Shaw, formerly connected with Henry W. Savage and the Selwyns, has been engaged as general manager of productions.

State-Right Market Booming

So Says M. W. Garsson After Tour of Mid-West States

MURRAY W. GARSSON, president of Fine Arts Pictures, Inc., who has just returned from a tour through the Central States, reports the greatest enthusiasm in the history of the independent distributor regarding the outlook for the coming season.

"The number of good productions released through the state right exchanges during the past year and the greatly increased number announced for the coming season is responsible for the unprecedented demand by the exhibitors for the independent product. The result is that the independent distributor is more prosperous, and more optimistic than ever before.

"A greater number of good productions are slated for distribution through the independent exchanges this year than ever before in the history of the industry. The independent distributor, by virtue of the fact that he released considerable less in number of productions annually, can well afford to spend more time and expense in exploiting the individual productions.

"The national exploitation given the individual picture by the independent distributor almost invariably exceeds that of the individual production released by a corporation handling a greater number of pictures. Then, in addition to the national exploitation, the state right man in the individual territory can well afford to give the exhibitor a greater and more beneficial cooperation from an exploitation and publicity angle.

"A great many of the state right buyers now have their own publicity and exploitation men in the exchanges, cooperating directly with the exhibitor booking his pictures. The unprecedented amount of exploitation material appearing in the trade magazines regarding independent productions proves that these men are getting real results for the exhibitor. The state right exchange man has more incentive in aiding the exhibitor than anyone else because of the fact that if the picture is not a success he is the loser.

"The corporation handling the national distribution also must do everything possible to help make their productions successful. That is the reason for the big national campaigns conducted on recent pictures. Both the exhibitors and the state right buyers in all parts of the country have expressed their gratitude for the cooperation we have given them on the comedy drama "Up In Mary's Attic."

"The national cooperative campaign arranged with the various organizations, who have agents in the larger cities through the country, has proved exceedingly valuable to everyone handling the picture. The fact that we have continued advertising in the trade magazines, even after the territory has been disposed of, has proved exceedingly worth while to the independent exchange man—and the letters received from the state right men indicate that they appreciate our efforts to co operate with them.

"In several instances we have cooperated with exhibitors right on the field, sending publiclty and exploitation men to other cities to make sure that the picture was given the success that it deserves. The results from this kind of exploitation speak for themselves when attention is called to the overflow crowds the picture has played to in Philadelphia and other cities—and the Metropolitan Opera House in Philadelphia, where the picture played, seats more than five thousand people."

DEAD MEN TELL NO TALES

Hollywood Barn-Dance Brilliant Success

The second annual barn-dance of the Assistant Directors' Association, held at the Robert Brunton Studios, Hollywood, has been rated as a brilliant success. It is estimated that over 4,500 persons attended the affair. The publicity campaign prefacing the event, included a balloon ascent by Kathyrn Adams and Hank Mann three days before the function. They bombarded Los Angeles and adjacent centers from their pony blimp, loaned by the Goodyear Tire and Rubber Company, with 10,000 hand-bills and 500 free tickets.

Hollywood's film colonies volunteered their services freely for the affair. Jean Paige, the Vitagraph star, supervised the posting of 300 one-sheets announcing the dance. Others who assisted were the Christie and Sunshine bathing girls, Kathyrn Adams, Colleen Moore, Helen Eddy, Hank Mann, Roscoe Arbuckle, Kathleen Kirkham, Anita Stewart and many other popular screen artists.

Equity Release Shown at Holland Exhibit

It is announced by the Equity offices that "Whispering Devils," Equity's six-reel state's-rights special featuring Conway Tearle and Rosemary Theby, has ben chosen by the authorities, in charge of the motion-picture exhibition to be held in Holland next month, as representative of the finest productions of the world.

Jans State-Rights Its Special

Negotiations Under Way for First Runs of the "Madonnas and Men"

IN an announcement from F. E. Backer, general manager of Jans Pictures, Inc., it is made known that that organization has decided to state-right their big "Madonnas and Men." For some time past, since it's premier showing showing on Broadway, various methods of distribution as regards "Madonnas and Men" have been discussed with the result that Mr. Backer and his associates believe that the picture can get wider distribution and be shown to a greater number of people if it is put out on the state-rights plan.

As was promised "Madonnas and Men" will be put over in the manner that it deserves, says the Jans Pictures, Inc. Negotiations are now under way, it is stated, for first-runs in all the key-cities, and in each case a special and far-reaching exploitation campaign will be inaugurated. Each city will have its separate and distinct campaign so that the territory covered from that city will have the benefit of the extensive advertising and publicity, according to Mr. Backer's statement.

On Mr. Backer's recent trip tentative arrangements were made in several cities, and at the present time contracts are being drawn up at the home-office both for first run-houses in cities covering the entire country and for sales of state-right territory. Within a short time, probably by the time the next issues of the trade publications go to press, a detailed list of buyers of territorial rights together with theatres that will play "Madonnas and Men" for first runs, will be given out.

Interest in territorial rights for this picture is reported to be most active. Buyers representing all parts of the country have been making bids, it is announced, and the competition to get the rights to the picture is very keen.

New Muriel Ostriche Comedy Finished

Another Muriel Ostriche comedy has been completed and has been titled "Betty's Romeo." This is the fourth of the series of twelve high class comedies, which are being distributed by Arrow. The production was directed by Arvid Gillstrom.

"A Fliver Wedding" Is Monty Banks Comedy

The name of the latest Monty Banks comedy produced for Federated is "A Flivver Wedding," according to an announcement from the new distributing organization.

Aywon Film Now Ready to Distribute

"The Woman Above Reproach," the feature soon to be presented by Nathan Hirsh, president of The Aywon Film Corporation, has been completed and prints are now being made ready for distribution. It stars Florence Chase.

Following the release of "The Woman Above Reproach" other big features will be released including the great novelty film "The Evolution of Man," which undertakes to expound the Darwin theory and which features Jack, the ape with human intelligence. "The Woman of Mystery" starring Grace Cunard and Frances Ford is also scheduled for early release as well as several other features to be announced later.

American Cinema Men Back from Vacations

Jas. P. Sheehan, general manager of American Cinema Corporation, has returned to his desk at 411 Fifth avenue, New York, following a month's vacation at Great Kills, Staten Island. James Heenan, of the executive staff of the same corporation, is also back in the office.

Other State Right News Will Be Found on Page 1944

Editing

Bolshevism on Trial— *Select*
Blindness of Youth— *Foundation*
Should a Wife Forgive — *Masterpiece*
Dream of Fair Women— *Motion Picture Magazine*
The Dollar Mark— *Masterpiece*
The Girl Who Dared— *Republic*
The White Rider— *Republic*
The Struggle— *Masterpiece*
Brute Island— *World*
Daughter of the West— *Republic*

In preparation
MACLYN ARBUCKLE
in
WELCOME TO OUR CITY
and
MR. POTTER OF TEXAS
San Antonio Pictures Corp.

Also
A MAYFLOWER SPECIAL PRODUCTION

"Voice of the Blood"
An original story now in production by
FAMOUS PLAYERS-LASKY

HARRY CHANDLEE
and
WILLIAM B. LAUB
130 West Forty-sixth Street
Suite 602
Bryant 5600



Edgar Lewis Productions, Inc.

presents

LAHOMA

A story of early days in Oklahoma

from the novel by
John Breckinridge Ellis

personally directed by
Edgar Lewis

A picture as warm hearted, as big, as courageous as the pioneers who blazed the trail is "Lahoma." It is a rugged, healthy story as dramatic in the telling as the careers of the men who made the West.

We are confident that exhibitors will support our opinion in believing that Edgar Lewis in this masterly effort has achieved another striking dramatic success and has again offered the public a production which will register big at the box office.

Pathé
Distributors

Jesse D.

BLANCHE
THE GIRL IN THE

Directed by Robert Thornby



Motion Picture News 1013

"THE GIRL IN THE WEB"

(Hampton-Pathe)

A Splendid Production from All Angles

JESSE D. HAMPTON has produced one of the most beautiful pictures the writer has ever seen, as far as production qualities go, in "The Girl in the Web."

It is really a pleasure to sit and watch the screening of a picture of this type where scene after scene is flashed upon the screen showing either beautiful landscape shots or interiors that are up to date in arrangement. The exteriors in this feature stand out because of the fact that they have been taken at the right angle, causing plenty of sunlight to fall upon the faces and forms of the actors which gives a splendid effect. And then again they have been selected with exquisite care.

Careful direction of a good story is another important factor in the making of this feature, for the action is never blurred, but is brought out in such a quiet, natural painstaking way that the sun-titles could be eliminated, so to speak, and yet the action could be understood.

The story has a rather new twist in that, it is an erring daughter and not a son who turns thief and robs the family safe of its valuable jewels in order to pay off old gambling debts. But she repents in the end through the efforts of a young private secretary.

Blanche Sweet in the latter role is convincing at all times and gives a splendid performance. She has to share honors, however, with a good cast among whom are Thomas Jefferson, Adele Farrington, Haywood Mack, Christine Mayo and Negel Barrie.

The picture which is full of incident and dramatic moments has a surprise finish which should interest those who see it.—Length, 6 reels.—*Frank Leonard.*

Pathé Distributors

"Thief!"

That's what they called her.

They said she had stolen another woman's husband; that she had robbed her employer's safe.

It looked as though she was guilty BUT---!

Popular Blanche Sweet in a powerful picture.

Hampton presents

SWEET in WEB

from the story
"Miss Maitland, Private Secretary"
by Geraldine Bonner



Pathé Distributors

Jesse D. Hampton presents

H·B· in One Hour Before



This Makes It Unanimous

OUR OPINION

A Virile Melodrama Pleasing to All Classes

A strong constructed scenario assisted by capable direction makes this a production that is presentable to all classes of audiences. The story moves along smoothly and consistently, with a strong element of suspense that is well defined and that adds to the picture's appeal and interest. The action of the play extends over a period of only a night and a day and the producers have shown good judgment in keeping it down to the five reels, for there was so much room for introducing unnecessary incidents. It is a society play and the picture is beautifully staged and enhanced by splendid photography. Practically all of the action of the play takes place in the interior of a luxurious home.

Screen Opinions

Pathé Distributors

WARNER

DAWN

With the two following reviews 100% of the trade papers and 100% of the great newspapers have voted "One Hour Before Dawn" a 100% picture.

"One Hour Before Dawn," on view last week at the Capitol, is a model murder mystery. Of murder mysteries in general one would be inclined to say that there is nothing new under the cinema, but "One Hour Before Dawn" is original and ingenious and wholly different from the cut and dried pistol-in-the-drawer-body-on-the-floor stuff that most mysteries are made of. Moreover, this picture has the merit of beginning at the beginning and ending at the end. Most feature photos are over before the director suspects the truth. In "One Hour Before Dawn" the director knew it first.

The Morning Telegraph.



All His Attendance Records Knocked "Cookoo"

by Jack Dempsey in "Daredevil Jack"



READ his letter.

It will tell you how to make money.

We have quoted in our advertising on this knock-em-dead serial the enthusiastic endorsement of scores of exhibitors who are mopping up with it.

We have received hundreds just as enthusiastic which lack of space prevents us from printing.

EMPRESS THEATRE

GLENN CARVER, Manager

Hastings, Nebr., July 15th, 1920.

Pathe Exchange, Inc., Omaha, Nebr.

Dear Sirs:

Last Monday and Tuesday I ran the first episode of the Jack Dempsey Serial "DAREDEVIL JACK" and, say, it sure went over with a bang, despite the fact that the weather was very hot. I am not going to boast of the big crowds that will continue to come but I take this opportunity to tell you that it pleased my patrons and I thoroughly believe it will be a business builder. I consider "DAREDEVIL JACK" one of the few great and successful serials of the year. All my former attendance records for serials were knocked cookoo last Monday at this theatre and of course I will have to place it in the foreground. Along with Dempsey "The Winner" "DAREDEVIL JACK" is one also.

Yours very truly,
(Sgd.) GLENN CARVER, Mgr.

Men, you can't go wrong with a proven winner!

Produced at Robert Brunton Studios

Pathé Distributors

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

MARION DAVIES, Cosmopolitan star, is already reporting at the Brunton studios, Los Angeles, where, under the direction of Frank Borzage, "The Love Piker," a recent Cosmopolitan story, is being filmed, in which Miss Davies, it is said, is cast to her decided advantage.

Ellen Cassidy, recently finished work in a Goldwyn production and has been engaged to play opposite Eugene O'Brien in his nevt starring vehicle to be directed by Robert Ellis.

Hugh Huntley expects to be another one of those busy boys who has no time for play except upon the screen and stag, having been selected for the juvenile role in the Chatham Picture Corporation's production in which Vera Gordon, of "Humoresque" fame will enact another important characterization. Paula Shay, it is announced, will also be among the carefully selected support.

Monte Blue has been spending his idle hours about the Famous Player's 56th street studio, awaiting orders to leave for Kentucky locations where exteriods for the first photoplay in which he will be starred are to be shot.

James W. Morrisoi has finished his work in the Anita Stewart picture, and has been engaged to play with H. B. Warner in "When We Were Twenty-One," being assigned a comedy role; the well remembered part of the imp.

The juvenile lead in "Bunty Pulls the Strings," a Goldwyn special under the direction of Reginald Barker, will be played by Cullen Landis, who has been seen recently in several other Goldwyn productions.

Outside of playing in the George Fitzmaurice Famous Players production, and rehearsing at night in a William A. Brady offering for the legitimate stage, Rod LaRoque has nothing to do. When he gets time he should tell the world that Mr. Brady has paid him a rare compliment. Not only are the rehearsals called at night, for the benefit of Mr. La Roque, but Mr. Brady has arranged an out-of-town route so that the risin gyoung player may keep up his work in the picture and appear in the theatre, all in the same day.

OUR own representatives gather every item appearing in this department. They aim, first, to secure news that is adaptable to the use of photoplay editors; and, secondly, material that will liven the exhibitor's program. Full permission is given to editors and managers to reprint from these pages. In addition, the Studio Department staff, under the direction of Miss Lillian R. Gale, is always at the service of newspapers and theatres to prepare any special material that may be desired.

The Studio Department serves as a connecting link, presenting the ideals, personalities and achievements of players and directors to the exhibitors and newspaper editors of the country, and, through them, to the public.

The Associated First National Pictures, Inc., paid a fitting tribute to Norma and Constance Talmadge, as a farewell gift to the talented First National stars, when the sisters sailed for their first vacation abroard on the "Imperator." In addition to many personal gifts from individual execltives of First National, the cinema stars found their staterooms beautifully decorated with flowers and plants, their every need anticipated. The popular stars will join their mother, and sister Natalie, in Paris.

Frank Norcross, who left for Los Angeles to be in the supporting cast for Charles Ray's third independent release, "Nineteen and Phyliss," will be remembered as a Vitagraph player, appearing in a number of the O'Henry stories and other Vitagraph productions of recent months. Included in the cast, also, are Clara Horton, George Nicholls and Lincoln Stedman, under the direction of Joseph DeGrasse.

Robert Gordon, featured player in the initial Cayuga production which has been filmed under the working title of "Three Women Loved Him," will soon announce plans regarding his future screen work. He has already stated that he expects to be in Ithaca, N. Y., a sufficient part of the time to warrant his having purchased a home in that city. It would seem, therefore, that Mr. Gordon anticipates no idle moments in the dear future.

EDWARD SLOMAN was "craved" by the Metro star, May Allison, for her director. He was, therefore, welcomed with a flattering enthusiasm which bubbled harmoniously until Mr. Sloman's first instructions. It was on the first location trip. May was to be set adrift on a mountain stream in a canoe and swept over the falls. When Director Sloman described the action he desired as she approached the watery decline, pounding for realism, his popularity suddenly waned. What can a poor director-man do? Sub leading women are decidedly passe!



Conway Tearle and Rosemary Theby in Equity's State Rights release, "Whispering Devils"

HOWARD HICKMAN has become director for Ben Hampton. His first story will be "The Killer," by Steward Edward White.

DIRECTOR GEORGE MELFORD has borrowed from Cecil B. deMille, Miss Anne Forest, who will play an emotional role in William Vaughan Moody's play "The Faith Healer."

And from a director of the fair sex:

"It is driven home to the observer more and more," declares Ida May Park, the famous woman director, "that in the ranks of the motion picture actors and actreses the 'type' is much more in favor than the artist. That is to say, a casting director, so long as he can secure a person to look the part, is satisfied, whether that person be an actor of high merit or the merest novice from a horde of extras.

"The great question is, does this materially aid the advancement of the motion picture, which is as much of an institution, presumably, for the pursuit of art in drama as is the speaking stage? Does not the word 'actor' imply a person who is capable of portraying characters utterly at variance with his own? Where does the acting come in if the character cast for a part is in all essentials the very character that is to be portrayed? The few differences are easily polished off by a clever director's use of the megaphone.

"This flood of amateurs has not yet spread so far that it cannot be checked, but it has become a definite menace to the progress of the screen toward the ultimate goal of perfection. Let all of us who have a pride in what we have already achieved protect the cinema from rubber stamp producing which will inevitably result if the use of these puppet types is persisted in.

ALLEN HOLUBAR has declined the chair of Motion Picture Arts offered him by an Eastern University. While commending the plans of the big educational institution to train men for executive work in connection with making pictures, Holubar answered that he could not get by on a college professor's salary even if he could get out of his contract.

After a few days' fishing off the California coast Lloyd Ingraham, director of the Carter de Havens in "Twin Beds," declares that hereafter the camera reel shall be preferred to the fishing reel, and that he shall do his baiting with the megaphone instead of the hook.

GEORGE LLOYD SARGENT, despite rumors to the contrary, will remain with Vitagraph and is already busily preparing to "shoot" on another Vitagraph production.

"To Be First" Her Constant Aim

"BORN of ambition is the desire to be 'first,'" the explanation Clara Kimball Young gives for the manifestation presenting itself early in one's childhood and which, though invisible, she believes, remains to the end.

"No matter how large,—how small the family, nor in what walk of life" observed Miss Young, "I believe there is that secret desire in the heart of each child to be 'first.' 'First' to be served at the table, 'first' to ride a bicycle in the neighborhood, 'first' to wear her dresses long and her hair 'up'—or if a boy, 'first to appear in long trousers.'"

The discussion was one of conversational nature and presented itself when speaking of Miss Young as having been the first motion picture actress to have formed her own producing company.

"Must have made you feel like 'first lady of the land?'" was asked the famous star.

"Yes, it did, but more than that it gratified the desire to be 'first' in something, which desire, as I said, is born of ambition. I was playing in stock in Philadelphia and was earning $100 a week when J. Stuart Blackton induced me to forsake the spoken drama for the screen. He offered only $25 per week, which meant considerable sacrifice for me. But I think I was the 'first' among feminine leads to recognize the tremendous possibilities of the motion picture industry and some way, I visualized the future, as a director visualizes the outcome of a screen play he is about to make."

Her step, indeed, was not a fatal one, and reminiscing it is easy to recall what her decision brought about and how many times it has made her "first."

Clara Kimball Young was:

A member of the first organized motion picture producing company.

The first moving picture actress to have her name in electric lights on Broadway, Criterion theatre, where she was the star of a photo-drama.

The first star to form her own producing company.

Speaking of the star's first release of the current year, which was "The Eyes of Youth," offers an interesting comment. Miss Young declares she enjoyed her work in that production immensely for a peculiar reason. It is the hardest she can recall ever having done. And yet, being obliged to play four distinct roles within one photoplay, each of which required an entirely different characterization, she admitted the novelty attached a new interest in her work, although that she does not take the art of acting for the screen lightly, is illustrated in the knowledge she has gained through constant study of lighting effects, the camera, architectural designing, the effect of certain coloring under the photographic lens and the art, too, of direction. It has been said by directors who have made pictures starring Miss Young, that in the event of his disability, he could have one consolation, that of Miss Young's ability to go ahead with his work and complete the direction of a picture, unaided.

She has spent several weeks in and near New York away from the studio, but anticipates a long, busy fall and winter, for within the year, she expects to play the leading feminine role in eight photoplays, and then, if all goes as well as her ambitions crave, she will be the "first motion picture actress to go around the world—in an aeroplane." And that would be her second trip—around the world.

Educational Comedies in Competition

EDUCATIONAL points out that its comedies are making the same record for competitive showing in other cities as they have made at the leading New York houses.

Last week "Duck Inn," second of the Mermaid Comedies played the Euclid theatre, Cleveland, O., in competition with the second Chester Comedy, "An Overall Hero" at the Alhambra.

At Loew's Palace theatre, Washington "An Overall Hero" supplied the comedy while Tom Moore's Rialto picked "Duck Inn" for the laughs.

St. Louis made up for lost time in not seeing "A Fresh Start," the initial Mermaid Comedy, on its release schedule by having it at two of the leading theatres, the Pershing and the West End Lyric.

Tooker in Gordon Features

William H. Tooker has been engaged for a prominent part in the Vera Gordon feature on which work has started under the supervision of Harry Rapf at the Solax studios, Fort Lee. Tooker, who is one of the best known actors on the screen, and one identified with films since their early days, has a strong part in the special.

DEAD MEN TELL NO TALES

Robertson Directs Special

"Sentimental Tommy" to Introduce J. Robertson as Featured Director



John S. Robertson, director of Specials for Paramount

JOHN S. ROBERTSON, director of John Barrymore in "Dr. Jekyll and Mr. Hyde," has been granted, by Jesse L. Lasky, the privilege of directing his first special production for Famous Players-Lasky Corporation. The vehicle chosen to place Mr. Robertson before the public as a featured director is "Sentimental Tommy," the already famous story by Sir James M. Barrie. The scenario has been completed by Josephine Lovett. Her adaptation was made from a combination of all the books of "Sentimental Tommy" and will follow the escapades of Tommy as a boy and ending when he has reached maturity. His escapades have amused and endeared him in the hearts of both young and old of Britain and America for years.

Mr. Robertson has sent a copy of the adaptation to Sir James for his criticism and hopes to hear from him before commencing the production. Thrums, about which the action in the books takes place is, of course, a fictitious name, but it is in reality the home and birthplace of Sir James, Kerrie Muir. Mr. Robertson hopes that Sir James will send him photographs of the country in and around Kerrie Muir which may be used to guide the art and decoration department in their construction of sets.

With regard to the selection of cast Mr. Robertson is proceeding with the utmost care. The two leading characters, that of Tommy and Grizel, the girl, offer unusual opportunities to those selected to play them. A great deal depends upon the selection of the characters as described by Barrie and it is by no means an easy task. Mr. Robertson is determined to make this a masterpiece and is allowing no opportunity to slip by.

Companies Need Actors Says Robertson

There is a job for every actor of ability in the country out in California, according to a report received from Clifford Robertson, casting director for Goldwyn Pictures Corporation at the Goldwyn Culver City studios.

California Theatre Changes

CALEXICO—J. L. Manahan—Majestic theatre—Recently burned; will rebuild.

Venice—Auditorium theatre—Sold to Gore Bros. & Sol. Lesser.

Venice—Neptune theatre—Sold to Gore Bros. & Sol. Lesser.

Pomona—American theatre—Sold to Gore Bros. & Sol. Lesser.

Pomona—Belvedere theatre—Sold to Gore Bros. & Sol. Lesser.

Pomona—Gore Bros. & Sol. Lesser—Secured option on site and may erect theatre seating 1,800.

Phoenix, Ariz.—Mrs. Martha T. Poston—American theatre—Sold to M. J. Pettif, who will remodel and lease to Brandon Bros.

Downey—Geo. E. Loring theatre—Chat. Mtg. furn. and equipment to Hogan Willeford to secure lease.

Venice—Venice Investment Co.—Will erect theatre on old Decatur Hotel site.

El Monte—M. L. Guier—El Monte theatre—To J. C. Hamilton 8/21 Southern County Bank.

Nogales, Ariz.—E. Stube—Star theatre—Con. Sale furniture, $3,750, from C. F. Weber and Co.

Pioneer Film Has Twelve More

NEGOTIATIONS have been completed whereby the Pioneer Film Corporation has taken over the product of the American Cinema Corporation, comprising about twelve productions for the following territories: New York City and State, New Jersey, Maryland, Delaware, District of Columbia, Virginia, Ohio and Kentucky, Illinois and Indiana, Wisconsin, Missouri, Kansas, Iowa and Nebraska.

The American Cinema Corporation has produced a number of successful pictures and has at its head Walter Nicbuhr, said one of the ablest producers in the industry. M. H. Hoffman, general manager of Pioneer, was instrumental in consummating this deal.

The first three productions which Pioneer will distribute are ready and will shortly be released. They are: "The Inner Voice," with E. K. Lincoln in the leading role, "His Brother's Keeper," with Martha Mansfield, Rogers Lytton and Gladden James, and "Stolen Moments," starring Margaret Namara.

Several other productions are now being discussed and are awaiting Pioneer's approval so far as the story, direction, cast and other details are concerned. It was said recently at Pioneer headquarters, that all of the American Cinema productions will be based upon successful plays or books of famous authors.

Hayes Hunter, Director of "Earthbound"



T. Hayes Hunter, director of "Earthbound"

PRESS and public, despite difference of opinion as to the meaning, the aim and varied qualities combined in the production of "Earthbound," agree that it is a milestone. In film circles it is one of the most prevalent subjects of conversation, argument and general discussion. It has supplied food for thought, then, together with its entertaining qualities, and has centered the "spot," as it were, upon the director, T. Hayes Hunter.

Mr. Hunter, far from new to the motion picture industry, has directed a number of creditable productions. "Earthbound," however, has taken him from a class of "directors" and made him "the director of Earthbound," which explains his identity immediately.

In addition, Mr. Hunter has taken an important step toward revolutionizing a condition heretofore believed unavoidable, that of subsidizing a director to departments of a producing company, rather than establishing the director as the unit, placing the departments at his disposal.

In speaking of the difficulties in filming Basil King's widely read story, Mr. Hunter imparted some of the most interesting data, and after hearing him describe the mastering of timing the double exposures, one began to form a vague idea of his unlimited patience.

"Had I been subjected to the usual 'red tape' method of getting what I needed and what I knew to be imperative in order to secure the results expected of me, rather than having carte blanche, it would not have been possible for me to have made 'Earthbound' a production in which I feel a certain paternal pride. I gladly share the credit with my faithful cameramen, and the patient artists who never hesitated to assist in every way in making the production a credit to us all. But, having been made the unit, having shouldered the responsibility of portraying 'Earthbound' on the screen, with permission to exercise my authority, I felt doubly responsible, for I knew that it was an unusual thing for a producing company to do, and I felt duty bound to prove it worthy of the experiment.

"It has always seemed to me" said Mr. Hunter, "that the director of a motion picture, especially one requiring an expenditure such as the one I have recently finished, should be selected with great care. The fact that he has been assigned the work and is conceded as competent, should, I think, insure his ability to act as the unit from the start. His reputation is at stake and if shouldering the responsibility, it is logical that he will surround himself with the kind of assistance he needs. It saves a great deal of irritation to be able to draw upon the supplies of departments at will, rather than be delayed or interfered with at a crucial moment because of lack of authority.

"To the harmony existing throughout the procedure, I owe, in a great measure, the success of 'Earthbound.' It was one of those absorbing subjects a director visualizes from the time he has read his script until the picture is finished, and the irritation of unnecessary delays, being obliged to wait for the head of a department to decide to act, might seriously have affected the work.

"During the weeks I was engaged in the making the screen version of Mr. King's book I lived it. Not for a moment could I have shaken it from me. Even after it was finished, it remained the essence of my thought, and has scarcely disappeared even now."

Beseiged with questioning interviewers, and other interrogatively inclined listeners who surrounded Mr. Hunter during his stay in New York, it is no wonder that the spirit of the masterpiece still hovers about him. He doesn't have an opportunity to forget it. And, in proving the worth of making the director the operating unit, it is safe to say that he reached his goal.

Novel Lighting Is Secured

Vignola Said to Have Introduced New Effects in Latest Production

ROBERT G. VIGNOLA, whose predilections for proper screen lighting are well known throughout the industry, announces a novel departure in motion-picture lighting effects for "The Manifestation of Henry Ort," his third special Vignola Production made for Cosmopolitan and released by Paramount. His idea is said to be absolutely new and never to have been tried before. Vignola carried on many experiments, assisted by Al Liguori, his cameraman, before he felt sufficiently satisfied with it to use it in his productions, it is stated. He has now brought it to such a state of perfection that he feels it is ready to use, and "The Manifestation of Henry Ort," will be, according to him, the first production ever lighted up in the new and more artistic way.

Those who have been privileged to see some of the experiments Director Vignola has carried on, are authority for the statement that there has never been such admirable lighting on the screen before. Vignola's new system of lighting, while it is kept secret, is said to produce the same effect on the spectators that colors in paintings do. In other words the lighting conveys the mood of the scene, it is stated, much in the same way that colors convey the mood of a painting. Instead of sharply defined low-lights and high-lights, Vignola's method enables him to produce a blending characteristic of the spirit of the scene, and he claims for it that it adds as much to the effectiveness of the actors' work as the settings and the costuming.

"The Manifestation of Henry Ort," is a drama of underlying emotions, a theme of internal rather than external conflict, and Director Vignola chose it as his third special production because it gives him unlimited opportunities to do the sort of work in which he has always excelled on the screen, the portrayal of mental, spiritual, and emotional stress.

Warns That Tom Mix Is Under an Exclusive Contract with Fox

WILLIAM FOX reports that Tom Mix has been approached a number of times recently by persons desiring his signature to contracts calling for his appearance in pictures to be made by these persons or companies they declared themselves representatives of. In a statement issued from the Fox headquarters, the following announcement is made:

"Fox Film Corporation takes this occasion to announce formally that Tom Mix is under contract with that Company for exclusive services, and that this contract has more than four years to run. The agreement by which Tom Mix is starred in Fox productions will not expire until 1924.



Scene from Ruth Roland's new Pathe serial, "Ruth of the Rockies"

Well-Known Writer on Broadwell Staff

George DuBois Proctor, author and scenario writer, who has been responsible for many successes, has been signed to write continuity and make adaptations from the Nick Carter stories for Broadwell Productions, Inc., and is now working at their studio at Filmland City, Medford, Mass.

Jack Pickford Coming in Williams' Story

Goldwyn has a new Ben Ames Williams story which will soon be ready for exhibitors. It is "The Man Who Had Everything" and it serves as a starring vehicle for Jack Pickford. It was directed by Al Green. It will soon receive its first public showing at the Capitol theatre, New York City.



EARLE WILLIAMS

In his current Vitagraph release

"THE PURPLE CIPHER"

By WILL F. JENKINS, Direction of Chester Bennett

DOINGS IN LOS ANGELES BRIEFLY TOLD

Production on the West Coast

BY J. C. JESSEN, 412 WEST SIXTH STREET

BRUNTON

CONTRACTS made known this week by the management of the Robert Brunton studios indicate a very busy fall and winter season at this big Hollywood commercial plant. In addition to the two Pathe serials to be made here Douglas Fairbanks has renewed his contract for space for a period of one year; the Mayflower Photoplay Corporation has renewed its yearly contract for space for two directors which will be used by R. A. Walsh and George Loan Tucker; Sidney A. Franklyn producing independently for First National has also engaged space and Mary Pickford organization is to continue at the Brunton plant.

The Pickford organization is now casting for the next subject which is to be directed by Francis Marion who has written continuity for Miss Pickford during the last year or more.

William J. Bowman has been engaged to direct Ruth Roland and company in the Pathe serial "The Avenging Arrow" adapted from the story "The Honeymoon Quest" by Arthur Preston Haukins. Eddie Hern has been selected as leading man and will play opposite Miss Roland.

Dustin Farnum, Director Ernest C. Warde, Cameraman Robert Newhart and Assistant Director Clint Newman have left for Fort Briggs in the Sierra Nevada mountains to make exterior timber scenes for the "Trail of the Axe" adapted from the Ridgewell Cullem novel.

Benjamin B. Hampton has completed cast selected for his next production which will be "The Killer" adapted for the screen by W. H. Clifford from the recently published Stuart Edward White novel. Howard Hickman and E. Richard Shayer will co-direct this subject and the cast selected includes Tod Sloane the former jockey, Jack Conway, Frank Campeau, Milton Ross, Edward Piel, Thomas Ricketts and Claire Adams who will have the featured role.

J. D. HAMPTON

THE special production made by Jesse D. Hampton, under the direction of Robert Thornby with an all star cast and titled "Half a Chance" is to be released through Pathe Exchanges, Inc., according to information given out at the coast studios this week. Mr. Hampton, who has been in the east for several weeks is still there but in his absence production work is continuing.

"When We Were Twenty-one" is now in the making under the direction of Harry King and will offer H. B. Warner as star. James W. Morrison has been selected by casting Director Gavin Young for the juvenile role of "Imp" and other players selected are Christine Mayo, Otis Harlan, Claire Anderson, Frank Leigh, Leo White and Claude Payton.

Another Hampton company is filming "That Girl Montana" with Blanche Sweet in the title role. They are working at Truckee, California, under the direction of Robert Thornby. Complete cast has not been announced.

UNIVERSAL

CASTS were this week selected for two Universal productions which have been put in the making. One of these is "The Throw Back" a romance of the rubber country, written and to be directed by Jacques Jaccard and the cast is made up of Irene Blackwell, Dagmar Gadowsky, Helen Lynch, Edward Coxen, Gordan Sackville and Eugene De Rue with Frank Mayo as star. Exteriors are to be made at Universal City, Catalina Island and on a sea going yacht.

Mignonne, who played opposite Harry Carey in "Sundown Slim" is to continue as leading woman for Carey in his next production "West is West" from the Eugene Manlove Rhoades story which is to be directed by Val Paul. Other members of this cast are Charles Le Moyne, Joseph Harris, Ted Brooks, Adalaide Halleck, Elaine Delmorre and others.

Universal announces the completion of filming four subjects which are now in the editing rooms. These are "Black Friday" directed by Frederick Thompson; "Kate Plus Ten" the initial starring picture of Eva Novak, directed by Stuart Paton; the Lyons and Moral comedy, "Once a Plumber—" and "Pink Tights" the circus story with Gladys Walton and Jack Perin, directed by Reeves Eason.

Melborne McDowell has been added to the cast for the Priscilla Dean subject "Outside the Law" now being made by Tod Browning. McDowell will play the role of a banker whose palatial home is the scene of a big jewel robbery. During the making of these scenes Universal had several plain cothes men on the sets to guard the big collection of jewelry borrowed from a Los Angeles shop.

"Foolish Wives" company consisting of more than one hundred people are working this week at Santa Barbara and Monterey, Calif.; The "West is West" company is at United Verde Mines at Jerome, Arizona; the "Queen of Diamonds" serial unit, directed by Edward Cull, is making scenes on the sands at Oxnard and Director Jacques Jaccard with the "Throw Back" company is on a yacht someplace on the Pacific while the J. P. McGown-Eddie Polo serial company is working on water scenes at Balboa beach.

Three comedies are in the making under the direction of Fred Fishback, Thomas Buchanan and William Watson.

Hoot Gibson is working in a short western titled "Cinders" and the making of this is directed by Edward Laemmle.

Plinney W. Horn, cameraman who escaped from the Smithsonian Universal African expedition wreck with a fractured skull has returned to Universal city fully recovered from the experience. Horn is now editing the films made in Africa and believes his shots of Victoria Falls, which he took from slippery ledges at the base of a four hundred foot cliff to be the wonders of the expedition.



Estelle Taylor, a prominent figure in William Fox's production, "While New York Sleeps"

FOX

THE William Fox plant presents a most busy appearance because of the filming of the big special "A Connecticut Yankee in King Arthur's Court" under the direction of Emit J. Flynn and the preparations being made for the big spectacular costume play which is to be directed by J. Gordon Edwards. The Flynn organization has numerous sets which take up all the space in the dramatic section of the plant and the Edwards sets are being erected on what is termed the comedy or eastern lot.

Painstaking accuracy is being given to the preparation of all properties and settings for the "Yankee King Arthur" subject and a big staff has been at work for weeks under the direction of Ralph de Lacy.

George Marshall who recently completed the direction of the Ruth Roland serial for Pathe has been engaged by the Fox organization to direct Tom Mix and this week began work on a story titled "The Prairie Flower" which is a sequel to "The Texan" recently completed and from the same author James Hendricks. Continuity for this is

by Frank Howard Clarke. The film will reveal a new leading woman for Fox as well as Mix in the person of Kathleen O'Connor who has been seen in a number of Universal subjects and who was featured in two serials. Others in the "Flower" cast are Gloria Hope, Charles K. French, Robert Walker, Sid Jordan, Billy Wilmer and Harry Dunkinson.

1st NATIONAL

CHARLES VIDOR, manager of King Vidor Productions has returned to Los Angeles after several weeks in New York where he secured film rights to several well known books and stage productions. Selection of Vidor's next subject is to be announced shortly as the young producer is to begin filming August 23rd.

The Louis B. Mayer production "The Woman In His House" starring Mildred Harris Chaplin was given a public showing at the Temple theatre, Santa Ana, one evening recently and the subject is reported to have gone over so big that Manager Yost booked the picture for one continuous week. The subject was put on without advertising in order to get an opinion of the general audience and the reception was very enthusiastic.

Finis Fox is now writing a script for Charles Ray, having recently completed "The Second Latchkey" for Katherine MacDonald.

Final editing is now being done on "Twin Beds" and art titles will be inserted within the next few days at which time Carter de Haven



Frank Mayo and Beatrice Birnham as they appear in Universal's "Hitchin' Posts"

expects to leave with the negative and first sample print.

Marshall Neilan's fourth First National release "Dinty" in which Westley Barry is to make his debut as a star is promised for early preview as the film is now being given its last editing. Scenes for this were taken in Los Angeles, Catalina, Los Angeles Harbor and San Francisco.

GOLDWYN

THE Goldwyn organization now has six producing units at work, two additional organizations starting this week. Victor Shertzinger has been selected to direct the making of the film version of the Leo Dietrichstein play "The Concert" which is centered about a great musician. It is said that Schertzinger selected to make this because he is almost as famous as a musician as he is a film director.

Frank Lloyd is to direct an all star cast production of the play "Out of the Dark" and the cast selected for this subject are Irene Rich, William Scott, Richard Tucker, Alexander Francis, Alice Hollister, Ramsey Wallace, George Norman and James Neil.

Rupert Hughes has returned to the Goldwyn studios, arriving August 18th where he will spend some time in writing an original play for the screen. In this he will work directly with the members of the continuity department and the film play will be ready for production as soon as completed by Mr. Hughes. His presence at the studio will afford opportunity for him to personally watch the making of his story "Canavan" now being directed by E. Mason Hopper and starring Tom Moore.

Will Rogers, Director Clarence Badger and company are still at San Francisco working on exteriors for the "Guile of Women;" Director Reginald Barker and all star company are continuing on "Bunty Pulls the Strings" and Mason E. Litson is directing the making of Edgar story "An African Interlude."

F. P.-LASKY

GLADYS George who played opposite Charles Ray in "Red Hot Dollars" and since has been leading woman for Douglas MacLean has been selected to play opposite Tom Meighan in "Easy Street" which was put in production under the direction of Tom Forman this week. Beulah Marie Dix is author of the screen play adapted from the Blair Hall story.

Elmer Harris has returned to the Lasky scenario department after an absence of three months spent in the east where he put in a portion of the time at a silver fox ranch he is interested in at Fortune Bridge, Prince Edward Island. He is now at work on a new continuity.

Zella Covington has completed the screen continuity for the Dwight Moody play "The Faith Healer" and Director George Melford will make the first scenes for this play during the coming week. Ann Forrest and Milton Sills will be the principals.

The Wallace Reid Company being directed by James Cruze is returning to San Francisco for a number of additional scenes for "Almost Audacious" and the play will be finished there next week.

METRO

ANNOUNCEMENT is this week made of the final editing of the next Nazimova Metro subject "Madam Peacock" and the star declares this to be her greatest picture contending that it will rank with "Revelation" which has been her most satisfactory production to date. This story simply told itself is the statement of Nazimova. Rita Weiman is the author and it is

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founded on theatre life and the experience of a woman of genius who after climbing to the top rung of the ladder of success finds there is something else to be attained.

The Metro ranch is serving as a site for a French village and castle now being erected for Metro's "Four Horsemen" and here Director Ingram will make many of the western front scenes described in this story.

The May Allison company of twelve players and Director Edward Sloman have returned from Brents Mountain Craigs after filming exteriors for the "Marriage of William Ashe" and the remainder of the story will be filmed at the studio.

Victory Bateman who twenty years ago was considered one of the most beautiful women of the American stage was this week engaged by Metro to play an important character role in "Cinderella's Twin" starring Viola Dana.

Metro is shortly to introduce a new style of art title which has been created by D. Anthony Tauszky head of the art title department. He has provided a series of backgrounds in colors and this will be used first in production of "White Ashes" now being directed by Phil Rosen from the story by Luther Reed.

W. E. Atkinson, general manager of Metro Corporation is spending a week at the coast studios while on a tour of all of the Metro Exchanges. He is going over production matters with Acting General Manager Joseph Engle and Bayard Veillers, head of the scenario organization, and it is expected before his departure announcement will be made of a slight extension of the Metro producing organization.

ASSOCIATED PRODUCERS

PLANS for the making of the first Associated Producers release by Allan Dwan have been completed and he is now at work on the filming of "The Forbidden Thing" at the Jasper Hollywood studio where he has leased quarters for himself and company and stage space. The cast for this initial Associated Producers release includes James Kirkwood, Helen Jerome Eddy, Marcia Manon, King Baggott, Gertrude Claire, Arthur Thalasso, Jack Rosaleigh and others. The story concerns the spiritual side of human nature and its triumph over the physical. The locale is the fishing villages near Boston.

Robert B. McIntyre has been engaged as manager for the Maurice Tourneur studios succeeding Sam Myer who will be coast manager for the Brulator film interests.

Lillian Hall has been engaged by Maurice Tourneur to play one of the prominent roles in "The Last of the Mohicans" this producer's first Associated Producers release.

Omar Whitehead playing the part of Hawkeye in Tourneur's "Mohicans" has been forced to give up the part because of a fall in which the bones of his arm were broken. The part has been given to Harry Loraine.



New Vitagraph Chicago Exchange Building

A new department has been added to the Tourneur studios which consists of foreigners translating articles and securing ideas from their native lands for the producers. The first engaged is Senor de la Cabaldo of Spain, who will handle correspondence for Spain, South America, Philippines and Mexico. Other foreign languages will shortly be represented and in this manner Tourneur believes he can learn the wants and desires of each nationality and thus efficiently internationalize his film plays.

INCE

THERE has been a general revival of producing activities at the Thomas H. Ince studios at Culver City following a lull of more than a month and this week two companies began work on new Ince subjects.

"The Bronze Bell" by Louis Joseph Vance has been put in the making. Courtney Foote has been engaged to play leading role and other members of the cast are being assembled by Horace Williams, new Ince casting director. Continuity for the film subject is being written by Louis Stevens in collaboration with Author Vance, himself, who has been at the studio for some time.

The next vehicle starring Douglas MacLean will be the Fred Jackson play "One a Minute." This play is being prepared for the screen by Franklin Poland and it is to be directed by Jack Nelson. The story gives MacLean the role of a young druggist who becomes fabulously rich by the sale of a patent cure all medicine, the sales of which continue despite the acts of his various rivals, pure food officers, etc. MacLean has just finished work in "When Johnny Comes Marching Home."

It is announced at the Ince studio that both "One a Minute" and "The Bronze Bell" will be released as Paramount Artcraft subjects and that the latter will be the last contribution of Producer Ince to Famous Players-Lasky.

Production work is scheduled to commence next week on an Ince special all-star production "The Magic Life" from a serial novel by May Edington. Bradley King recently added to the Ince scenario staff is writing the screen play from this novel and John G. Wray is to direct.

Change in title of the Enid Bennett picture for Paramount Artcraft program originally known as "I Wonder If —" has been announced. This subject will be known as "Silk Hosiery."

The exploitation department of the Ince organization has completed national arrangements for the release of a three reel picture known as "A Trip Through the World's Greatest Film Studio." This is to be handled as a tie-up with newspapers, leading dailies handling the subject in the various cities. The picture is scheduled for early showing at Graumans theatre, Los Angeles.

Horace Williams who has been identified with several west coast studios as casting director has been engaged by Thomas H. Ince to succeed Freddy Fralick, who recently resigned.

In making the last scenes for the Douglas MacLean-Ince subject "When Johnny Comes Marching Home" Director Jack Nelson staged a genuine county fair at Pleasanton, California, for he needed every seat in the big grandstand filled and he got 6,000 people there while the town only has a population of half that number. This was accomplished by importing a troupe of vaudeville entertainers from San Francisco, chartering two aeroplanes, offering prizes for a cowboy's rodeo, employing the village band and one-sheeting the event for miles around. The 6,000 extras worked without pay and had the time of their lives.

HERE AND THERE

C. A. (DOC) WILLAT is on his way to New York with the first sample print and negative of the initial Irvin Willat Productions "Down Home" from the rural drama from the F. N. Westcott play, brother of the author of "David Harum." A preview of the subject was given before it was taken to the W. W. Hodkinson Corporation. This was held at the Alvarado theatre and the audience gave the subject a warm welcome.

Producer Irvin Willat is now preparing continuity for his next production and he has gone to a mountain resort for this work. No announcement is made of the nature of the subject.

The first Monroe Salisbury Players subject "The Barbarian" is to be shown to the public for the first time this week at a Venice, California theatre, where it is believed a most cosmopolitan as well as metropolitan audience will see the film.

Robert Brunton and Roy Stewart are at work on the first Roy Stewart production story and continuity is now in preparation. It is understood the series of Stewart films will give this player an opportunity to appear in both out-of-door and indoor parts.

Progress is being made by Renco Film Company in preparing for the filming of their first west coast made subject "Lavendar and Old Lace." President H. J. Reynolds has engaged Lloyd Ingraham to direct this subject and Ingraham and Lee Royal are preparing the screen version and continuity. George Crone and Robert McGowan have been engaged as assistant directors and Ross Fischer will do the camera work. The Renco Company has leased space at the Mayer studio and plan to begin production August 23rd.

DEAD MEN TELL NO TALES

F. P.-Lasky Leases the Talmadge Studio

Arrangements have been completed by Arthur V. Smith, general manager of the Eastern studios of the Famous Players-Lasky Corporation, to lease the Talmadge studio at 418 East 48th street. This additional floor space of two stages of 75 x 100 feet each was necessary to accommodate Billie Burke's next production, "The Education of Elizabeth," work on which will be commenced shortly.

The activities of the Corporation's Eastern studios are now confined to the Fifty-sixth street studio, which is the headquarters and the remodelled Amsterdam Opera House at Ninth avenue and 44th street.

Victor Smith predicts that the new Long Island City studio will be in full operation by October 1. It will, however, be occupied by the studio staff and some pictures will be under way there before that time.

Hodkinson Reports Big Deal With Author

From the home-office of the W. W. Hodkinson Corporation advice has been received that a big story is shortly to "break" regarding the first screening of the novels of one of the foremost figures in the world of American literature today. The Hodkinson statement describes the author to be a man who has refrained from giving his books for picturization because he was not in accord with the methods employed by many of the present day producers.



Norma and Constance Talmadge just before leaving for Europe

Close Contract for One Reel Comedy Series

That the one-reel comedy is not to be forgotten in the shuffle to launch more longer comedies, is seen in the announcement that the Christie Film Company has just closed contracts for the making of a one-reel comedy every week, to be released through Educational Film exchanges, the same medium of exchange which now distributes all of the special two-reel Christie Comedies.

Says Paramount Made Success Possible

After comleting a tour of inspection of the Lasky studio at Hollywood, W. J. Siller, president of the Theatre Owners' Association of Southern California and Arizona, issued a statement of endorsement of the Paramount product which is quoted by the Famous Players-Lasky organization as follows:

"What I have seen here at the studio simply augments my judgment of past years; that Paramount Pictures lead the field. The great care and attention to detail shown as you make your pictures, scene by scene, is reflected in the uniformly excellent quality of the product. Paramount has made it possible for me to succeed in my district because the pictures bearing that brand have proven what my public want and like!"

Walsh Takes Exteriors in Mining Country

George Walsh, who is now working on "Dynamite Allen," is on location in Milford, Pa., the lead mining country of that state, where exteriors are being made. Dell Henderson is directing the picture, which is from an original story by Thomas F. Fallon.

George Walsh, who has never been with any other company but Fox, originally planned to be a lawyer, having studied law at Fordham University and Georgetown University, but he left college and enlisted under the Fox banner.



Paul Cazeneuve, appointed chief of William Fox's Western scenario department

Cazeneuve New Head of Fox Scenario Dept.

Paul Cazeneuve, who is busy at Fox's Hollywood studios making Buck Jones' pictures, "Sunset Sprague," has been appointed to succeed Denison Clift as head of the Fox Scenario Department in the West. Clift vacated his post to go abroad in search of new material for future stories and scenarios.

The new chief of the Scenario Department, Paul Cazeneuve, was born in France. After a successful professional career in Europe, Cazeneuve came to the United States. He appeared in support of such well known stars as Mme. Rhea, Sarah Bernhardt, and Salvini, and was starred in a repertoire of romantic plays in the United States and Canada by Charles Frohman.

What Famous New York Critics Say of——

Robert G. Vignola's Production

"THE WORLD AND HIS WIFE"

FROM THE PLAY BY CHARLES FREDERIC NIRDLINGER

Made for Cosmopolitan **Released by Paramount**

1. **ALAN DALE**—"It gave a touch of pathos and spiritual beauty that seemed to me like a veritable inspiration. I left 'The World and His Wife' with something suspiciously like a lump in the throat. It 'got' me as the play, when I saw it, never did."
2. **NELL BRINKLEY**—"It's a perfect picture! And you will please remember when I tell you it was directed by Robert Vignola. He has kept it a poem with a moral."
3. **ANN LISLE**—"I must confess I've an idea Robert Vignola is going to be hailed as the prince of directors before long."
4. **HARRY HERSCHFIELD**—"The last word goes to Robert Vignola—as a director I'll tip my straw hat to him."
5. **WID'S DAILY**—"Here's a tragedy, the artistic worth of which bows only to Griffith's 'Broken Blossoms.' Its production value is immense."
6. **EXHIBITOR'S HERALD**—"It reflects to the credit of the producer that the direction of such a delicate subject was assigned an artist the calibre of Robert G. Vignola."
7. **EXHIBITOR'S TRADE REVIEW**—"The feature is one of absorbing interest, admirably handled, and exhibitors will make no mistake in booking it."
8. **MOVING PICTURE WORLD**—"The production of the screen version has artistic merit. Taken on its own merits it is an excellent example of its school as to plot."
9. **MOTION PICTURE NEWS**—"The beautiful backgrounds, the tinted photography, the rich and effective settings, certainly give tone to the story. It is to the credit of Robert G. Vignola."
10. **NEW YORK GLOBE**—"The backgrounds and the direction are indeed gratifying. Robert G. Vignola has the imaginative quality to handle a story of this type."

"VIGNOLA PRODUCTIONS—THE ULTIMATE IN MOTION PICTURES"

MEMBER M. P. D. A.

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 1917-1940



Liberty theatre, Yakima, Washington, E. J. Myrick, manager. *Additional photographs on page* 1922

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Far Eastern Architecture to be Followed in New Hollywood Theatre

To be Finished Throughout in Circassion Walnut and Mohogany

Plans have been completed this week for the new Hollywood theatre, which is to be erected on Hollywood Boulevard, east of Cahuenga avenue, in Hollywood, California, for the Gore Brothers and Sol Lesser. A. B. Rosenthal is the architect. Contracts have already been given for the excavation and foundation work, and the site, known as the old Stern property, is being cleared for the building. For the ground-breaking ceremonies a host of First National stars were present to assist in chopping down the celebrated orange grove which formerly adjoined the property.

The new building will be a Class A four-story reinforced concrete structure, 118 by 200 feet. In style, the building follows the architecture of the Far East. The exterior will be finished in glazed terra cotta in polychrome colors, while the interior will be decorated in Circassian walnut and mahogany with tile floors and marble wainscoting. The cost of the building will be approximately $575,000, and it is stated by Mr. Lesser and the Gore Brothers that with the organ, furnishings and other equipment, the total expenditure will exceed $1,000,000. A large lobby with vaulted ceiling leads into a grand foyer, from which access to the mezzanine floor and promenade is gained. The waiting rooms and balcony will be gained from the mezzanine.

Ultra-modern electrical devices will be included in the equipment of the building, and unusual lighting effects will be obtained through an indirect system. The ceiling of the main auditorium will be beautifully decoratetd and lighted. The width of the stage will be 118 feet, with the proscenium opening 50 feet in width. The entire front of the building will be illuminated. The columns which are embodied in the front are five feet in diameter at the base and rise to a height of sixty-five feet. The domes of these columns will be gilded, and upon them will play prismatic color searchlights. While the house is to be used for picture presentation, the large stage will be used for atmospheric prologues of the same class that prevail in the leading downtown theatres.

In addition to the new Hollywood theatre, plans are rapidly nearing completion for the $3,000,000 First National theatre, the site of which will be announced within thirty days. It is claimed by Lesser and the Gore Brothers that this will be the finest theatre in America from a standpoint of comfort and beauty. Many of the leading figures associated with the First National Exhibitors' Circuit will be financially interested in this theatre, and some of the brainiest and cleverest exhibitors in America arae offering their aid in the forming of plans for unique and original advantages that no other motion picture theatre in America affords. Among some of the ideas that will be incorporated into the new shrine of silent drama will be some gorgeous promenades located on the roof of the building. The finest horticulturists in California have been consulted, and it has been found that it will be possible to have an orange grove thrive on the roof of the building, so that tourists may have the opportunity of visiting the roof and picking oranges while they are waiting for seats in the theatre. The plans also call for some beautiful fountains to be interspersed among the orange grove, and for a Japanese Tea Garden to be placed in one corner of the garden. In the foyer and mezzanine promenade, as well as on the walls of the roof, will be found historic scenes of early California, which will be enclosed in glass so that they can be illuminated in various color effects. The building will also include a ball room, and all of the usual rest rooms, children's nursery, both on the mezzanine floor and on the roof, sweet shops, etc.

Further plans and announcements concerning this theatre will be issued by Mr. Lesser and the Gore Brothers very shortly.

Two more theatres were added to the ever-growing chain last week when negotiations were closed for the Rosebud and New Central theatres. Both of these houses are located in Los Angeles, on Central avenue, and are numbered among the leading community houses.

Ralph Grunauer, who recently conducted the Lyric theatre in Stockton, Cal., will act as general manager of this pair of houses. Both houses will be re-decorated.

When the new First National Palace and the New Hollywood theatres are completed, Sol Lesser and the Gore Brothers will have fourteen Los Angeles theatres in their chain. The others are the Kinema, Alhambra, Burbank, Lyceum, Rosebud, New Central, Casino, Regent, Optic, Hollywood, Windsor and Apollo.

An Eight Hundred Seat Neighborhood Theatre in Hartford, Conn.

Manager Calls It Finest House of Kind in the East

The Rialto at Hartford, Connecticut, is an 800-seat house costing $125,000 to build. L. A. Wiley of Hartford was the architect. Structural specifications are as follows:

Dimensions: 115x60 ft.
Color Scheme: Blue, Gold and Old Rose.
Seats arranged in semi-circle.
Floor pitch: ¼ in. to each foot.
Floor construction: Concrete with cement coating.
Lighting: Combination of direct and indirect. Main lights have gold-plate finish with enclosed figured bowl. Wall lights are candles in clusters of two.
Projection Room:
  Dimensions: 14 ft. x 10 ft. 9 in.
  Machines: Powers 6B.
  Generator: Hallberg.
Distance of throw: 75 feet.
Angle of projection: 14 degrees.
Size of picture: 16x12 ft.
Make of screen: Minusa Gold Fibre.
Lobby:
  Dimensions: 30x16 ft.
  Decorations: Cream ivory, curved ornamental plaster chain of roses in gold and silver.
Ticket Office: Built in.
Intercommunicating phones between all salient points.
Uses aislelites.
Heating System: Vapor.
Cooling System: Large draught fans and wall fans.
Theatre front construction: Fancy brick with metal cornices.
Electric Signs: One large one, "Rialto."

A full page layout of photographs of this theatre is shown on page 1920.



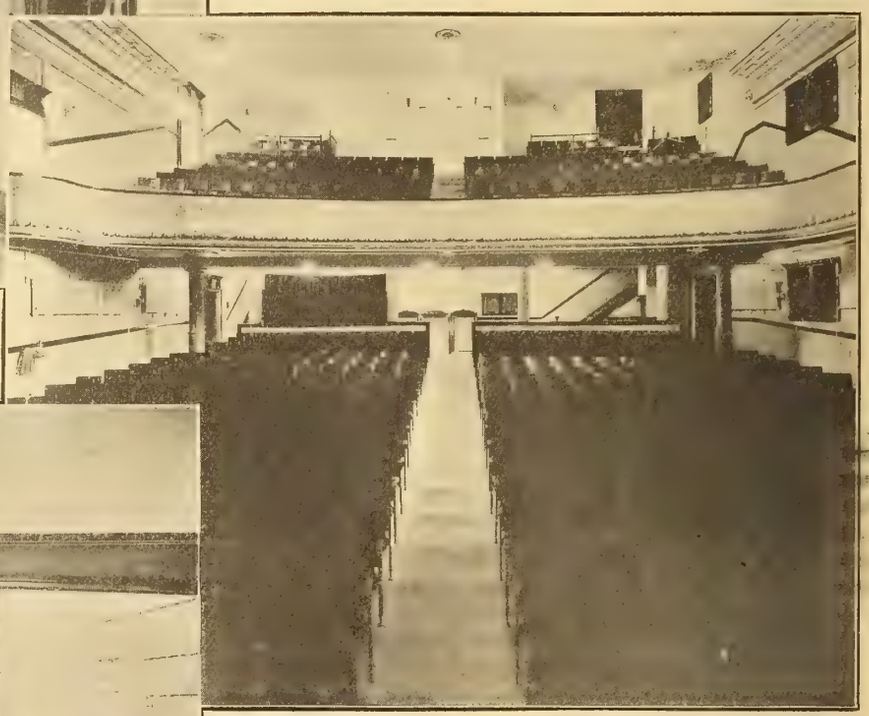
Joseph W. Walsh, manager Rialto theatre

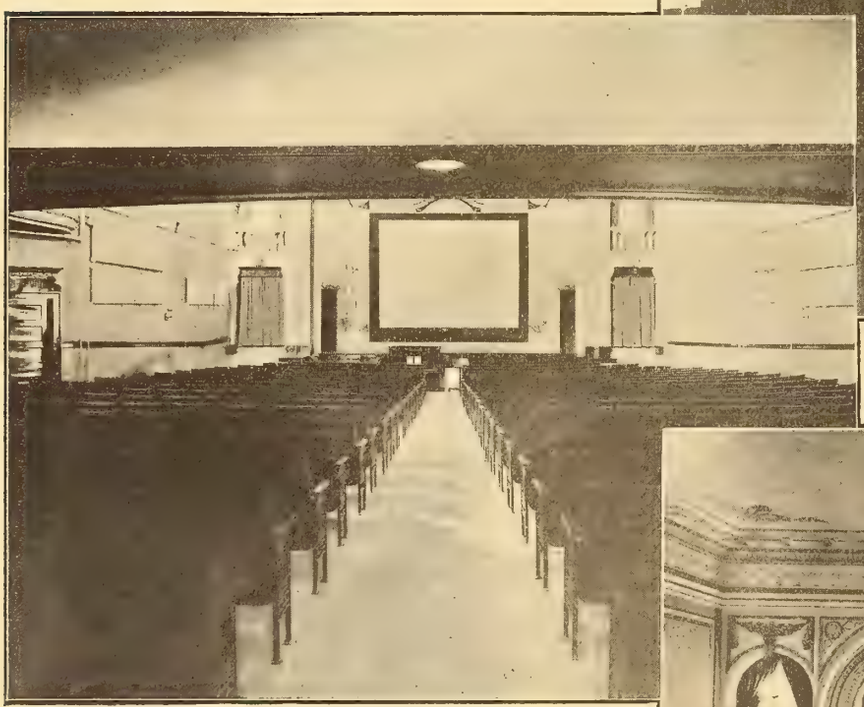
The Rialto, Hartford, Conn. has Elaborate Decorations



Left: The lobby is done in ivory with marble wainscoting. Box office and manager's office on the right

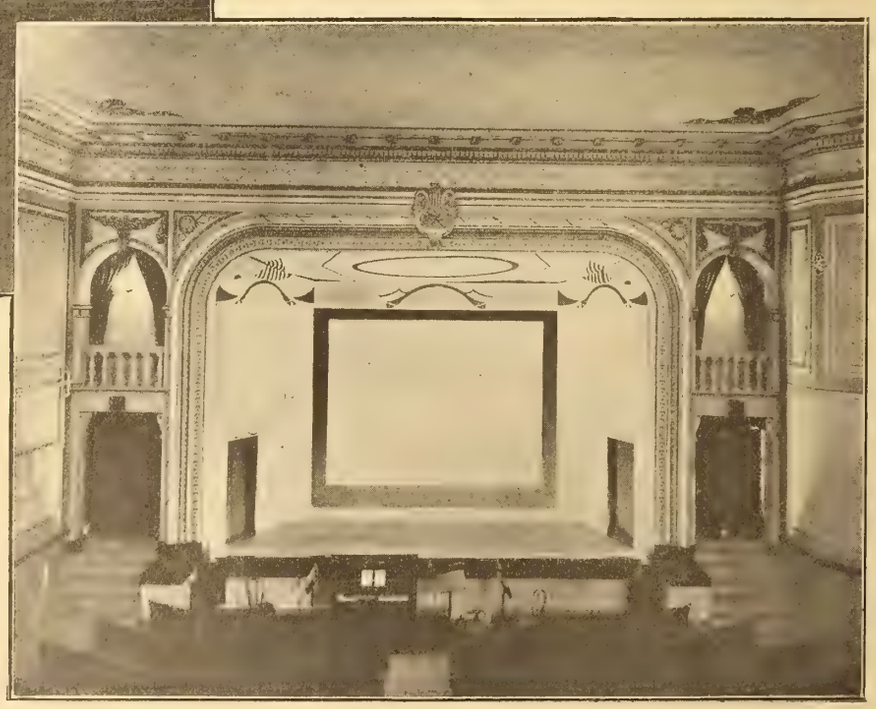
Below: Theatre interior, 525 seats on the main floor and 275 seats in the balcony. The ceiling is decorated to give a cloud effect





Above: Main floor looking toward stage. An unobstructed view is obtained from each seat

Right: The proscenium arch, a duplicate of one of the New York theatres, is done in silver, blue and gold

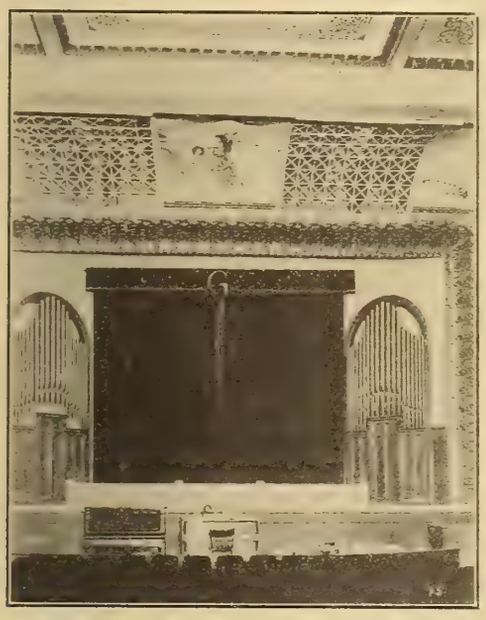


New Jersey Exhibitor Gains Success by Attending Wants of His Patrons

Typhoon Cooling System, Garden Theatre, Latest Added Improvement

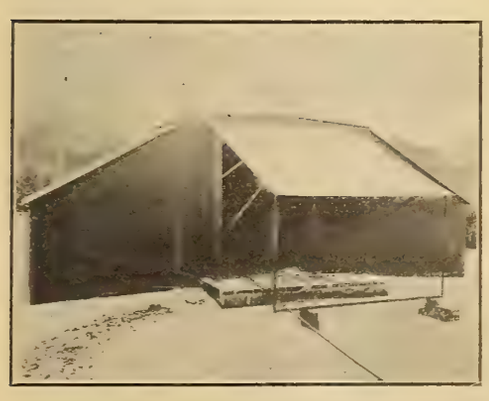
JACOB FABIAN, the well known New Jersey exhibitor who owns and operates several of the best theatres in Newark, Paterson and Passaic places the principle reason for his success as a theatre manager as due, in no little part, to his faithful attention to the wants and desires of his movie patrons.

Mr. Fabian knows from past experience that it is impossible to expect a good all year round business unless there is something unusual to offer patrons, and it is because of this fact he is continually on the lookout for improvement to his many houses; adding here and there some innovation to please and make his patrons happy.

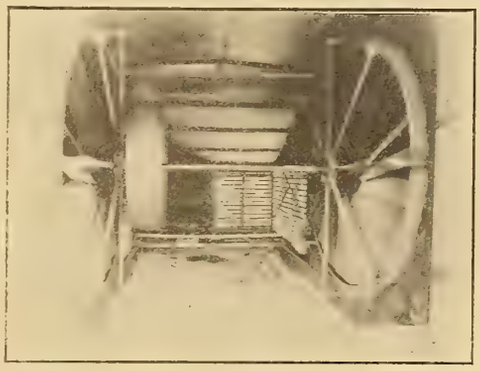


The proscenium arch through which the air enters theatre

One of his latest additions has been the installation of a Typhoon Cooling and Ventilating System in his Garden theatre, Paterson, early in the summer. The Garden is one of the most popular in Paterson containing 1,000 seats in the orchestra and 350 seats in the balcony. Considerable money was spent by Mr. Fabian in remodelling the house earlier in the year and the work was completed upon the installation of the Typhoons.



Pent House on roof containing fan which furnishes air to the main floor of the theatre



Interior of Pent House showing installation of Typhoon Fan

To properly cool and ventilate the Garden required the installation of an eight-foot Typhoon Twin set installed on the roof directly over the proscenium arch. These two huge Typhoons take the clean fresh air from high above the street and force it directly into the theatre through openings in the roof and ceiling. The air in large quantities passes over the entire orchestra and out through the exit doors and other openings at the farthest end of the house.

To take care of the balcony a second set of five-foot Typhoons were installed on the roof directly over the first few rows of seats in the balcony. The air from the Typhoons being forced over the entire balcony and out through openings in the rear wall. The secret of the success of the Typhoon System lies in the fact, that while large quanties of air are forced into the theatre, because of the low velocity, there are no draughts. A complete change of atmosphere take place in the Garden theatre once every minute or sixty times an hour.



An additional Pent House furnishes air for the balcony

For ventilating purposes during the winter months, the Typhoons are reversed in their operation and run at lower speed thus drawing out the foul air instead of forcing the air in as is done for cooling purposes. Because of the Typhoons the summer business at the Garden theatre has continued right along as good if not better than winter business.

Building Laws for Pennsylvania

Specifications to architects and builders regarding the construction, alteration or repairing of buildings in which public entertainments are given were issued today by Clifford B. Connelley, Commissioner of Labor and Industry for the State of Pennsylvania. They are drafted from the provisions of the State laws and apply to theatres, motion picture houses, auditoriums or any public halls where stage scenery is used.

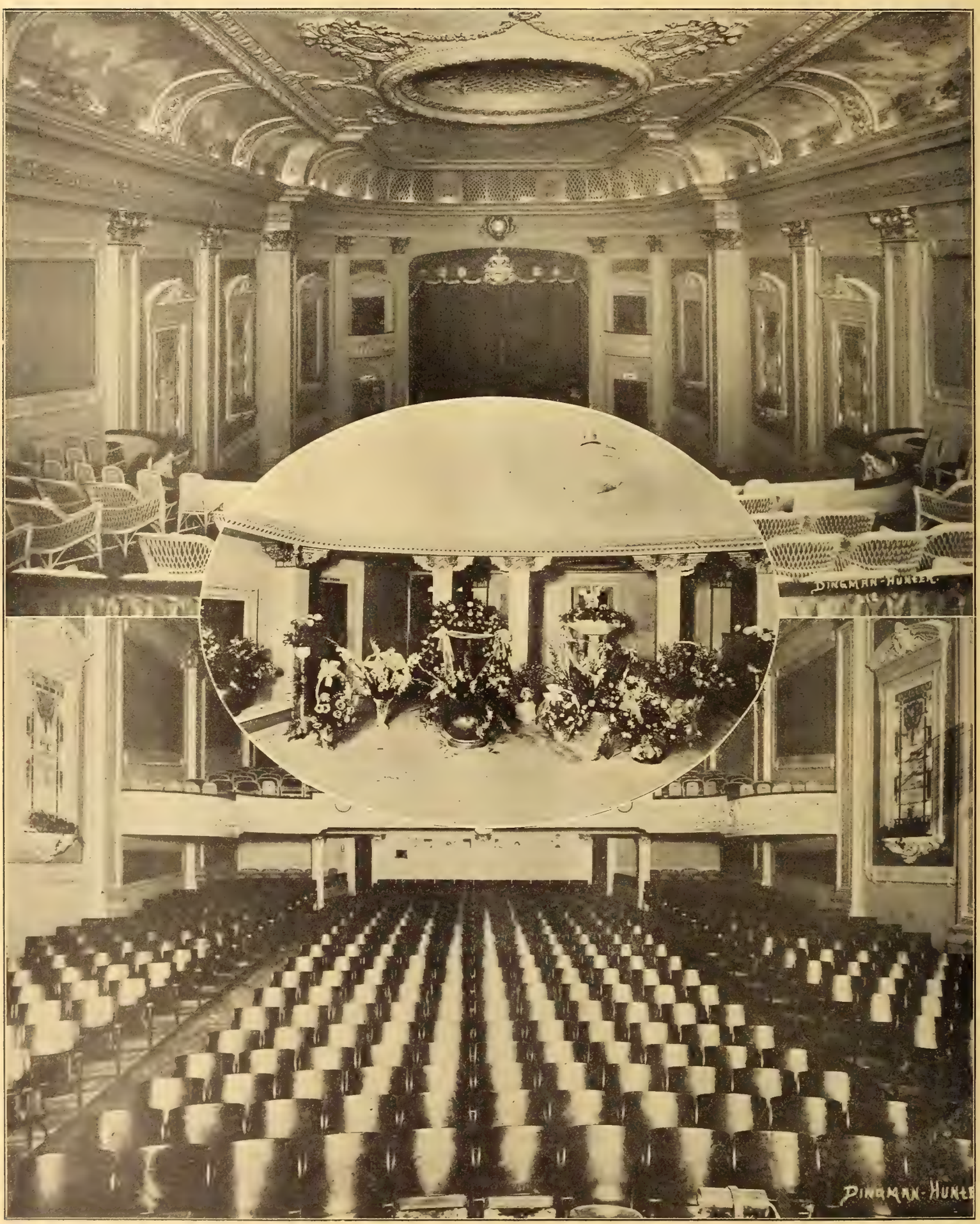
It is provided by the specifications that the location must be suitable for the purpose and that no steps will be allowed at the entrance or exits other than one of eight inches rise because of weather conditions. All other differences in elevation between the floor and ground levels must be overcome by means of inclines which cannot exceed one foot rise in ten feet. If side and rear courts are necessary they must be not less than five feet wide in the clear and they must lead to a street or alley. All doors opening into courts must be made to swing flush within the wall.

Exits cannot be less than five feet in width or more than six feet wide in the clear. They must have out-swinging, double doors, equipped with approved panic locks. The colored illuminated "exit" sign must be placed at each door. All aisles having seats on both sides must be not less than four feet wide in the clear and wall aisles must be at least three feet six inches wide. It is provided that there shall not be more than six seats between any one seat and an aisle and not more than fourteen seats between any two aisles. Seats must be 18 inches between the arms and 30 inches from back to back of rows. They must be fastened securely to the floor and the front rows cannot be closer than 12 feet to the screen and the rear seats five feet from the foyer wall.

The specifications provide that picture booths be built to conform with the motion picture act of 1919, and that wiring must be done in accordance with the electrical code and rules of the Underwriters' Association, while the stage must conform with the fire and panic act of 1909. Galleries must be constructed according to general requirements and in buildings hereafter erected means of egress must be within the walls of the building. Plans for these buildings must be submitted in duplicate to the Department of Labor and Industry for approval.

Theatres seating less than 251 persons shall, in addition to these requirements, have two five-foot exits in front and two of the same size in the rear. Houses seating less than 501 and more than 250 shall have three five-foot exits in front and two six-foot exits in the rear. Theatres seating less than 1,001 and more than 500 shall have three five-foot exits in front and 20 inches additional for each 100 or fraction of 100 persons over 500, two six-foot exits in the rear and two five-foot exits placed one on each side of the theatre.

Liberty Theatre, Yakima, Wash.-Straight Line Projection



The Liberty theatre, Yakima, Wash., has projection room on main floor

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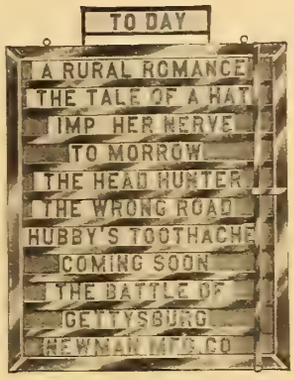
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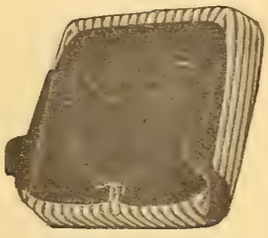
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Equipment Operating Projection Questions Answered

A Concentrated Arc Type Automatic Lamp for Projection

A Description reprinted by permission from the Sperryscope

THE motion picture industry is one of the foremost in the United States, but, as we all know, it is only within recent years that it has grown to be such an important institution. It was only about twenty years ago that Edison and Jenkins invented the first successful motion picture machine, and for a number of years after its appearance, the films were very short, the portrayal was crude, and only the most common of every-day events were displayed. The earlier moving picture attracted crowds, not because of the interest of the subject, but simply for the reason that it showed picture images in motion. For several years a five-minute picture showing a fire-engine rushing down the street, or a locomotive speeding by a way-station was exhibited continuously. But after a short time the novelty of the motion picture as a moving picture wore off and finally degenerated into a "chaser" or "tailpiece" in vaudeville shows, whose only purpose was to warn the audience politely that the show had ended.

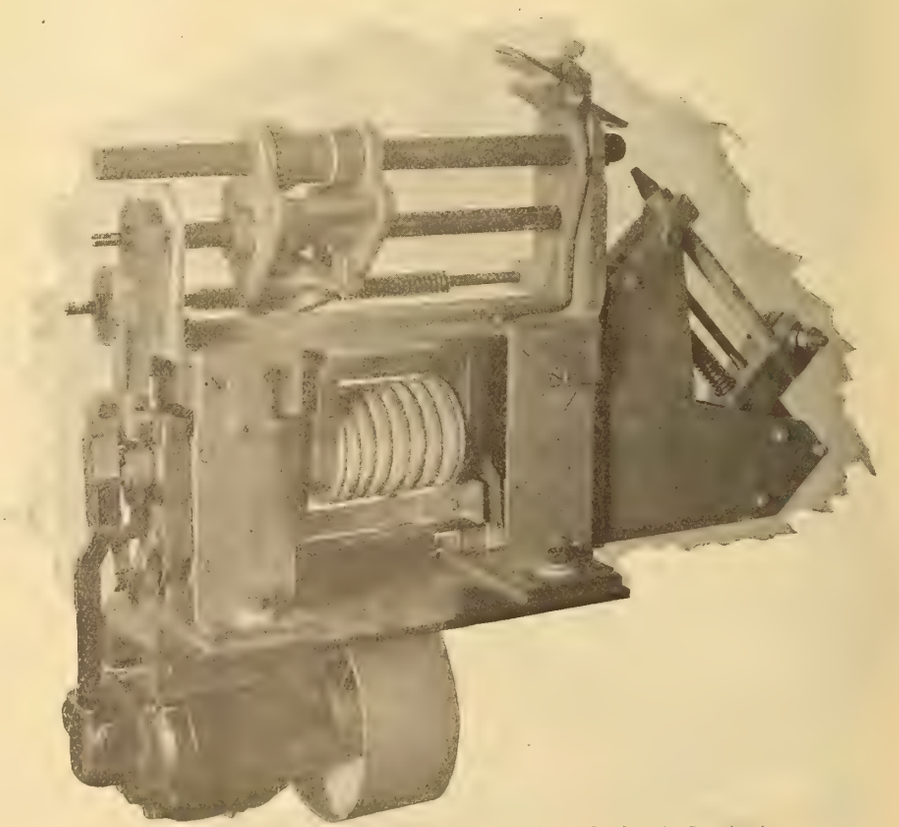
The producers soon realized that something had to be done to re-awaken public interest in this kind of amusement. The first attempt that led to the modern story picture was the production of a "comic," in which a small boy and a garden hose were the principal characters. This met with public approval, and more and more complete story "comics" were produced, until finally a stage has been reached where the works of our great authors and playwrights have been picturized and can be seen on the screen at any of our numerous motion picture theatres. Studios have been built with complete theatre equipment, where actors from the legitimate stage are employed.

Motion picture photography has made wonderful progress within the last decade. New chemical processes and methods of making the negative and developing the films have been discovered. Beautifully tinted films are very often seen, and color photography is rapidly coming to the front. The camera has been improved from time to time till it is now a most wonderfully perfect instrument.

The original Edison kinetoscope, or motion picture machine, did not project a picture on a screen, but exhibited it directly through a magnifying glass arranged in a peep hole in the side of a cabinet containing the mechanism. The film ran continuously. The shutter consisted of a disc with a solid sector, and ran in opposite direction to that of the film, making one complete revolution during the time taken in passing one picture over the field. The film and shutter moved in fixed relation. By passing a film through this mechanism at a great enough speed, pictures appeared in a life-like manner to the wondering spectator. But as the pictures were not very clear and the show was very short, they did not arouse much enthusiasm. Later a kinetoscope was produced which actually projected a picture on a screen placed at a distance from the machine. This machine employed an intermittent film-feeding mechanism and shutter, much on the same order as the ones used in modern machines. The optical system and electric arc lamp were like the ones used today; but the pictures projected were very unsteady due to imperfections in the intermittent movement, and the jumping and fluttering had a very disagreeable effect on the eyes of the spectators.

One by one the defects of these earlier machines have been corrected, and we now have wonderfully steady and "flickerless" projection, but while great efforts have been put forth to perfect the "projection head," as it is called, the lamp has been overlooked. Only recently have the more progressive projectionists begun to realize the need for much more light than that ordinarily obtained with the pure carbon arc lamps. They have awakened

(*Continued on page* 1930)



The Sperry Automatic Projector Lamp with concentrated flame arc

SIGNAL AMUSEMENT COMPANY

EXECUTIVE OFFICES

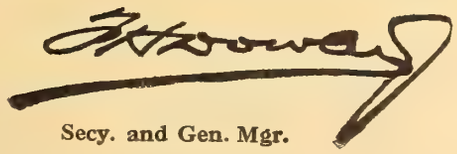
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Screen Illumination and Elements of Condenser Design

A Paper by Dr. H. P. Gage, of the Corning Glass Works

Operation of Optical System

(Continued)

If instead of using the corrugated condenser, as previously illustrated, it is desired to use the ordinary plano-convex condensers, a separation between the front of the condenser and the aperture plate of much more than the 6½ in. previously referred to is required. With the incandescent projection lamp even illumination can hardly be secured with a less separation than 12 in., while for operation with an arc lamp, a separation of at least 16 in. is recommended and a separation of as great as 22 in. seems to be required for low amperages. The result of employing two 7½ in. plano-convex condenser lenses with the incandescent lamp, and the large objective, using a separation of 12 in. is shown in Fig. 12. The dark spaces in the condenser image are the result of the dark spaces between the filaments of the lamp. Note that the objective is not entirely filled with light even when looking directly into it (Fig. 12c), and when looking at it from the edge of the picture the space between the edge of the condenser and the objective is increased and part of the area of the condenser is cut off. It is entirely possible to employ the corrugated condenser with a separation of 12 in. and get practically the same results as with the plano-convex condensor system if this greater separation is desired. The result in the case of the large objective is shown in Fig. 10c and d and in the case of the small objective in Fig. 11c and d.

The comparison between different illumination systems can be illustrated photographically, but the engineering data for discriminating between them are not complete until photometric measurements are made to determine the ability of each to illuminate the screen. It is often a difficult matter for the eye to discriminate illumination differences of 10% to 25%, but small differences of this size are by no means insignificant when counting the cost as recorded at the meter. Illumination tests were made by substituting the test plate of a portable photometer for the camera objective used in taking the photographs illustrating this article. In making such photometric tests the actual screen illumination obtained with a given system depends upon so many elements, such as the equivalent focus of the objective, magnification, screen distance, density of film exhibited, exact shutter design, individual lamp used, age and condition of lamp, reflector and line voltage at the time of making measurements, that it is hardly within the scope of the present paper to give detailed measurements of actual screen illuminations, but there are recorded comparative measurements of each system in Figs. 10-12 and in Table 1.

Examination of Table 1 shows us that if the plano-convex condenser system is used with a 6½ in. separation it is impossible to get an evenly illuminated field with either objective. With a 12 in. separation a fairly even field may be obtained, free from streaks, and the intensity at the edge of the picture is at least 70% of that at its center. The intensity is substantially the same as with the corrugated condenser for the same separation. To definitely determine whether with this separation there is any consistent difference between the plano-convex and the corrugated systems would require a much more extended series of measurements than was possible to make at the present time. The table does, however, show definitely two things.

First, with every condenser system a much higher screen illumination is obtained with the large than with the small diameter objective.

Second, with a given objective a much higher illumination results with the corrugated condenser at 6½ in. separation than can be obtained with either condenser at 12 in. separation. The fact that owing to its design the corrugated condenser gives an even screen illumination at 6½ in. separation, whereas the plano-convex condenser gives a decidedly uneven or streaked illumination with a separation substantially less than 12 in., points to the conclusion that for

(*Continued on page* 1932)

TABLE 1
Screen Illumination with Different Condensing Systems for Large and Small Diameter Objectives

	Separation between Condenser and Aperture Plate	Two Plano-Convex Condenser lenses 4 7/16″ diameter 7½″ focus		Corning Corrugated Condenser 4 7/16″ diameter 2½″ x 6½″ foci	
	Center	Center	Edge	Center	Edge
Large Objective 2 7/16″ Diameter 5½″ Focus	6½″	Streaked	Streaked	32,400	23,400
	12 ″	16,800	11,300	17,200	16,100
Small Objective 1 5/8″ Diameter 5½″ Focus	6½″	Streaked	Streaked	14,800	13,900
	12 ″	12,200	9,300	11,650	8,400

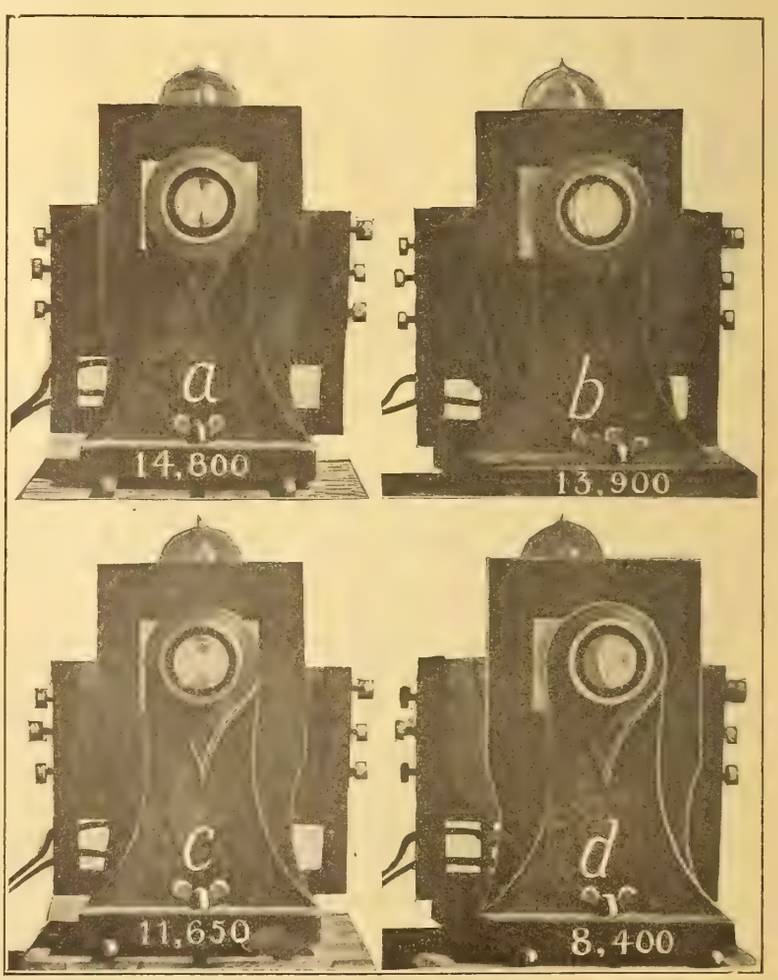


Fig. 11—*Corrugated Condenser, 1⅝″ diameter objective*
a 6½″ separation between the condenser and the aperture plate, from the center of the picture.
b 6½″ separation, edge of picture.
c 12″ separation, center.
d 12″ separation, edge.



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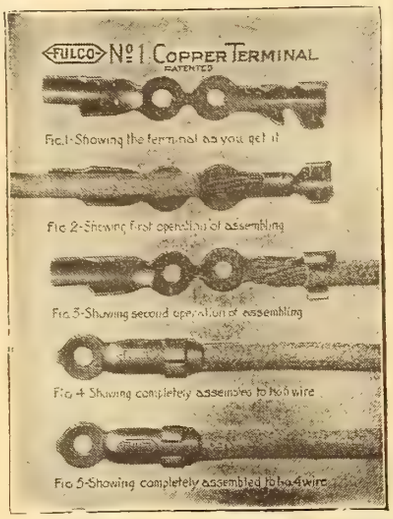
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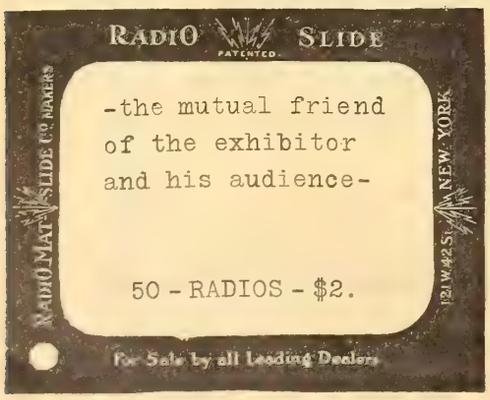
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Practical Electricity—XXIV
Study Lessons for the Projectionist

The D. C. Generator (Continued)

Due to the e. m. f. induced in the metal itself eddy currents are set up which in addition to consuming energy generate a large amount of heat. In order to cut down these eddy currents the cores of the field magnets are laminated.

The losses of a generator may be grouped as follows: Mechanical losses, copper losses, and iron losses.

The mechanical losses are those due to friction and to windage.

The copper losses are those due to the resistance of the windings and may be calculated as I^2R, this should be taken for both the field and the armature windings.

The iron losses include the loss due to the eddy currents of the fields mentioned above and also to that of the armature. The armature core is therefore laminated and while this does not appreciably cut down the effect of the magnetic circuit yet it decreases the local effect of these eddy currents. The thinner the laminations the more effective is this method of cutting down this loss.

As has already been stated the terminal voltage for both a shunt and series generator varies considerably with a change in load. The relation of the change in voltage between no load and full load at a constant speed is known as the *regulation* of the generator and is given by the following equation.

$$\text{Voltage regulation} = \frac{\text{no load voltage—full load voltage}}{\text{full load voltage}}$$

Generator Characteristics:

Regulation of separately excited generator.

The curve, Fig. 79, which is known as the external characteristics of a generator shows the relation between the terminal voltage and the line current or load. For the separate excited machine driven at a constant speed and with a constant excitation on the terminal voltage falls with an increase of load. This fact is due to the increase in armature reaction and to the copper loss in the armature winding.

Regulation of shunt generator

The curve for a constant speed shunt generator is shown by Fig. 80. In the case of this machine the voltage drops as the current taken from the machine is increased since, the flux is reduced by armature reaction, the copper loss of the armature increases with the load, the field excitation is dependent on the terminal voltage and as this falls off the excitation decreases and with a complete short circuit there is no exciting current flowing in the field circuit so that the terminal voltage is zero.

Regulation of a series generator

In a series generator if it were not for the armature reaction and the resistance of the armature winding, the terminal voltage would increase indefinitely with the load since the load current also excites the fields. Fig. 81 shows the regulation curve for such a generator.

This type of generator is sometimes used as a constant current generator for the operation of arc lamps in series. For this work an automatic regulator is connected in the circuit in order to control voltage for any variation of current.

Regulation of a compound generator

A compound generator combines the features of a shunt and series type of machine. Although the magnetic field set up by the shunt winding may decrease the additional lines set up by series winding will hold the total number of lines practically constant.

Fig. 82 shows the variation of the terminal voltage with the load. If the effect of the series winding is such that the terminal voltage increases when additional load is added and thus maintains a higher voltage at full load than at no load, the generator is said to be over compounded.

When a compound generator is so wound that the voltage at full load is the same as that at no load the generator is said to be flat compounded.

(To be continued)

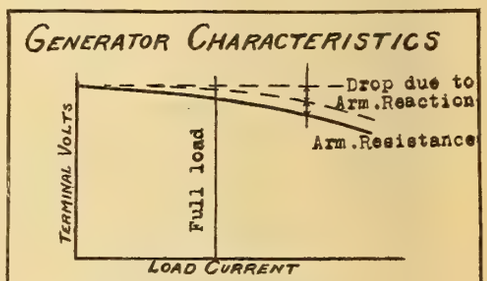


Fig. 79 Regulation Curve
Separate Excited Generator

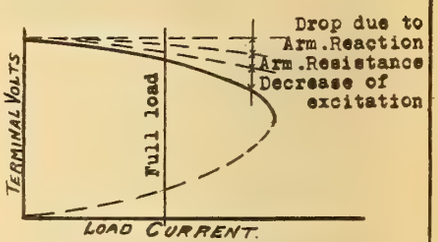


Fig. 80 Regulation Curve
Shunt Generator

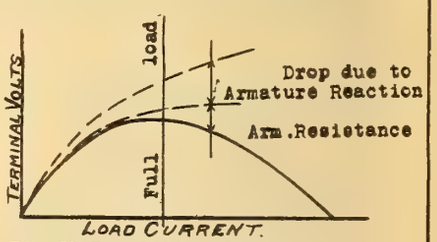


Fig. 81 Regulation Curve
Series Generator

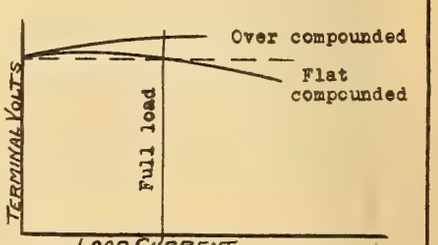


Fig. 82 Regulation Curve
Compound Generator

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Concentrated Arc Lamp

(*Continued from page* 1924)

to the fact that they are not able to properly bring out the artistic effects on the screen which the director and camera man at the studio so skillfully managed to reproduce on the sensitive film. In the interest of definition and depth of focus the camera man very carefully adjusts his lens opening and employs the artificial illumination which most nearly approximates that of daylight in quality and intensity. In order that this same picture may be faithfully reproduced on the screen the same quality of light with the proper intensity should be used in the projection. In ordinary photography the color values of the objects in the picture are recorded in corresponding values of black and white, and it has been found that certain qualities of light are better suited than others for giving the true interpretation of these shadings on the screen. In the projection of colored motion pictures the need of light rich in blue and violet is too apparent to escape the notice of even the casual observer.

Many efforts have been made to increase the intensity of the reflected light from the screen. Some have increased the current of the arc, but this causes unsteadiness and an enormous waste of power. The use of so-called right-angled arcs has been advocated where the negative carbon is at right angles to the positive. An increase of 30% is claimed for this arrangement because of the positive crater being more completely exposed to the condensers, but this arc is really only a modification of the ones most generally used. We find the same undesirable yellowish light and the 30% increase of intensity cannot be detected on the screen without the use of a photometer. Others have sought to improve their show by using various kinds of screens of high reflecting qualities, but as can readily be seen, this gives rise to uneven illumination of the picture as viewed from parts of the auditorium other than the center.

(*Continued in next issue*)

Light on a "Vague Question?

FROM our contributing friend, G. W. Bennewitz of Sioux Falls, South Dakota, comes several suggestions that may be of assistance to G. H. Robbins who told in a letter published in the July 24th issue some troubles he was having with his machine.

Bennewitz's letter reads:

"A Vague Question," I wish to submit the following suggestions which I think will help Mr. George H. Robbins.

First.—I would suggest that he go over all the wiring and make sure that all connections are clean and tight, cut off lamp leads, clean carbon jaws and see that there are no grounds in the lamp or circuit. The Ampere Meter may register 52 Amperes and through some of the above faults he only gets 35 Amperes at the arc.

Second.—If he has not the following condensor combination he should get it at once. For 50 Amperes D. C. Plano Convex Condensors get a 6½ and 7½, Meniscus Bi-Convex get a 6½ and 8½, spaced as close as possible without touching. Never space the condensors more than 1/16 inch apart. With the Plano combination the center of the combination should be 16½ inches from the aperture. With the Meniscus combination the center of the combination should be 18¾ inches from the aperture.

Third.—Be sure that you have the positive wire on the upper carbon jaw. A simple test is to strike an arc and break it after burning a few seconds. The positive carbon will stay red longer than the negative, if you have the positive on the lower carbon jaw reverse the wires. Always carry a well formed crater on the positive carbon at an angle of 55 degrees.

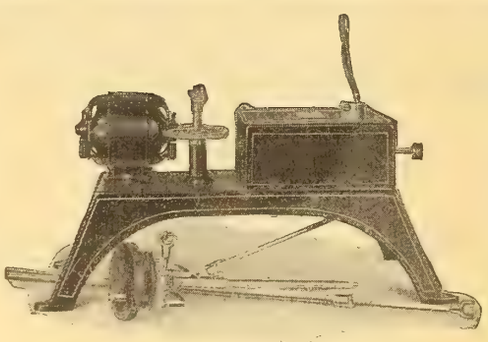
Fourth.—Keep condensors and lense clean and free from finger marks, oil, and dust.

Fifth.—Place your shutter at the aerial image and reduce the cutting plade as much as possible without injuring the screen results.

I think that with the above that he will be able to get 100% more light than he is now getting. Hoping that this will help him out as it is the best that can be given on the information that he supplied.

Local No. 384 I.A.T.S.E. Officers Installed

The following officers were installed by Local No. 384 of Hudson County, N. J., on July 14; W. A. Bemis, president; John Gulfo, vice-president; Wm. H. Meyer, financial secretary and treasurer; Edward Hayden, receiving and corresponding secretary; Charles Hoppe, sergeant-at-arms.



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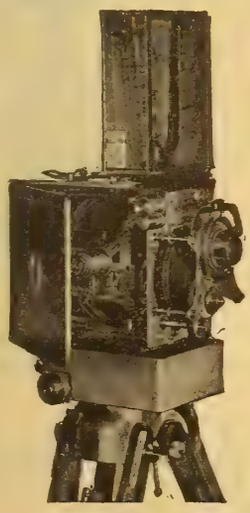
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THERE ARE MANY EXHIBITORS MAKING THE SAME MISTAKE. THEY HAVE SPENT MONEY FOR EVERY CONCEIVABLE DEVICE FOR MAKING PERFECT PROJECTION AND YET THEY ARE PROJECTING ON CANVAS, WITH HALF OF THE LIGHT BEING LOST THROUGH THE BACK AND THE OTHER HALF LYING "DEAD" ON THE SURFACE.

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UNITED MIRROROID

DAYLIGHT SCREEN

Condenser Design

(*Continued from page* 1926)

highest illumination efficiency the corrugated condenser used at 6½ in. separation is the most desirable condenser to use in connection with the Mazda projection lamp.

Conclusions

From the foregoing experiments as illustrated by diagrams, measurements and photographs it is apparent when using the incandescent lamp as an illuminant that:

First, a relatively large diameter is to be preferred.

Second, a short separation between the condenser and aperture plate, suited of course to the diameter and focus of the objective, is advantageous.

Third, the great advantage of the corrugated condenser is that an even screen illumination can be secured with a shorter separation between the condenser and the aperture than is possible with the plano-convex condenser system, thereby securing the greatest possible brightness of the picture.

Fourth, to get the greatest screen illumination when using the incandescent lamp the combination of all the optical elements working at their greatest efficiency is required, including good quality reflector, proper adjustment, large diameter objective, and corrugated condenser used at the separation of 6½ in. from the aperture plate for which it was designed.

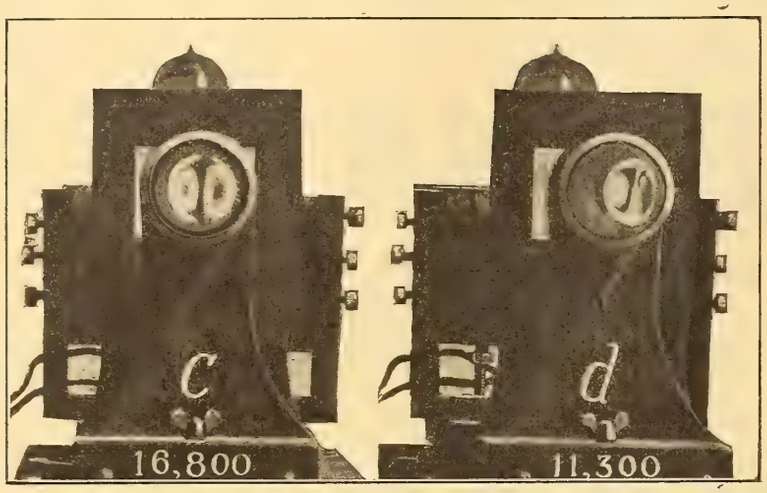


Fig. 12—Plano-convex condenser system, 7½" focus lenses, 2 7/16" diameter objective

c 12" separation between the surface of the front condenser lens and the aperture plate. From the center of the picture.

d 12" separation, edge.

All the latest service in this section.

Creates Interest of Patrons

THIS picture is being projected through a POWERS CAMERAGRAPH. The same machines are used by CAPITOL ENTERTAINMENTS in our other theatres, and also in the BEST theatres in Halifax. That is one reason WHY

CAPITOL ENTERTAINMENTS
ARE THE BEST

The printed matter above, thrown on the screen by means of a Radio-Mat-Slide, is used by A. M. Crowell of the Capital Entertainments, Dartmouth, Nova Scotia, to interest his patrons in the projection room, and his method of showing successful pictures.

Mr. Crowell believes that the success of his house depends upon the quality of work performed by the projector, and accordingly uses this way of telling the public of one of his means to success.

There is a growing tendency on the part of the exhibitor to realize the importance of the projection equipment, and to make added improvements to better his entertainments. The added cost of new equipment will always be offset by increased satisfaction to the manager, operator and patrons of the theatre.

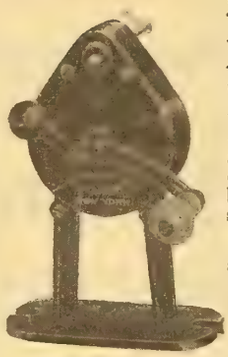
Mr. Crowell has shown what he thinks of his projector but he is also using much effort to see that his patrons are pleased in every possible way.

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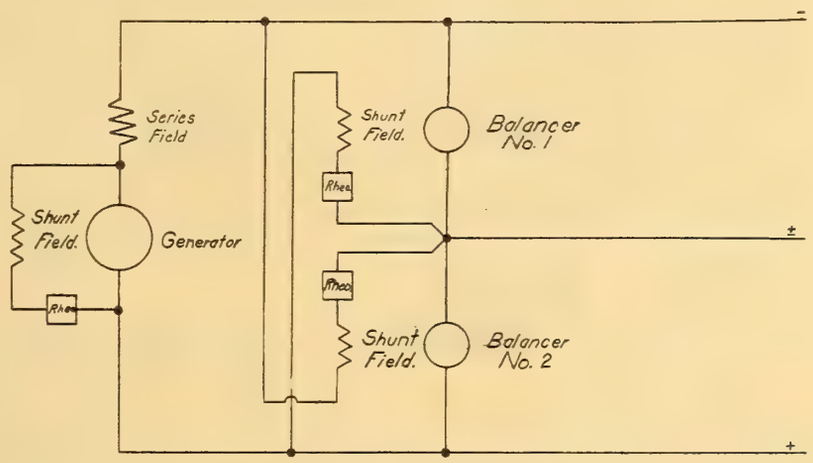
Selection of Proper Power Equipment for the Modern Studio*

With Explanations of the Various Systems Now in Use

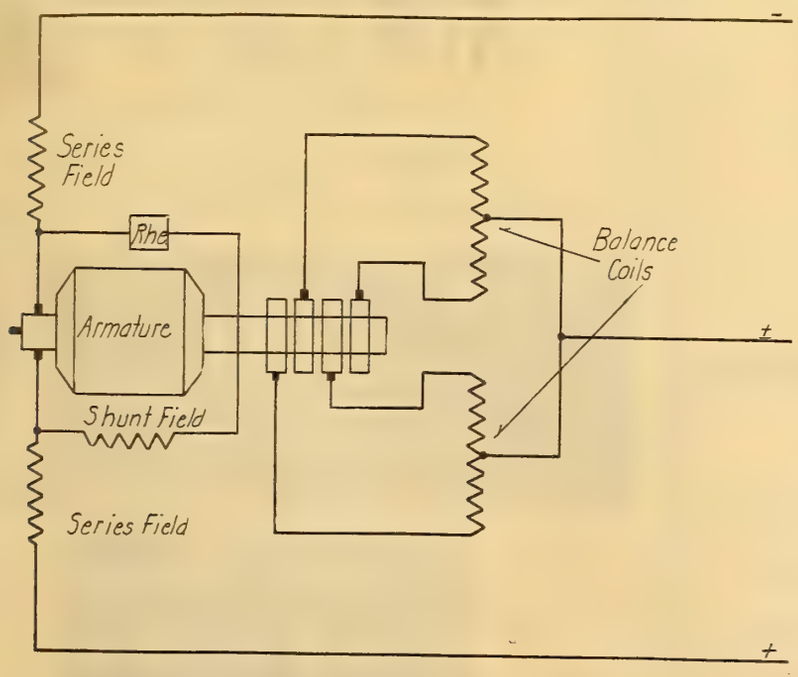
By H. F. O'Brien and H. A. Campe

(Continued)

THREE-WIRE GENERATORS. The single unit three-wire generator is simply a modification of the two-wire generator in which certain internal connections, together with balanced coils mounted externally or internally, produce a neutral point, which, with the main generator terminals, gives a double voltage or a three-wire system. The commercial three-wire generator is built to take care of from 10 to 20 per cent. unbalanced condition, which means that one side of the three-wire system may be loaded 10 to 20 per cent. more than the other side without involving difficulties. In studios where the load is being constantly shifted as the lamps are plugged in on various circuits, it is practically impossible to keep the unbalance within the limits required by three-wire generator design, due to the rapidly varying conditions which must be met by the studio electrician. In view of the foregoing statements, the ordinary commercial type of three-wire generator is not suitable for studio application where the unbalanced condition will often run as high as 30 to 40 per cent. While some may argue that such a condition is unwarranted and could be prevented by proper care in plugging in the lamps to maintain a better balanced condition of load, we must remember that time is a most valuable asset in film productions.



2 WIRE GENERATOR WITH BALANCE SET.
3 WIRE SYSTEM.



3 Wire Gen. 3 Wire System

TWO-WIRE GENERATORS WITH BALANCER SET. In larger installations, using a three-wire system, it is practical to employ a two-wire generator of double the required voltage and produce the neutral or third wire by means of a balancer set. This balancer set consists of two compound-wound generators direct connected on the same shaft and mounted on a common base, mechanically. Electrically, they are interconnected across the leads of the two-wire machine and the electrical connection between the two units of the balancer set form the neutral or third wire. When one side of the system becomes loaded more than the other side, the fields of these two machines are interconnected in such a manner that the generator on the side with the lightest load becomes a motor and drives the other generator as a booster. In the event that both sides of the system are balanced both units of the balancer "float" on the line. The unbalance is limited to the capacity of the balancer unit used.

TWO TWO-WIRE MACHINES CONNECTED PERMANENTLY IN SERIES. The three-unit motor-generator set, as the name implies, consists of one motor direct-

(Continued on next page)

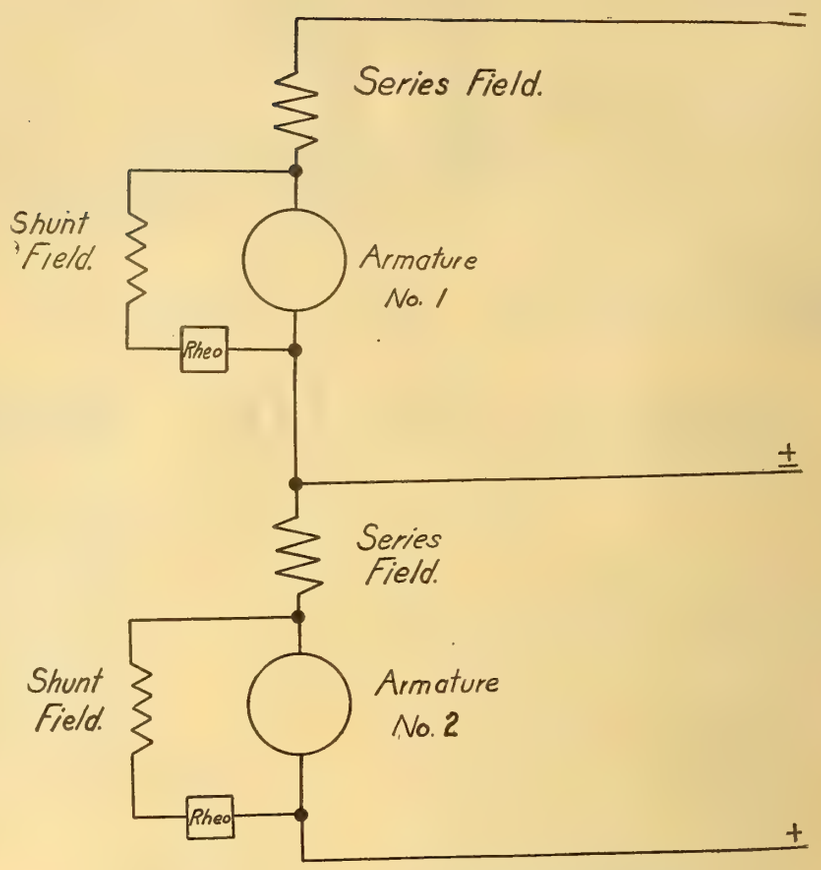
* From S.M.P.E. Trans.

Selection of Equipment for the Studio

(Continued from previous page)

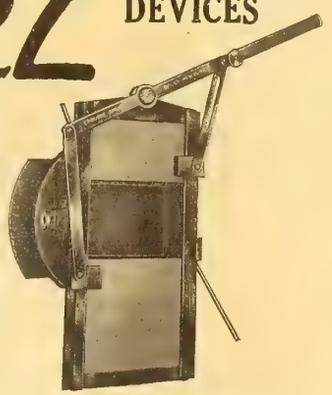
connected to two generators, one on either side, all being mounted on a common base. The generators are permanently connected in series. The neutral is brought out from the connection between the two generators. It can readily be seen that with such combination, each generator can be loaded to its capacity, independent of the other, thereby giving the set a maximum unbalance up to 50 per cent. of its capacity. There are two other excellent advantages of this type over a straight three-wire generator. First, for any direct-current generator, for the basis of electrical comparison, it is a fundamental of design that the product of the KW. and the revolutions per minute is a constant. It is therefore evident that if instead of one large single generator, we could use two generators each of half the capacity that we could double our speed and still obtain about the same results as far as electrical performance and maintenance are concerned. The cost of the higher speed set is less than the cost of the lower speed set of the same capacity. Second, paralleling two two-wire machines operating as a three-wire system is less complicated than paralleling three-wire rotaries or three-wire generators.

(To be concluded)



2 - TWO WIRE GENERATORS. IN SERIES. 3 WIRE SYSTEM.

GOERZ VIGNETTING DEVICES



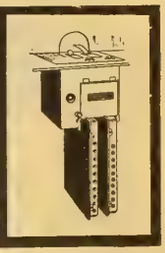
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Cue Sheets Latest Hits | Music | Musical Equipment

Ways of Announcing Your Music Venture

(*Continued*)

By Charles D. Isaacson

(Author, " Face to Face with Great Musicians ")

LAST week I stated the main principles which should be kept in mind in preparing the general publicity and advertising behind your musical activities. I wish, if you missed that article, that you would refer to your copy of MOTION PICTURE NEWS before you read the present installment; and if it happens to have gotten out of your hands entirely that you might write the publishers for it. Thus you may have all the facts before you.

Your appeal is to the growing crowd of those who want to hear good music and who haven't the opportunity except as you give it to them; it is also to the students of music and their parents; it is also to the people who might be frightened away with a regular grand opera and symphony entire but who would be glad to take a sample sandwiched between pictures, such as you can present the music.

Last week I gave several hundred sentences and phrases which could be used in stories, advertisements and on posters and lobby displays—as headlines or in the body of the announcements. I feel that if your press man gets the viewpoint he himself will be able to get out real campaigns which will count in dollars. The viewpoint is the thing.

Now to some more specialized appeals.

Each musical instrument has always its followers. For instance, the announcement of several violin solos will always attract the violin public. You can ascertain this by your own tests—by having the artist play only at certain of the shows, and featuring him for those shows and then see the rise or fall of attendance occasioned thereby.

To the violin public (which in your city may be up to several thousand people) anything of a fine violin character is the best kind of bait. In announcing your violin feature, I would surround the publicity with facts and romantic bits about the instrument and great interpreters of it. For instance, an advertisement might be prepared showing old Stradivarius, the founder of the modern violin and its greatest master; pictures of the famous violinists of history—such as Paganini, Heifetz, Elman, Kreisler, etc. Then play up the history of your violinist, making him appear to be the best violinist you can—using bits from his past—the story of the violin he uses. Something very romantic. Then what he is going to play—something which appeals to the violin public—some popular classic like the Romance of Wieniawski or the Caprice Basque or the Gypsy Airs of Sarasate or a part of Mendelssohn's concerto, etc. Of course if you engage somebody for a special affair, or if you catch some artist on tour, you can get the concert public by and large right into your theatre.

If You Want Some Suggestions for Newspaper Stories About Music—

just ask Mr. Isaacson to send along his ideas to you. He'll be glad to help; and he's at your service under the auspices of the News.

PUT YOUR MUSIC PROBLEMS UP TO ISAACSON

To give you the kind of directions I mean I will quote from my book " Face to Face with Great Musicians."

" The other day I heard a great violinist. He is noted for his marvelous tone, for the rich, sensuous beauty of his music; for the deep-reaching resonance of each golden note. Thousands congregate wherever he is booked to play—and as he stands alone before the multitude he brings out of his violin lovely melodies, which rouse fiery emotions in the breast of all who listen.

" After the concert we were together in his home, and the violinist played again for me. How lovingly he handled the instrument, gently taking off the silken wrappings, inspecting the violin from all sides, slightly adjusting the bridge, tuning the strings, and bringing the rest under his chin. Scarcely had the bow touched the string when the notes rang out, so that it seemed as if the violin itself and not the artist were the intelligence. Out of the little thing of wood and gut came messages of heavenly beauty, lifting the prostrate soul to ecstacies more divine than ever are touched by earthly beings.

" 'Inspired artist,' I murmured.

" 'Marvelous violin,' he answered, and he gave it into my hands, as a mother would intrust her child to a dear friend. 'Look at it, what a symphony of color and grace it is.'

" I clasped it in my fingers, held it to the light and read the label inside—there written in a scrawly hand was 'Antonius Stradivarius Cremonensis Fecit, Anno 1724.'

" 'A Stradivarius,' I cried with delight.

" 'Yes an Antonio Stradivarius of his best period,' the artist answered.

" Just then came a message calling him away. 'And if you will pardon me for a moment, I will leave you with my Strad for a little tete-a-tete.'

" I tried the instrument under my chin, ran my fingers up and down the strings to feel the sensation of the neck under my hand—brought the bow down and essayed a chord or two. I held it at arms' length, trying to devour it with my eyes. An Antonio Stradivarius of old Cremona!

" And then it seemed as though I must have closed my eyes, or something happened; for I was no longer where I thought, but walking along the quaintest street you ever saw. I looked up at the signs to learn where I had lost myself, and I read, 'Antonio Stradivarius, His Workshop.' Cremona, Italy! Old-fashioned people all about me, and I dressed in the garb of long ago.

" I will enter the shop—Antonio?—upstairs, signor. I mount a flight of wooden steps, and walk into the room. A pretty senora courtseys and begs for my message. 'I would like to buy a violin,' I answer. 'I will call father.' 'Please do not disturb him,' I ask. 'Let me go into the shop and talk with him there.'

" 'Yes, signor.'

" Then into a large room with open sunlit windows all around. The ceiling has raw beams, and about the walls, suspended from nails, are violins, parts of violins, lutes, 'cellos, basses, violas da gamba. In the corner stand basses, and at half a dozen benches are young and old men bent over their work. In the very center of the room is a large table, and on the bench nearby is seated a very old man. He is tall and gaunt; he wears an apron and on his head a woolen cap.

" The old man takes me about the room, and inspects the work of his assistants Now, Francesco, that will never do, you must smooth that much finer, much more slender at the ends. And, Omobono, my boy, you better leave the sound post to me, before it goes; I will adjust that. Ah, here is my good assistant, Joseph; you have my ideas very well. You see the inside of this violin. That little post under the bridge—that is the soul of the violin; it holds the vibrations of all the parts into one harmonious rhythm. The violinist draws his bow, my friend; what do you suppose happens? The strings vibrate, the black finger board here vibrates, the belly and the back vibrate, the sides vibrate, the air inside the violin vibrates—and the little slender piece of wood is the controller. Look, I move it a bit; listen, what a difference; I move it the other way—oh, not good, but the right place; that will do.

" 'Here is the wood for the sides, and here is the wood for the back, and here is pine wood for the belly. It comes from the lower parts

(*Continued on page* 1938)

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(*Concluded from page* 1936)

of the Alps, and all of it is cut only from the southern sides of the trees. Here is sycamore for the back, the neck and the sides. The wood must be nursed and cured and kept just so, until it is alive for me. Some stuff is cold and lethargic, other kinds are responsive and obey the violinist.

"'You see these curves at the side, I remodeled them; you see these f-holes at the top—I made them straighter and more slender, for the air current to come out with more delicacy. In the violin are fifty-eight to seventy-two parts, and every part is so important I cannot slight one.'

"While this dialogue was going on a long-haired gentleman came in; and all arose to bow to him.

"'Ah, Signor Corelli,' Stradivarius called out, 'I have the violin for you now to play for me. Listen,' and the maker went into another room and brought forth an instrument, which he handed to Corelli. 'I want to have you particularly listen to the purity of the highest harmoniques on the E string; I want you to listen to the lowest and fullest open note on the G string. Try it'—and Corelli lifts the instrument to his chin, and performs one of his difficult sonatas.

"'Splendid, Antonio,' he cries with delight, and the violin maker rubs his hands violently as he listens to the child of his hands in the glorious care of a master musician. 'Now, please, Corelli, handle with greatest care—wrap well at nights and on damp days in woolen cloths; when it is cold keep the violin in a warm place—not too hot, you know. Choose the strings with absolute taste—better let me furnish you when you need them. Let not unskilled hands profane the finger board, and bring it back to me every once in a while that I may look it over, and correct any trouble.'

"It seemed to me that with the exit of the instrument the old gentleman sighed as if he were parting with a dear, dear friend.

"'Another gentleman,' Gina called.

"'Have him come in, my dear,' and a young dandy entered.

"'What do you charge for a violin, Signor Stradivarius?" the customer asks.

"'Well, I will tell you. Woods are high these days, and labor is going up in price, besides I personally will cut and inspect the making of the violin, and in it will go my signed labels, as I do with all my finest customers. It will be very stylish—it will make you very much admired to own a violin of mine. There are only a little over two thousand in the world.

"'The price, Signor Stradivarius?'

"'Yes, oh, yes, to you, sir, $24.'

"'Is that the best you can do?' the buyer haggles.

"'Yes, that is my price, and I never go below it—'

"I feel a violent tug at my shoulders, and flop, all Cremona, Stradivarius, and his shop are gone. Over me the artist is standing—my great violin friend. 'Did you have a good tete-a-tete with the violin? What do you think of my Strad.? Has n't it a glorious tone? I had lots of trouble getting it. Strads are getting terribly scarce now—not more than two hundred on record. Do you think it is worth the $24,000 I paid for it?'"*

Along the same lines as this bit about Stradivarius. You can see the appeal in this extract taken from the same volume:

"The auditorium is crowded. The stage is dark, save for a little line of light which falls on an advancing figure. He moves up to the front, and the whole audience seem to stiffen up with a mingled sense of horror and wonder. The light catches his face, and graves yawn and ghosts shriek. White as a ghoul in the yellow moonlight, gaunt and shrunken and hollowed. His eyes, large and green and ancient, tell of sad, wild tales.

"His figure, long and thin, is curved like a snake about to spring.

"He does not walk—he undulates and jumps with wierd little motions—his arms and shoulders are in continual activity—like a Uriah Heep. "'T is the devil's son,' whispers an awe-stricken woman at our side, 'every one says so. At night, when he's all alone, the Evil One enters his room and embraces him, and he tells him how to go forth and deliver his message. He's a wicked one—I'm sure he's brought me here against my will.'

"And then comes the answer of her companion: 'And such a miser. He steals into one's city—lures all the good folk to his wicked music, robs them of their money, and then steals away. He's worth more than kings and nobles. But he'd never spend a sou—lives on devil's food. He's a vampire, sucks our money. Look how he moves—like a crawfish. It's terrible. There are Paganini waltzes, rondos, caps, hats, books, dishes. It's awful to make a figure of such a devil. Did you hear of Lyser's painting him? He said: "The devil guided my hand while I did it," and I believe it's true.'

"Now the sound of a plaintive note silences the vicious voices that whisper superstitons and lies. It rises like a cry in the night, and echoes and re-echoes across the moor his music pictures. And the slow-drawn melody gives way to a wild, dramatic strain. Malicious and frenzied grave sprites whirl in a dervish dance.

"See that shaking, straining, maddened figure of the violinist! He smashes his bow upon the strings, and in a passage of terrific speed runs from the lowest G to the uppermost half-note on the E. In arpeggios and thirds, and chords; in chromatic succession, the notes pile up, beneath those wiry, bony fingers, which seem more automatic than human.

"If the audience believes Paganini devil or of the flesh of the Evil One, then now truly they acknowledge themselves under the spell of Hell! Never did a crowd of musicgoers become so mad—shrieking and yelling themselves hoarse. They fear Paganini, but they cannot escape his music.

"Recall after recall will not suffice, and Paganini bows in his clumsy, circular motion. Someone whistles and calls him lobster! Others take it up. They are determined to let him know that they believe him to be of a sinful breed.

"'Paganini—Nicolo Paganini,' he says to himself, 'will you let this insult pass? I will fix them.' So, raising his violin to his chin, as if to play, he gets their silence, then very dramatically he says: 'I will give you imitations of birds and other animals.' Sure enough come the voices of nightingales and parrots and dogs and cats. Then, bringing his bow right over the bridge, he produces a peculiar sound: 'Hee-haw.' Shouting out, Paganini cries, 'That is the voice of the donkey who laughed,' and again he plays, 'Hee-haw.'

"Well, the concert is over—the people pass out, but we are fortunately able to meet Paganini in his own rooms.

"We find him—he is practicing again. His loved violin is hardly ever out of his hands. It is told of this violin, that once Paganini had to choose between it and a woman he loved—and he gave up the woman.

"'My sweetheart,' he whispers to the instrument—he can hardly talk above a whisper—and no Romeo ever put more passion into his love-making, 'my sweetheart, once I almost lost you. It was when I was very young. I had just tasted the joy of triumph—the world was at my feet. I was seeing new cities, travel was in my blood. I thirsted for romance and adventure. I began to gamble and I lost—lost heavily. But I would never give up. I believed in my lucky fate. Despite losses and defeats, I always knew something would come to my rescue. One night, all my money was gone, all that I earned in my big concert of the day. I had nothing for my hotel, for my travel to the next city where I was to play the following night. Some one dared me to put up my violin. I was desperate—I played—and lost. Gone, my sweetheart, they took you from me. I cried, I wept, I shrieked, I was going to drown myself in the river. And then came a friend—he bought you back for me. That cured me, my beloved. Never did I risk you again, and never did I approach the gaming table from that day forth. You are everything to me.'"

Next week I will show you how I would develop the piano public.

Questions, Answers and Discussions

"I congratulate you and wish you success with your Musical Exchange, a service I believe that will make your valuable trade paper, already in the lead of all others, through this new added feature, *the only one worth while to me.*

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"Could also place a good violin player at these terms."—*Henry Bishop, Pres. Bishop Amusement Co., Washington and First Sts., Hoboken, N. J.*

"I like your music columns and read them the first thing."—*Chas. Mitchell, Bicknell Theatre Co., Bicknell, Ind.*

"I am very much interested in the musical side of the business and am glad to hear that the musical department of the M. P. N. is under your control.

"I would very much appreciate your sending to me *copies of the cue sheets and anything appertaining to the musical side.*

"I would also be glad to hear from you with regard to any new 'Jazz' numbers. Perhaps you would put me on the mailing list of firms dealing with this class of music."—*Victor Sheridan, Managing Director, Associated Cinematograph Theatre, London, W. 1, England.*

"THE MISFIT WIFE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Heart of Mine" (Moderato Cantabile), Smith

1—"Spirit of Youth" (Allegretto Moderato), by Dahlquist (1 minute), until—S: At screening.
2—"Wild and Woolly" (Western Allegro), by Minot (1 minute), until—T: "Paris, Wyoming, was a" (shots).
3—Theme (1 minute and 45 seconds), until—T: "There's no reason why."
4—"In a Canoe" (Moderato Serenade), Zamecnik (1 minute and 45 seconds), until—T: "Why wouldn't a manicuring."
5—"A Mermaid Honeymoon" (Allegro Marcia), by Zamecnik (2 minutes and 15 seconds), until—S: When Duff takes seat.
6—"Allegro Agitato," by Kiefert (45 seconds), until—T: "I'll have to collect some."
7—Theme (1 minute and 45 seconds), until—S: When Duff is led away.
8—"May Dreams" (Moderato Romance), by Borch (2 minutes and 30 seconds), until—T: "A month later found Peter."
9—"The Roses That Die Bloom Again" (Andante Expressivo), by Levy (2 minutes and 30 seconds), until—T: "Why don't you stop Peter."
10—Theme (2 minutes and 30 seconds), until—S: When Peter enters hotel.
11—"Laughing Beauties" (Allegretto Moderato), by Berge (45 seconds), until—T: "The one reason why Katie."
12—"Scented Violets" (Intermezzo Moderato), by Reynard (3 minutes), until—T: "A month later at Gilcrest."
13—"Dramatic Tension" (Moderato Agitato Desc.), by Borch (2 minutes), until—T: "The young feller got sweet." (shot)
14—"Chant Erotique" (Moderato Expressivo), by Berge (2 minutes and 45 seconds), until—T: "Simpkins said it was an."
15—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute), until—S: When Katie gets out of bed.
16—"Thoughts At Twilight," by Kendall (2 minutes and 30 seconds), until—T: "A week later at Gilcrest."
17—"Mignonette" (Capricious Moderato), by Jackson (2 minutes and 15 seconds), until—T: "Gimmie my pants."
18—Theme (2 minutes and 45 seconds), until—S: When Katie enters room.
19—"Evening Hour" (Moderato Sentimento), by Hulten (4 minutes and 45 seconds), until—T: "Justice was not invited."
20—Theme (2 minutes), until—T: "Please let me go."
21—Popular one-step (Segue to "Breath of Morn"), by Kempinski (2 minutes and 15 seconds), until—T: "For many weary months."
22—"Dramatic Tension," by Levy (3 minutes), until—S: When Katie throws shoe.
23—Theme (1 minute), until—S: When Katie finds letter.
24—"Babillage" (Intermezzo Allegretto), by Castillo (2 minutes and 45 seconds), until—T: "A few weeks later."
25—"Dramatic Tension," by Zamecnik (3 minutes and 30 seconds), until—T: "Business, business, always." (telephone bell)
26—"Heavy Dramatic Suspense" (No. 20 A. B. C. Dramatic Series), (3 minutes), until—T: "Call a taxi quickly."
27—'Light Allegro Agitato" (No. 20 A. B. C. Dramatic Series), (1 minute and 15 seconds), until—T: "How is Katie." (door bell)
28—"Heavy Dramatic Andante" (No. 20 A. B. C. Dramatic Series) (2 minutes and 15 seconds), until—T: "This is my affair."
29—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "Peter's just back from Texas."
30—"Bleeding Hearts" (Andantino Sentimento), by Levy (4 minutes until—S: When Peter leaves.
31—Theme (2 minutes and 30 seconds), until—S: When Katie returns.
32—"Chanson Melancolique" (Andante Sympathetic), by Collinge (1 minute and 15 seconds), until—T: "Pretend you haven't forgiven."
33—"Dramatic Tension No. 9," by Andino (1 minute and 30 seconds), until—T: "Tell them the truth."
34—Theme (1 minute), until—T: "Business doesn't count for."

UNTIL THE END

"THE PREY"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Ballad Amoroso), Levy

1—"Moonlight Shadows" (Valse Tendre), by Baron (45 seconds), until—S: At Screening.
2—Theme (1 minute), until—S: When guests stop dancing.
3—"That Cat Step" (a new Jazz rhythm), by Breau & Henderson (1 minute and 30 seconds), until—S: When guests start dancing.
3—Theme (2 minutes and 30 seconds), until—T: "Henry Lowe, unscrupulous."
4—"Gloaming" (Allegretto Moderato), by Kempinski (2 minutes and 15 seconds), until—T: "The important business."
5—"Evening Hour" (Amoroso Ballade), by Hulten (2 minutes and 15 seconds), until—T: "Not another berry and I'm."
6—Theme (1 minute), until—S: When Lowe leaves.
7—"Entreaty" (Moderato Tone Poem), by Colby (1 minute and 45 seconds), until—S: When Jim joins Reardon.
8—"Dramatic Tension" (No. 2), by Zamecnik (1 minute and 15 seconds), until—T: "If I am elected District."
9—"Dramatic Recitative No. 2," by Levy (2 minutes), until—T: "You're an ungrateful cur."
10—"Andante Pathetic," by Berge (1 minute and 30 seconds), until—T: "My father would ask."
11—"At Twilight" (Moderato Romance), by Golden (1 minute and 45 seconds), until—T: "Morning and Jack Reardon."
12—"Heavy Dramatic Pathetic" (No. 10 Luz Photo-Play Edition), (2 minutes and 45 seconds), until—T: "While Jim Calvin determines."
13—"Chante Erotique" (Moderato Expressivo), by Berge (1 minute and 30 seconds), until—T: "The present District Attorney."
14—"Romance D'Amour" (Melodious Moderato), by Golden (3 minutes and 15 seconds), until—T: "Two months had passed."
15—"Dramatic Andante," by Borch (3 minutes and 30 seconds), until—T: "I am the only one who can."
16—"Scented Violets" (Moderato Expressivo), by Reynard (1 minute and 15 seconds), until—T: "Having bought and paid for."
17—"Shadows Of Night" (Oriental Descriptive), by Borch (2 minutes), until—S: When Oriental dancer appears. (watch changing tempo of dances segue to allegro movement)
18—"Thoughts At Twilight" (Andante Reverie), by Kendall (1 minute and 30 seconds), until—S: When guests applaud.
19—"Humorous Drinking Theme," by Roberts (2 minutes and 15 seconds), until—T: "The end of a perfect evening."
20—"Dramatic Tension No. 1," Zamecnik (1 minute and 45 seconds), until—S: When the celebration was over.
21—"Devotion" (Romantique Serenade), by Deppen (1 minute and 45 seconds), until—T: "Get out of my house."
22—Theme (3 minutes), until—T: "To the one man she knows."
23—"Dramatic Tension," by Levy (2 minutes), until—S: When Helen leaves.
24—"Spring Blossoms" (Capricious Allegretto), by Castillo (2 minutes and 30 seconds), until—T: "That evening notwithstanding."
25—"Uneasiness" (characteristic), by Borch (3 minutes and 45 seconds), until—T: "Lowe's man Friday."
26—"Cradle Song" (From Tragic Suite) (4 minutes and 15 seconds), until—S: When Lowe opens safe.
27—"Adagio" (From Tragic Suite) (3 minutes), until—T: "Yes, I need you, Jim."
28—Theme (1 minute and 15 seconds), until—S: When Jim arrives.
29—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "They're two of your men."
30—Theme (45 seconds), until—T: "Jim, why didn't you tell."
31—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "As a brother of the comprised."
32—"Purity" (Andantino Semplice), by Borch (3 minutes), until—T: "Very well, I have nothing."
33—Theme (1 minute and 30 seconds), until—T: "The morning's news."

THE END

"STOP THIEF"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Laughing Beauties" (Light Intermezzo), Berge

1—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 45 seconds), until—S: At screening.
2—"Perpetual Motion," by Borch (30 seconds), until—T: "Stop thief."
3—"Adolescence" (Allegretto Int.), by Collinge (1 minute and 50 seconds), until—T: "But the little good."
4—Theme (2 minutes and 40 seconds), until—T: "Honey, I'm next to."
5—Continue pp (45 seconds), until—T: "Slip me ten."
6—"Kiss a Miss" (Valse Chantee), by Baron (4 minutes and 40 seconds), until—T: "It was Madge Carr."
7—"Spring Blossom" (Allegretto Novelette), by Castillo (5 minutes and 5 seconds), until—T: James Cluney just."
8—Theme (2 minutes and 10 seconds), until—T: "Dr. Willowby, the best man."
9—"Comedy Allegro," by Berg (3 minutes and 30 seconds), until—T: "It's lost, a ruby ring."
10—"Scherzetto" (From Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: "Doctor, come quickly."
11—Theme (4 minutes and 35 seconds), until—T: "Don't come in without."
12—"Frivolette" (Entr'Acte), by Baron (3 minutes and 45 seconds), until—T: "Detective Thompson."
13—"Lovelette" (Light caprice), by Levy (1 minute and 50 seconds), until—T: "I must see Mr. Carr."
14—Theme (3 minutes and 40 seconds), until—T: "The safe has been robbed."
15—"Fairy Phantoms," by Friedman (4 minutes and 50 seconds), until—T: "You heard the layout."
16—"Birds and Butterflies" (Allegretto Int.), by Vely (4 minutes), until—T: "Come back in ten minutes."
17—"Kewpies' Rendezvous" (Humorous Int.), by Kempinski (2 minutes and 45 seconds), until—T: "Sergeant, will you get down?"
18—Theme (3 minutes and 25 seconds), until—T: "He's taking the blame."
19—"Dramatic Agitato" (to action pp or ff), by Hough (2 minutes and 45 seconds), until—T: "Say, who are you?"
20—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 20 seconds), until—T: "Quick, gather up these."
21—Theme ff (2 minutes and 25 seconds), until—T: "I want to be married."

THE END

"SWEET LAVENDER"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (bright Intermezzo), Collinge

1—"Spring Blossoms" (Novelette), by Castillo (2 minutes and 25 seconds), until—S: At Screening.
2—"Dramatic Narrative" (for scenes of reminiscence), by Pement (4 minutes), until—T: "With the fall term at hand."
3—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 20 seconds), until—T: "Mandy will bring you the."
4—Theme (2 minutes and 50 seconds), until—T: "The first week of college."
5—"Frat College March," by Zamecnik (2 minutes), until—T: "Sophomore goblins are early."
6—"Flirty Flirts" (Mel. Rubato), by Levy (1 minute and 45 seconds), until—T: "I guess I'd better stop."
7—"Comedy Allegro," by Berg (3 minutes and 30 seconds), until—T: "You can't get away, Freshie."
8—Continue pp (55 seconds), until—T: "We ought to teach Lavender."
9—Theme (1 minute and 40 seconds), until—T: "As the term goes."
10—Continue to action (1 minute and 30 seconds), until—T: "Next day while the memory."
11—"At Twilight" (Romance), by Golden (2 minutes and 15 seconds), until—T: "At this interesting moment."
12—"Frivolette," by Baron (1 minute and 35 seconds), until—T: "Oh, mother, I'm glad."
13—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 30 seconds), until—T: "And while the wonderful fact."
14—"Queen Of My Heart" (Dramatic Ballad), by Baron (5 minutes and 5 seconds), until—T: "Clem's guardian has just."
15—"Andante Appassionate" (depicting passionate agitation), by Castillo (3 minutes and 55 seconds), until—T: "You trust me, don't you?"
16—Theme (3 minutes and 25 seconds), until—T: "Next morning the Driscoe's."
17—"Because You Say Good-bye" (sentimental ballad), by Levy (2 minutes and 45 seconds), until—T: "Of the Rolt lodgers not one."
18—"Roses That Die Bloom Again," by Levy (2 minutes and 35 seconds), until—T: "Wedderburn called for Clem's."
19—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 20 seconds), until—T: "Soon after nightfall."
20—"Reverie" (a tone poem), by Drumm (6 minutes and 5 seconds), until—T: "Snatching at the chance."
21—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes), until—T: "Do you know who I am?"
22—Theme ff (3 minutes and 50 seconds), until—T: "At Mrs. Driscoe's."

THE END

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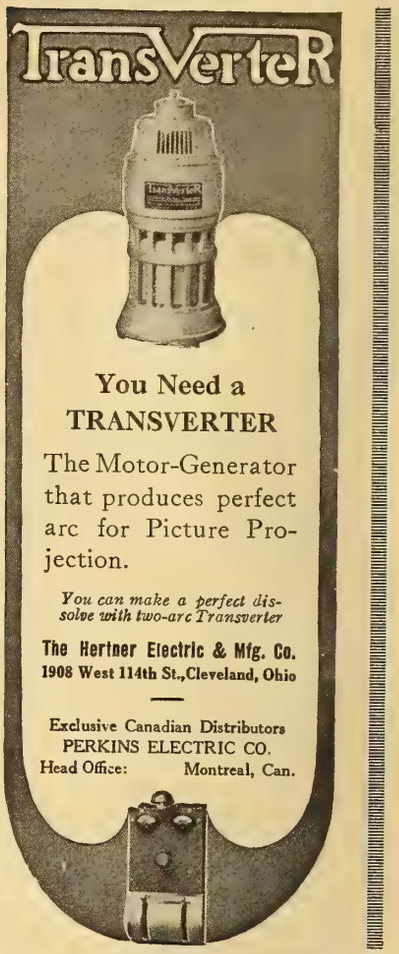
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(One-Reel Rolin Comedy Featuring "Snub" Pollard—Released Through Pathe)

THIS is one of "Snub" Pollard's best and should amuse wherever it is played. It's principal features lies in the fact that the story or idea is a good one and is developed in a humorous way.

Pollard injects a lot of action into his part and is ably assisted by the supporting cast.

The opening scene shows a "wild fight" taking place between the inhabitants of "tough town" and the star who plays the role of a London bobby is called upon to quiet the disturbance.

When he arrives upon the scene one look tells him that it is no fit place for a lone cop to be found. As he looks the fight over from a distance, he is surprised to see a big burly ruffian enter the affray and knock out all the combatants. This done, the "burly one" dissappears and Pollard sneaks out from his hiding place, blows his whistle, and is posing in the act of a conqueror when his superior arrives.

For his supposed good work, "Snub" is promoted to the job of "traffic cop" and is told to be pleasant to the horses. He follows orders and is getting along nicely, especially with the ladies when he is called in to subdue a "woman beater."

In his anxiety, however, he selects the wrong man and in a very funny comedy situation in which acrobatics play an important part, "puts him away."

When the real offender appears and "Snub" finds him to be the "knockout champion," he takes to his heels with the bully in hot pursuit.

The scenes which follow are full of pep, action and original ideas and should keep an audience in a humorous state until the finish.

FRANK LEONARD.

DEAD MEN TELL NO TALES

"Mary's Little Lobster"

(Fox Sunshine Comedy—Two Reels)

A NUMBER of the old Sunshine favorites are in this picture. They include Slim Sommerville, Bobby Dunn and Gus Pixley, and the troupe of Sunshine girls. Hampton del Ruth supervised the production, and Edward Clune was the director. Sommerville's height provides opportunities for comedy that have not been neglected. We think the best laugh is where he rescues a girl from a leaky boat by wading out to her, politely doffing his hat, and carrying her in. His deadly seriousness adds to the comedy.

There is hardly any story, but the picture opens in a young ladies seminary with a mechanical contraption for bouncing the pupils out of their beds, down a chute-the-chutes into a swimming pool. They take their mathematics lesson by galloping about the beach. Sommerville and his pal enter the school and attempt to make away with the safe. After a chase it is revealed that the safe only contains a monkey, which ends the picture.

There are some funny scenes at a summer resort—especially when the cross-eyed man tries to hit the protruding head with a baseball. We consider it well up to Mr. Del Ruth's standard, filled with humorous types who are made to bring forth all the laughs that are afforded by their own peculiarities.

MATTHEW A. TAYLOR.

"Hot Dog"

(Mutt and Jeff Cartoon—One Reel—Fox)

THIS latest cartoon is taken up mostly with the old stuff of a dog being made into frankfurters and still retaining his doggishness, so to speak. Jeff makes friends with a stray mutt (meaning a dog) and the best spot in the reel is here, when the animal's friendly advances and display of his loving disposition are very naturally drawn. The dog is captured and turned into "hot dogs." They still recognize their old friend and follow him about. The vendor tries to recapture them and there is quite a long chase. But they escape and live happily with Jeff forever after. Mutt plays an unimportant part in the picture.

MATTHEW A. TAYLOR.

"Ruth of the Rockies"

(15-Episode Serial—Pathe)

FROM the opening episode of this serial, with Ruth Roland starring, there is good promise of plenty of Western action and good modernized thrills. An aeroplane makes its appearance in the opening episode. There is also evidences of forthcoming mystery. One character acts in a very unusual fashion and is called "The Unknown". Another, an aviator, is a mysterious friend of the heroine, and manages to keep his face from being seen.

The story does not take long to get going. There is a gang of evildoers known as "The Inner Circle". One of their pastimes is smuggling. Ruth Roland plays a waitress in a Broadway restaurant who unwittingly becomes mixed up in their villianous enterprises. She agrees to aid the detective in rounding them up and the story shifts to the West, where the first episode ends with a hold-up and a leap from an aeroplane.

Ruth Roland should continue to be as popular with the serial fans as ever in this. In the cast are Herbert H. Heyes, Thomas Lingham, Jack Rollens, Fred Burns, William Gillis and Gilbert Holmes. The story is from the novel "Broadway Bab," by Johnston McCully. George Marshall was the director and Al Cawood turned the crank.

—MATTHEW A. TAYLOR.

"Don't Weaken"

(Mack Sennett—Paramount Comedy)

CHARLES MURRAY, Ford Sterling, Jim Finlayson, "Baldy" Belmont and Harriett Hammonds are the principals in supplying the comedy contained in good measure in Mack Sennett's latest comedy offering, "Don't Weaken", directed by Mal St. Claire under the supervision of Mack Sennett. To say that Charley Murray is just as funny as ever is saying the largest "mouth full" that we can possibly handle at one time and this applies in particular to his entrance into the prize ring. This comedy has its share of laughs and gets away, if that be possible, from the usual. It's funny—that's enough. JOSEPH L. KELLEY.

The New Professional Section

Turn to pages 1909-1912

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

ATLANTA

Perhaps the most interesting bit of news of the past week was of the consolidation of the Southeastern Pictures Corporation and the Criterion Film Service; by which the Southeastern is to release all subjects formerly handled by Criterion in this territory. This will include Clara Kimball Young subjects, and other Equity pictures, Pioneer, Premier, and Special Pictures. Adolph Samuels, president of Southeastern, and M. A. Lightman, president of Criterion, signed the consolidation papers on the 18th.

Associated Producers, the Atlanta office of which is headed by Frank Hudson, formerly branch manager of the Atlanta office of Pathe, expect to move into their new building, corner of Bartow and Walton streets, on September 1. This building, by the way, is owned by the Southeastern Pictures Corporation, and will house besides Associated Producers, at least half a dozen other important concerns.

September 1st will be "Moving Day" for the film exchanges of Atlanta. Among the "movers" will be the Arthur C. Bromberg Attractions, now at 73 Walton street, who will take Southeastern's old building at 61 Walton.

BUFFALO

The Rivoli, Buffalo's newest neighborhood house, opened to the public on Sunday, August 22, with Clara Kimball Young in "For the Soul of Rafael," and a big program of special subjects. The Rivoli, which is on Broadway, near Fillmore avenue, was erected by Joseph Kozanowski at a cost of $250,000. The house has a seating capacity of 1,700 of the first floor, balcony and gallery. A ten-piece orchestra accompanies the pictures. Harry T. Dixon is the manager. The theatre is constructed of red tapestry brick with white terra cotta trimmings. Prices week days are 11, 22 and 28 cents, and 11, 25 and 33 cents on Sunday. The interior is elaborately decorated.

Dan Savage opens the local branch of Educational Films, Inc., on September 1 in the Palace theatre building, 327 Main street. Mr. Savage will handle the Chester, Christie, Mermaid and Torchy comedies, the Chester Screenics and the Bruce Scenics.

Shea's Criterion, which is being operated by the Shea Amusement company in association with the Paramount organization, will open Monday, September 6, with "Something to Think About." The house, which is the old Star, has been completely rebuilt at a cost of $65,000. Harold B. Franklin will supervise the presentations. Harry Wallace, president of the Musicians' Association of Buffalo, will conduct the orchestra and Jack Sawyer, former chief projectionist of Shea's Hippodrome, will be house manager. Al. R. Sherry will be stage manager. The super-productions of Famous Players-Lasky will be shown almost exclusively and the runs will be for two weeks.

George Cook, formerly with Vitagraph, has been engaged by Bob Murphy, Pioneer manager, as a member of the latter's sales staff. "Buck" Taylor, former Pioneer manager, was in town the week of August 16. He expects to re-enter the game in Buffalo this fall.

Harold B. Franklin presented an elaborate program at Shea's Hippodrome the week of August 22 in celebration of the institution's sixth anniversary. A special stage setting, floral displays, a noted soloist from New York and a big film bill, were features of the week.

Buffalo newspaper men were the guests of Hugh Rennie, manager of the First National office, at a private screening of "Go and Get It," in Shea's Hippodrome, Monday evening, August 23. Mr. Rennie and Eddie Hayes, sales manager, had a conference with the sales staff Sunday and Monday, August 22 and 23.

Samuel Carver, former manager of the Family theatre, has leased the Empire for a number of years and will open the house Monday, August 30, with popular vaudeville and pictures. The Empire is the former Garden burlesque house and was at one time the home of Shea's vaudeville. The prices will be 25, 35 and 50 cents.

J. S. Woody, general manager for Realart, was in Buffalo Friday, August 20, for a conference with Manager Harry E. Lotz. Mr. Woody is visiting the exchanges in the central district.

F. G. Sliter, Robertson-Cole's district manager, was in Buffalo for ten days recently, during which time he visited exhibitors in the territory with Manager P. H. Smith and had several conferences with the salesmen.

T. W. Brady, Associated Producers' manager, will be ready on September 12 to serve exhibitors in this territory from the new exchange at 145 Franklin street, which Mr. Brady is having elaborately furnished.

Frank Davidson, who has been in charge of projection at the Strand theatre since the opening of that house, will be associated with H. L. (Hub) Taylor, in the operation of the new Buffalo Theatre Supply Company in Franklin street, near Chippewa. The company will act as distributors for the Rialto Theatre Supply Company of Minneapolis.

The Arcadia, now the Star, and under the control of the General Theatres corporation, opened September in a complete new dress.

Holmes and Cowling End Camera Tour

BURTON HOLMES and his chief cinematographer, Herford T. Cowling, arrived from Europe aboard the Aquitania on last Saturday. Mr. Holmes had been abroad for nearly three months, gathering material for the Paramount-Burton Holmes Travel Pictures. Mr. Cowling has been at work in the field for more than fourteen months.

After the two travelers met in Paris during June of this year, they set forth on their expedition going first to Egypt. From Cairo they worked into Palestine terminating this phase of their trip at Jerusalem. Their next stopping place was Constantinople, and from here they proceeded to the Italian Alps where a large amount of scenic material was secured.

Before meeting Mr. Holmes, Mr. Cowling had visited Austria, Czecho-Slovakia and Poland. He had also been to Africa, visiting Algiers and Tunis and penetrating, it is said, far into the Sahara. Later he toured Sicily, Italy, the French Riviera and the Pyrenees.

INDIANAPOLIS

Henry K. Burton's summer photoplay season at English's Opera House ended with the week of August 15, to make way for the regular winter legitimate season. The season has been a tremendous financial success as well as a triumph for the Famous Players-Lasky Corporation, whose films were run exclusively.

"Suds," with special exploitation in the form of a local "Mary Pickford" presiding over a wash tub in front of the theatre, went over big at the Circle last week.

To make way for wrecking operations preparatory to the erection of a $1,000,000 photoplay theatre on the site, guests of the Hotel English has been notified that they must find other lodgings by Nov. 30.

The ninety-nine year lease of the Famous Players-Lasky Corporation upon part of the hotel site takes effect January 1. It is expected that the theatre will be completed by next Fall.

Motion pictures were used in the initiation of lodge candidates in Indianapolis for the first time by the Security Benefit Association on August 22.

SAN DIEGO

The Pickwick theatre, for many years in the motion picture field, but more recently the home of musical stock, has been taken over by Dwight L. Hill, who has been connected with film houses for a long time in other cities. Under his direction the Pickwick is being thoroughly renovated and remodeled at an expense of approximately $15,000 by the Winter Construction Company from plans by Architect William H. Wheeler. The New Pickwick will have a seating capacity of 650, and the house is to run Paramount releases. The matinee prices will be 20 cents for any part of the house, with evening prices at 30 cents. The opening date set by Manager Hill was August 22. Girl ushers will be used in the Pickwick.

DETROIT

The Detroit Pathe branch has announced the promotion of Arthur Hoganson from feature salesman to feature sales manager; and the promotion of Eddie Murphy, for five years manager of the Gladwin Park theatre, Detroit, to succeed Hoganson as city salesman.

Marshall Neilan's "Go and Get It" has been booked for the opening week of the new La Salle Garden theatre, which will give its opening performance on Monday, August 30. The theatre's policy will be to give three shows daily, including vaudeville and pictures, and to show continuously on Sundays and holidays. The house has a capacity of 2,500. Bert R. Williams is manager.

A. L. Piker will reopen his Rex theatre, Ironwood, about September 1. The theatre has undergone extensive improvements, including an increase in seating capacity.

Doc Gallup, of Marquette, will open the New Delft theatre some time in September. The new house has cost nearly $200,000, and will seat 1,200 persons, all on one floor. The present Delft theatre will act as the entrance to the new playhouse.

W. S. McNorgan has joined the sales force of the Educational and is making a trip through Michigan.

Will Baker, the Standard salesman for Michigan, has resigned. He will become associated with Joe Optner in the operation of theatres in the State after a short vacation.

The New Olewyn theatre at South Francis, and Robinwood theatres, Jackson, have reopened with a seating capacity of 400. Messrs. J. and F. Parsons, the architects and builders, are managing the house.

Harry Trask will open up a temporary branch exchange for Strand features at 216 Division street, Grand Rapids.

The Paul J. Schlossman Amusement Co., of Muskegon, has purchased 110 feet of property frontage on Western avenue of that city, at a price approximating $300,000. The company plans to hold the property as a future theatre site. The company's new theatre at Muskegon Heights is expected to relieve the present congestion at their downtown playhouses in Muskegon.

M. S. Bailey, a well-known Detroit film man, will manage the new Kramer theatre, Michigan avenue, Detroit, which will open early in September.

Views of Storm at Sea Taken on Dry Land

The big storm scenes shown in Metro's production, "The Mutiny of the Elsinore," were filmed on land not on sea, strange to relate. A ship was originally chartered at San Francisco, and most of the sea-scenes were taken aboard this vessel while cruising in the Pacific. Nature, however, while presenting realistic atmosphere for the storm views, did not provide for adequate lighting facilities, so the storm scenes had to be taken in the Hollywood studio, where an exact reproduction of the deck of the sailing vessel was built on a rocker to give the proper rolling effect. Tons of water were projected across the deck, says Metro, while flashing lights simulated lightning.



Interior view of C. E. Bourgeois's Strand theatre, Ocean City, N. J.

"THE GREAT REDEEMER"
(Tourneur-Metro)

Van Loan Contributes Another Winner

H. H. VAN LOAN comes through again—this time with a Western story that has all the thrills of an early Bill Hart picture; the unexpected incidents of a Griffith spectacle; the intermittent touches of tragedy and pathos of "Broken Blossoms" and the climax of "The Man Who Came Back"—all incorporated with dramatic finesse in his latest work, "The Great Redeemer," directed by Clarence Brown, under the supervision of Maurice Tourneur, with House Peters and Marjorie Daw doing the honors in the straight western roles, and Jack Macdonald and Joseph Singleton carrying the parts of the heavy characters.

"The Great Redeemer" is a fine example of cooperation in story, continuity, direction, production, camera work and acting—in short—each and everyone who had a hand in this work is due credit, pro rata, as his or her part relates to the whole. Van Loan gave them a story with which they couldn't go wrong, particularly with Maurice Tourneur sitting on the side lines as coach and Clarence Brown holding the megaphone. To Van Loan goes the major credit for he has taken the Western drama, dressed it with new and original ideas as to incident, sequence and variety of dramatic moments and gives to an audience a picturized version that holds intense interest for young and old, man or woman, and one that will go with equal success in the house of the slums, the neighborhood house or the palatial theatre to which they arrive in limousines. Van Loan has fashioned his message in the language of all—speaking to the underworld, the boulevards of society, the bread lines, the vast stretches of the Western country and even goes into the church with his message, reaching all kinds and all classes. He has much the same talent for dressing old themes in new and attractive raiment, as C. Gardner Sullivan, and does his work with the same consummate skill. Unlike Sullivan, Van Loan has a more defined faculty for variations in his themes as his two late works, "The Virgin of Stamboul" and "The Great Redeemer" will attest—as unlike in theme and plot as daylight and darkness. His "The Great Redeemer" will stand as the best modern Western drama and one of the best Western dramas ever written for the screen. He has reached every class with his message and when all things are considered in estimating the success of a photodrama, this is the big factor.—Length, 6 reels.—*Joseph L. Kelley.*

THE CAST

Dan Malloy.....House Peters
The Girl.....Marjorie Daw
The Sheriff.....Jack MacDonald
The Murderer.....Joseph Singleton

Story and scenario by H. H. Van Loan.
Adapted by Jack Gilbert and Jules Furthman.
Directed by Clarence Brown.
Supervision of Maurice Tourneur.

PRESS NOTICE—STORY

H. H. Van Loan, author of "The Virgin of Stamboul," contributes another success to the silent drama, "The Great Redeemer," with House Peters, Marjorie Daw, Joseph Singleton and Jack Macdonald in the principal roles. "The Great Redeemer" comes to the ———— theatre the week beginning ————.

The story deals with one Dan Malloy, a highwayman whose daring has aroused the country far and wide. He and his gang stage a train hold-up and following the daring deed, Dan retreats to the mountains to a lonely cabin where the girl who in defending herself, wounds him. The girl admires him for his bravery and they become friends, he promising to go straight. His friends advise him of a shipment of gold, however, and he takes one last chance. It develops that the sheriff has suspected him and "planted" the gold shipment. Dan is captured and sentenced to ten years in prison. While there he sees the error of his ways. His talent for drawing leads him to spend his time in sketching. Across the aisle a condtmned man is imprisoned. Dan draws on the walls of his cell a picture of the crucified Christ. The condemned man is imbued with belief in God and Dan's work is hailed as a masterpiece. When freed he returns to the girl, a worthy mate.

PROGRAM READER

"The Great Redeemer," one of the most unusual Western melodramas filmed during the history of the silent drama, is the work of H. H. Van Loan, who will be remembered as the author of "The Virgin of Stamboul." It carries a story which we all will be the better for having learned. House Peters and Marjorie Daw are in the principal parts. It was directed by Clarence Brown under the supervision of Maurice Tourneur. "The Great Redeemer" is a reformed highwayman who works wonders while spending a sentence of ten years in prison. Jack Macdonald and Joseph Singleton, two of the screen's best character men, are seen in important roles.

SUGGESTIONS

Play up the name of H. H. Van Loan. Mr. Van Loan has made a reputation for his vivid writings for the screen, his most recent success being "The Virgin of Stamboul." Also mention prominently the name of the supervising director, Maurice Tourneur, who will be remembered as the director of "The Blue Bird." Mention the names of the cast—all of which are favorably known. Run a short synopsis of the story as it is one that is sure to attract.

CATCH LINES

H. H. Van Loan's latest big success since "The Virgin of Stamboul."

A Maurice Tourneur production.

A reformed bandit works miracles in prison.

The greatest Western drama in years—"The Great Redeemer."

"THE RIGHT TO LOVE'
(Fitzmaurice Production—Paramount)

Worthy Successor to "On with the Dance"

AS a producer and director of society drama, George Fitzmaurice has few, if any, equals on the screen. With that accomplished team of pantomimists, Mae Murray and David Powell, he made a recent big success, "On with the Dance." With this same team he has fashioned from the French play by Pierre Frondaie and Claude Farrere another which bids for the same honors, although wholly unlike the other in every detail. The one deals with life under the White Lights, the other with the unhappy life of an American girl in a Turkish capitol.

Although it is hard to believe that Holmes E. Herbert, as Sir Archibald Falkland, could so entirely ignore the winsome beauty and delicate refinement of Mae Murray, as Lady Falkland, for the cold impassiveness of Alma Tell, as Lady Edith, we console ourselves with the fact that if it were not so, the screen would not have been given this beautiful work of photodramatic art. The story is highly impossible, if not improbable, but since Mr. Fitzmaurice seems to have realized that and to have spent untiring effort toward creating such a splendid production, it is safe to assume that the public will forgive.

Opening with an allegorical prelude that has been staged with all the splendor that its mythical parentage would permit, Director Fitzmaurice has swung into the real dramatic meat of his subject, with every element working at high pitch of perfection. The studio work, meaning the work of the designers and the carpenters, calls for special mention, for it is this part of the late Fitzmaurice picture that contributes a good percentage of the excellence of the work as entertainment. The camera work is also due special mention, stress being laid on the wonderful results obtained from the perfect lighting of Miss Murray and the scattered examples of subdued lighting and its effect.

Numerous incidents in story could be pointed to and branded impossible, but since these faults can be found in a majority of picture dramas, the reviewer would be unduly critical in being specific. Suffice it to say that "The Right to Love" is real entertainment. We saw the picture with a "hard-boiled" operator in the state rights field and it entertained him, which is all the proof needed for the above statement. The cast is one of the best—both collectively and individually—ever assembled. Miss Murray and Mr. Powell do their usual good work, with Miss Murray taking credit for unusual good work in the emotional moments. The youngster, Lawrence Johnston, is destined for bigger work. Ouida Bergere's talented hand is seen in the continuity.—Length, 6 reels.—*Joseph L. Kelley.*

THE CAST

Lady Falkland.....Mae Murray
Col. Richard Loring.....David Powell
Lady Edith.....Alma Tell
Sir Archibald Falkland.....Holmes E. Herbert
Prince Stanislaus Cernuwicz.....Marcey Harlam
Marshall to the Sultan.....Frank Losee
Governess.....Marcia Harris
Little Archie.....Lawrence Johnston

Story by Pierre Frondaie and Claude Farrere.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

PRESS NOTICE—STORY

Mae Murray and David Powell, that accomplished team of screen stars whom you remember so vividly in "On With the Dance," are scheduled to appear at the ———— theatre the week beginning ———— in their late success, "The Right to Love," produced and directed by George Fitzmaurice and adapted by Ouida Bergere from the French play by Pierre Frondaie and Claude Farrere, originally titled, "The Man Who Killed." The story is laid in Constantinople, the Turkish Capital, with Lady Falkland (Mae Murray), the unhappy wife of Sir Archibald Falkland (Holmes E. Herbert), an unscrupulous Englishman, high in Turkish political circles. Colonel Loring (David Powell), is assigned as military attache of the American Embassy at Constantinople. He had known and loved Lady Falkland in America before her marriage. He meets her at the Embassy Ball and later learns of her unhappiness and the cruel manner in which Sir Archibald has cast her aside for Lady Edith, an Englishwoman. Sir Archibald with the aid of a worthless friend, compromises Lady Falkland, but not without suffering death at the hands of Colonel Loring, and he is united with the only girl whom he has ever loved and who loves him.

PROGRAM READER

"The Right to Love," the picture in which Mae Murray and David Powell are now appearing, was adapted from the successful French play, "The Man Who Killed," by Pierre Frondaie and Claude Farrere. George Fitzmaurice, who produced Miss Murray and David Powell's last success, "On With the Dance," also directed "The Right to Love." In the cast are seen some of the best known players of the screen, including Alma Tell, Holmes E. Herbert, Marcey Harlam, Frank Losee, Marcia Harris and Lawrence Johnston. The story is laid in Constantinople, the capital of Turkey. One of its most pretentious scenes is that of the Embassy Ball.

SUGGESTIONS

Mae Murray and David Powell—these two have played together in a number of successes. Play up their names with that of the director and producer, George Fitzmaurice. Be sure and mention the names of the supporting cast, as it contains those of well known players. The story is adapted from a famous French play. "The Right to Love" is the second big Fitzmaurice special with Mae Murray and David Powell.

CATCH LINES

The story of an unhappy wife in far-away Turkey.

Has a wife the right to love?

Strong Cast for Neal Hart

First of Hart Specials, "Hell's Oasis," Shows a Capable Line-Up

THE cast of "Hell's Oasis," the first of the Neal Hart Specials, exhibits one of the strongest groupings ever assembled for a western dramatic feature. Neal Hart's leading lady in "Hell's Oasis" is Betty Brown, who portrays the innocent girl pitched suddenly into the turbulent life of a town where vice and crime reign supreme and the little frame church has a "for rent" sign on it.

Miss Brown is a splendid horse woman and has had three years' film experience. She has previously supported Neal Hart as well as other well known male stars, Lew Cody among them.

The vampire is played by Incz Gomez. She has supported Sessue Hayakawa, Dustin Farnum and other leading stars, and was in Goldwyn's all star cast for "Out of the Storm," as well as Ince's all star cast for "Dangerous Hours."

William Quinn, who plays the heavy in "Hell's Oasis," has supported Warren Kerrigan, Betty Compson, Lew Cody and many others. Mr. Quinn was in legitimate stock over nine years and has played in Lon Chaney and George Larkin productions.

Johnny Tyke, a cowboy who has made good as an actor, is another interesting member of the cast for the Hart picture. Tyke has a national reputation as winner of roping and riding contests and is a professional "Bull-dogger." He has been in pictures eight years and created quite a sensation in the character he portrayed opposite Harry Carey in "Three Mounted Men."

The title of Neal Hart's second production for Pinnacle, now being started at Glendale, California, is "Skyfire." The locale of this story is the Canadian Northwest, and the name of the production carries a reference to the aurora borealis or northern lights. This phenomenon is occasionally visible in the lower latitudes of Canada, and ancient tradition has always connected its appearance with death or calamity of some kind.

The story, "Skyfire," is built around an old Canadian legend—and is said to be not only spectacular scenically but thrill-packed with the mystery suspense movie fans go out of their way to enjoy.

Bud Duncan in Star Series

Starts Series of One-Reelers for Reelcraft; Seeking Beauty Talent

"BUD" DUNCAN, the diminutive comedian of the once-famous "Ham and Bud" team, who is to star in a series of one-reel comedies under the Brand name of "Bud and His Buddies" for the Reelcraft Pictures Corporation, has completed his producing organization, and will leave for Hollywood this week, where the pictures are to be made.

Bud Duncan's father will be general manager of the producing company, and has already gone to California to assist Willis Overman, the comedian's personal representative, who has been out on the Coast for the past four weeks engaging the cast, cameraman and other members of the staff and studio.

Bud has remained in New York and is still busy engaging his "Buddies". There is said to be a scarcity of beautiful girls on the Coast, owing to the actions of other producers in contracting for the services of the real beauties, with the result that Bud has determined to take no chances and is planning to engage his good-looking "Buddies" in New York. An attempt has been made to locate the prize winners of recent beauty contests and secure their services.



Final scene in "Dynamite," the third Mermaid comedy starring Lloyd Hamilton and released by Educational



Scene from Bessie Love's first Federated feature, "Bonnie May," soon to be released

Federated Increasing Pace

Handling "Nobody's Girl," Monte Banks' Comics; Others Due Soon

THE entrance of Federated Film Exchanges of America, Inc., as a releasing organization into the motion-picture field marks a step forward in the independent distribution of motion pictures. Federated was formed by a number of progressive and successful independent exchangemen in the United States, who for a long time have been operating independent exchanges in their particular territory. It was decided that by combining their interests it would be possible for them to buy the biggest and best motion pictures produced; that it would be possible for them to conduct national advertising campaigns which is utterly impossible for them to attempt as individuals; that by operating as a unit it would be possible for them to arrange the release of their pictures so that they would be given to the exhibitors in their territory at a specified date. Their theories have already been put into effect, for with this week's announcement the Federated Film Exchanges of America launches an advertising campaign of unusual proportions.

Federated Film Exchanges have already released "Nobody's Girl" a five-reel feature starring Miss Billie Rhodes supported by an all-star cast. They are also distributing a series of eighteen two-reel comedies starring Monte Banks. These comedies are produced by Warner Brothers.

The release date of the first of the four Bessie Love Productions "Bonnie May" will be announced shortly. The second of the Bessie Love series is "The Midlanders" from the novel by Chas. Tenney Jackson, which was published by Bobbs-Merrill.

It was stated by W. E. Shallenberger, general manager of Federated that several other important announcements would be made in the near future. It is the announced intention of the Federated to secure the very best possible productions obtainable, and this new distributing organization offers a market for the producer who is desirous of securing the widest possible distribution for his pictures.

"Tarzan" Campaign Started

Territories Closed for Announced; Inquiries Arrive from All Points

THE selling campaign on the "Son of Tarzan", the big animal jungle serial adapted from the book of the same name by Edgar Rice Burroughs which is being produced by the National Film Corporation for distribution by David P. Howells on the independent market, was instituted last week and started off with a "bang", says David P. Howells.

The folowing territories have been definitely closed, the contracts signed and the first deposit paid: Western Pennsylvania and West Virginia, sold to Albert A. Weilland of the Standard Film Exchange of Pittsburgh; Missouri and Kansas to Richards and Flynn of Kansas City; Indiana, to Robert Lieber and Company of the First National Exhibitors Circuit of Indianapolis.

Options have been taken on eastern Pennsylvania, Kentucky and Tennessee, Florida, Georgia, North and South Carolina, Virginia and Alabama by the First National Exchange for those territories. The options are just as a matter of protection until the owners of the exchange can arrive in New York and negotiate the contracts. There is also in the course of negotiation a deal for the entire northwest.

Inquiries and bids have been received from every territory.

"HER HONOR THE MAYOR"
(Fox)

Impossible Story Overacted and Hardly Entertaining

THE producers announce this as a comedy-drama, but it is going to be difficult for any audience to find a laugh in its five reels. There are one or two feeble jokes picturized, but otherwise there is certainly no attempt for humor. It is mostly straight drama—and drama of the heaviest type, crudely executed and tending towards the pathetic. Eileen Percy is the star and is made the youthful mayor of a Middle-West city. As the drama centers chiefly about the people she befriends—a wronged girl, and a repentent fugitive from justice—rather than herself, she has little opportunity to display any emotional ability.

One member of the cast is patently miscast and some others overact. Mere smallness of statue does not give the appearance of youth, and William Fletcher, who plays "Buddy," a high school youth, looks far too old for the part, with the result that some of the scenes, where he romps on the grass and weeps on the star's shoulder, seem to border on the ludicrous. Charles Force, playing the political boss, and Edwin Booth Tilton, as the repentent thief, being forced to go through with outworn dramatic situations, which are neither worked up nor presented in an artistic fashion, are necessarily uninspired in their characterizations. Ramsey Wallace plays opposite the star, but as the romance is neglected to show how the mayoress does good to humanity, he has little to do.

The "types" brought in are overdone. There is the omnipresent musical comedy minister raising his eyes to Heaven, and a suffragette who belongs in burlesque, but never in a picture that is supposed to entertain because it depicts real life.

The story concerns a young girl who is elected mayor out of respect for her dead father. To show that she is a politician she wears bone-ribbed glasses in her office. She sets about cleaning out the political boss, but he holds a threat against "Buddy" over her head. "Buddy" is her adopted brother. However, she finally discovers some dark spot in the politician's past and the matter is cleared up. The story stretches plausability to the utmost when the twenty-year old girl is talked of for the governor's chair. She declines, however, in favor of the man she is to marry.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Julia Kennedy.....Eileen Percy
Frank Stanton.....Ramsey Wallace
Jerry McGrath.....Charles Force
Buddy Martin.....William Fletcher
John Martin.....Edwin Booth Tilton

Story by Arline Van Ness-Hines.
Scenario by Denison Clift.
Direction by Paul Cazeneuve.
Photography by Walter Williams.

PRESS NOTICE—STORY

Eileen Percy, one of the newest and popular of the Fox stars, will be the attraction at the ———— theatre on ———— when her latest production, "Her Honor the Mayor," will be shown.

This is a stirring political drama, and is unsually timely in these days when national woman suffrage has become a fact. Miss Percy plays Julia Kennedy, who is elected mayor of a middle sized Western city, out of respect for her dead father, who for years was the leading citizen of the town. She is opposed by Boss McGrath, who fights bitterly against anyone who stands for clean government, and also by the district attorney, who, while greatly admiring Julia personally, does not approve of "petticoat government."

Around these three characters is woven a thoroughly interesting and gripping drama, illustrating the effect of a woman's hand, guided by womanly kindliness and love, as it holds the reins of government. The picture is an adaptation of the Broadway stage success written by Arline Van Ness-Hines and was scenarized by Denison Clift. The direction is the work of Paul Cazeneuve, whose work will be familiar to many moving picture devotees.

Supporting the pretty star are such players as Ramsey Wallace, and Edwin Booth Tilton. Miss Percy will gain many new admirers in this production. There is a pretty romance running through the entire picture, as well as thrilling drama and suspense.

PROGRAM READER

Women in politics, and the good they can do when once they come into office, is the basis of "Her Honor the Mayor," a Fox picture, starring Eileen Percy, which will be the attraction at this theatre on ————. The picture is unusually timely since woman's place in the political world is now undeniably established with the recent adoption of national woman suffrage. Eileen Percy, who has only recently risen to stardom, is fast becoming one of the most popular actresses on the screen.

The story is one that suits her perfectly. It allows her every opportunity, besides bringing up a question that is uppermost in the public's mind today—should women hold political offices? Julia Kennedy, played by the star, believes that they should, and proceeds to convince the rest of the inhabitants of her city, once she has taken office. You should not miss this, for it guarantees a pleasant and thrilling evening's entertainment.

SUGGESTIONS

Considerable interest could be aroused in this picture because it is made timely by woman suffrage. Try to arouse some editorial discussion as to the advisability of women holding political office. If you show this before election, use the teaser "Vote for Kennedy!" Placard this about the town—it will surely arouse interest, and you will have them wondering who "Kennedy" is. Follow this up with further announcements before play date. Get a little story in the paper about the star, if possible. State that she is a typical Irish beauty and has played opposite Fairbanks and Russell.

CATCH LINES

This town elected a woman mayor. Did they regret it? Some did, especially the crooked bosses of the different wards.

Eileen Percy, the Irish beauty, in a stirring play of love and politics.

"HITCHIN' POSTS"
(Universal)

Colorful Story and Splendid Cooperation Make Praiseworthy Picture

UNIVERSAL has provided Frank Mayo with a splendid story, a capable cast and praiseworthy direction in this feature and the result is a picture that should interest in any house regardless of locality.

Romance, thrills, dramatic moments and heart interest are all here and mixed in the correct formula. All of which means that it is a pleasure to witness a production of this kind.

The locale is laid along the Mississippi River and in Texas in the 70's. The former scenes are entrancing, indeed, as we see the old steamboat with its side paddles hove into sight on the lazy river. And then we get a glimpse of its occupants dressed in the costumes of the period, with singing and dancing negros to give the proper atmosphere. The hero is a gambler by profession and it is on these boats that he plies his trade.

The big scenes are laid in Texas at the time when the country was opened. The squatters or boomers, the adventurers and bad men are seen lined up, waiting for the sign to make the "rush." Excitement predominates. And the director has not failed to keep it up. The prairie schooners, with their excited occupants, daring riders, forcing their horses to the limit, others on foot, men, women and children, all running in a wild race and frenzy to seize the land. These scenes are faithfully produced and are worthy of mention.

The picture is strong in love interest and is balanced with dramatic moments in which hero frustrates the villain in his efforts to wrong the heroine.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Jefferson Todd.....Frank Mayo
Ophelia Brereton.....Beatrice Burnham
Raoul Castiga.....Jas. Harris
Joe Alabam.....J. Farrell McDonald
Col. Brereton.....Mark Fenton
Octoroon.....Dagmar Godowsky
Capt. of Steamer.....C. E. Anderson
Col. Lancy.....Duke Lee
Major Gray.....M. Biddulph

Story by H. M. Shumate.
Scenario by George Hull.
Directed by Jack Ford.

PRESS NOTICE—STORY

Universal's latest feature, "Hitchin' Posts," starring Frank Mayo, will appear at the ———— theatre on ———— of next ————.

It is a tale of the old South in the early 70's with the Mississippi River and the Texas oil fields playing prominently in the locale.

Romance, adventure, heart interest and suspense are all here and portrayed in a way that should arouse interest and satisfy the most exacting patrons.

Frank Mayo appears as Jefferson Todd, a southern gentleman who finds himself penniless after the war. The only profession open to him is gambling which he pursues on the steamboats that ply the Mississippi River. And it is on one of these boats that an unfortunate occurrence happens which changes his life, for in winning Colonel Brereton's four race horses, the last of his possessions, the latter commits suicide, leaving behind a beautiful daughter. How the hero makes amends to the young girl and saves her from the clutches of the "bad man" is all told in one of the best pictures Universal has produced to date.

PROGRAM READER

You've seen many pictures in the past whose themes have dealt principally with the great outdoors. Some of them have taken the Great Northwest for their locale, even running as far north as Alaska, while others have brought the scenery and atmosphere of the Hawaiian and Fiji Islands and even China and Japan before us in order to excite and please our imaginations.

But Universal has given us a picture in "Hitchin Posts" with its tale of the old South in the 70's that excells many of the best outdoor pictures ever produced.

It is filled with romance, dramatic moments, thrills and love interest. The hero is a gambler by profession and plies his trade on the old steamboats that dot the Mississippi River.

How he wins the heroine after she has been told that her father committed suicide because he lost all to her lover and how he saves her from the clutches of the villain who has pursued her into a neew country is told in one of the most exciting stories ever written. Frank Mayo is the star and is supported by a wonderful cast.

SUGGESTIONS

Don't be afraid to book this one, Mr. Exhibitor, for it surely has the right ingredients to interest any audience.

Bill Frank Mayo as strongly as you can for he is the main attraction. Tell them that in this feature he excells anything he has ever done before and that he is backed by a story that could not be beaten, as far as interest and excitement goes.

Play up the scenes on the Mississippi River and above all do not forget to exploit the big ones laid in Texas which are splendidly pictured and well worth witnessing.

And do not forget the cast among whom Beatrice Burnham and James Harris do excellent work.

CATCH LINES

See "Hitchin' Posts," a tale of the old South in the 70's where romance lived and intrigue received its just rewards.

She loved him, but then her father had committed suicide because he had lost his all to the young gambler. What did she do? See "Hitchin' Posts."

See "Hitchin' Posts," it is filled with romance, dramatic moments, thrills and heart interest.

Mark Twain made the Mississippi Rivere famous. See "Hitchin' Posts," it has a story that will interest you as strongly as any Twain has written.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the la st twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 17, 1920.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.

ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19
"Little entertaining value in this slight story."—M. P. News.
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."

AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE .....MAY 8
"Irene Castle has frail story on ugly duckling theme."—M. P. News.
Exhibitor Comment—"Poor box office value."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE .....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19
"Bosworth's acting and graphic incidents make entertaining picture."—M. P. News.
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction" "A good picture with a novel and daring story. Played it one week to big business." "A very good production, which played my house one week to big business."
Consensus—"Good picture, good puller."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST .....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1) .....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS .....MAY 8
"Slavey story mixed with a bit of slapstick."—M. P. News.
Exhibitor Comment—"Did not go well on account of poor story and poor acting."

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND .....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.

BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

BULLET PROOF (UNIVERSAL) HARRY CAREY.....MAY 1
"Two-fisted action in Harry Carey's latest."—M. P. News.
Exhibitor Comment—"Very good. Played it one day to big business." "A good picture with good star and plenty of action."
Consensus—"Good picture, good puller."

BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS .....MAY 29
"London's vital story makes good audience picture."—M. P. News.
Exhibitor Comment—"A good picture to big business three days." "A big attraction which went well—good acting."

BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY .....MAY 29
"Sumptuous production with weak plot in society picture."—M. P. News.
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."

CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....APR. 24
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"Earthquake shot business to pieces. Poor business one day."

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA .....AUG. 28
"The best light comedy of the year."—M. P. News.

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 1
"Conventional story lifted through sumptuous production."—M. P. News
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."
Consensus—"Good picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK .....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business."

COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY .....MAY 8
"Spectacular scenes will probably carry this through."—M. P. News.

COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 1
"Picture is disappointing through lack of moving moments."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."
Consensus—"Good picture, average puller."

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST .....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business."
Consensus—"Average picture, average puller."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER .....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business."
Consensus—"Good picture, good puller."

CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....APR. 24
"Trite and unconvincing theme; direction is poor."—M. P. News.
Exhibitor Comment—"Played it three days to big business."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD .....JULY 24
"Novel crook story suffers from development."—M. P. News.

Box Office Reports continued on page 1948

"WHISPERING DEVILS"
(Garson-Equity)

A Strong, Well-Acted Drama for a High Class Audience

HARRY GARSSON has taken Henry Arthur Jones' story "Michael and His Lost Angel," found a cast that is capable of handling the dramatic situations it contains, striven mightily, and with good results, to get over the atmosphere of a small fishing-town on the Cornish coast, worked up to a climax swiftly and logically, and so it is that "Whispering Devils" comes to the screen, a drama of the highest order which will be appreciated by an audience of a high order rather than the kind who like serials and Westerns.

The production is a good example of a strong theme handled so artistically that it should not be offensive. The scenes that could have been indecent only impress one as powerful, well-acted steps necessary for the climax. This is partly due to the acting of Conway Tearle and Rosemary Theby, partly to the direction, and somewhat to the sub-titles.

The story is laid in a fishing town on the Cornish coast. Tearle is a stern, ascetic minister who forces a young girl to confess her sin before the entire parish. Esther Ralston, as the girl, does some splendid work. The minister meets a woman and finally realizes his love for her. They are together on a lonely island. This meeting is logically worked out and not improbable. The boatman has left; they must remain until morning and "choose Heaven or hell for both their souls," as the subtitle states. In anguish, he rushes from the house. But he returns and later is forced to confess his sin, as he made the young girl do previously. In the end the dream ending is resorted to, and we see him awakening from his oratory outside the cottage on the island the next morning, his battle won. This dream ending is naturally worked in, but is so subtle that it may be a bit difficult for some to follow.

Conway Tearle is remarkably powerful throughout. The shades of emotion cross his face at will, and there is always that suggestion of reserve power, that has ever marked his acting. Rosemary Theby is also entirely satisfying. If an audience are willing to watch a drama that truthfully depicts a man's inward struggle against evil, instead of an outward struggle against a movie villain, they will be perfectly satisfied.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Michael Faversham.....Conway Tearle
Audrey Lesden.....Rosemary Theby
Andrew Gibbard.....Sam Southern
Rose Gibbard.....Esther Ralston
Bob.....Warren Millais
Mrs. Deane.....Lenore Lynard
Rev. Dockwray.....Dr. Walter Bytell
Whitycombe.....Hal Wilson

From the novel by Henry Arthur Jones.
Directed by Harry Garson.
Photography by Tony Gaudio.

PRESS NOTICE—STORY

A picturization of Henry Arthur Jones' powerful novel, "Michael and His Lost Angel," will be shown at the ———— theatre on ———— under its screen title of "Whispering Devils." This gripping story loses none of its merit in its translation to the screen, for the principal roles are in the hands of Conway Tearle and Rosemary Theby. Few examples of dramatic acting have reached the screen in recent years which will equal Conway Tearle's characterization of the Welsh minister, who, after meeting a beautiful woman, finds that for the first time in his life the thoughts of a woman and a woman's charm is disturbing the spiritual thoughts of his ascetic life.

The setting of the story is the picturesque Cornish coast, filled with its interesting fishing folk to whom the sea is the giver of life, even though, in his moments of fury, he exacts his toll of a human soul. The atmosphere of this quiet, peaceful country has been well brought out by Harry Garson, who directed the picture. Readers of Mr. Jones' novel will be delighted at the careful portrayal of their beloved characters as well as the careful efforts of the producers to obtain the correct atmosphere of the locale.

Rosemary Theby, one of the most beautiful actresses on the screen, also gives an excellent portrayal of her part. "Whispering Devils" is going to take its place among the strongest and best acted photodramas of the year. It has already elicited great praise from the critics of some of the country's largest newspapers. It will be shown at the ———— for ———— days.

PROGRAM READER

Conway Tearle, one of the most popular leading men of filmdom, who has played with some of the screen's leading actresses, is given the opportunity to star in "Whispering Devils," the powerful drama which in story form was known as "Michael and His Lost Angel," and which is from the pen of Henry Arthur Jones. Playing opposite him is Rosemary Theby. Both these players have a host of followers in every city and village in the land—Miss Theby for her winsome beauty and her faithful characterization of a womanly woman; and Mr. Tearle for the strength and power of his acting, and the vigor and manliness he always displays. "Whispering Devils" is a drama—a drama that depicts with all the artistry and skill which the screen is capable of, the emotions, temptations and struggles of man. It will be the attraction at this theatre on ————.

SUGGESTIONS

You have almost unlimited "hokum" possibilities from the title of this. It also allows opportunities for a stage setting, and a lobby display, but probably its greatest advantage is the possible teaser campaign. Of course, Conway Tearle is not to be neglected because his consistent good work has made him known to a great many fans. Rosemary Theby likewise. Feature these two in the thrilling stills which this picture affords. The third and least important exploitation angle, is the author. He will be known to some, but not a very great many of your patrons.

CATCH LINES

He was a minister—an ascetic—devoting his life to humanity until he met a woman who loved him and whom he loved. Conway Tearle and Rosemary Theby are in this intense drama at the ———— on ————.

"THE UNTAMED"
(Fox)

First Class Western Melodrama, with Star in Likeable Role

THOSE looking for flaws might in all truthfulness say that this is very much made to order melodrama arbitrarily fitted to the star's personality and with a lot of clever tricks of making pictures used to dramatic advantage, but the fact remains that audiences, especially those who like a little action and go to their photoplay fare, will call it first class entertainment and be quite carried away with several of its tense scenes.

Tom Mix portrays a whistling cowboy of the shoot better, ride better and fight harder than any of the other cowpuncher's type, a real blue shirt hero, and by his sincerity in playing, his ability to handle a broncho like a real cowboy that he once was, and his naturalness, whether it be in packing a Colt 45 or making love to wistful eyed little Pauline Stark, who is his leading woman, makes what might have been very much a matinee idol role extremely convincing.

Several of the scenes, where hero meets villain in the struggle of right and love against desire and villainy, carry suspense which will make even the case hardened lean forward in their seats to see which man is the fastest in yanking a gun from its holster. The spectator forgets the obviousness of the story in the way the individual scenes have been done. He is carried away by the rush of events that follow each other in well balanced sequences in which the star does his full share as one of a most competent cast of well-known players.

There is plenty of shooting, plenty of rough riding, any number of good fights and nobody seems afraid of getting mussed up or that a little skin lost from a clinched fist would be considered anything but a part of the day's work. Perhaps the West isn't or never was what this picture portrays it to be, but American audiences like to at least think it was a place where men and women lived and loved, fought and struggled while working out their strange destinies.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Whistling Dan.....Tom Mix
Kate Cumberland.....Pauline Starke
Jim Silent.....George Seigmann
Lee Haines.....P. M. McCullough
Joe Cumberland.....James O. Barrows
Tex Calder.....Charles K. French
Kilduff.....Pat Chrisman
Hal Purvis.....Sid Jordan
Morgan.....Major J. A. McGuire
Sheriff Morriss.....Frank M. Clark
Buck Daniels.....Joe Connelly

Story by Max Brand.
Scenario by H. P. Keller.
Directed by Emmett J. Flynn.
Photographed by Frank Good.

PRESS NOTICE—STORY

Tom Mix, the dare-devil and champion horseman of the screen, is coming to the ———— theatre the week of ———— in William Fox's latest Mix special, "The Untamed," with a supporting cast including Pauline Starke, George Seigmann, P. M. McCullough, James O. Barrows, Charles K. French, Pat Chrisman, Sid Jordan, Major J. A. McGuire, Frank M. Clark and Joe Connelly. This Mix picture is the first of the star's productions to be played as the feature at the new Capitol theatre, New York City, and it represents according to the critics the best work that he has done. The story deals with Whistling Dan (Tom Mix) a Western cow-puncher adopted by a wealthy rancher. The rancher's daughter, Kate, is attracted to Dan, but the old man prohibits her thinking of marrying him giving as a reason that Dan is unworthy. After hearing this news, Dan is given the opportunity to rescue the rancher and his daughter from a band of outlaws and Dan proves worthy of Kate.

PROGRAM READER

"The Untamed," the latest picture in which Tom Mix, the Fox star appears is considered the most thrilling and the best dramatically that the star has done since his career on the screen. In his supporting cast Mr. Mix has Pauline Starke, a star in her own right, as leading woman; George Seigmann, who was seen in D. W. Griffith's "The Hearts of the World," Charles K. French, a well known character man; and some of the best known interpreters of Western types working before the camera. The story deals with a cow-puncher's endeavors to prove himself worthy of the hand of a wealthy ranch owner's daughter who has adopted him.

SUGGESTIONS

Play this Mix picture to the limit. Mention the fact that it played for a full week at the new Capitol theatre, New York city and proved a big success. Give prominence to the names of Mr. Mix's supporting cast, accentuating the name of Pauline Starke who is a star in her own right. Mention the fact that in this picture Mix is shown in his grestest Western role since working before the camera.

CATCH LINES

Tom Mix in his greatest Western drama.

Pauline Starke seen in support of Tom Mix in his latest picture drama "The Untamed."

How a cow-puncher proves his right to the hand of a wealthy Western girl.

Tom Mix in his greatest thriller.

Dead Men Tell No Tales

Exhibitors' Own Box Office Reports

(Continued from page 1946)

PICTURE BRAND STAR RELEASED PLAN BOOK

DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID ..... May 15
"Some interesting moments in this frail Wallace Reid picture."—M. P. News.
Exhibitor Comment—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business." "A good picture but three day holiday hurt business. Poor business one day."
Consensus—"Average picture, average puller."

DANGEROUS TO MEN (METRO) VIOLA DANA ..... APR. 24
"Viola Dana's "pep" carries slight comedy."—M. P. News.
Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week." "Excellent work by the star and a picture that proved most entertaining." "A splendid feature to big business for three days."
Consensus—"Good picture, good puller."

DARK LANTERN (REALART) ALICE BRADY ..... AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week."
Consensus—"Good picture, good puller."

DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON. MAY 22
"Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.
Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."
Consensus—"Average picture, average puller"

DEAD LINE, THE (FOX) GEORGE WALSH ..... MAY 15
"George Walsh will please in feud story."—M. P. News.

DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST.. MAY 15
"Fine adaptation of famous melodrama."—M. P. News.

DESERT LOVE (FOX) TOM MIX ..... APR. 24
"Tom Mix furnishes plenty of thrills."—M. P. News.
Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business."
Consensus—"Good picture, good puller."

DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... MAY 22
"Japanese star in fantastic involved story."—M. P. News.
Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."

DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST..... APR. 17
"Stroheim has another big photoplay here."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL..... MAR. 13
"Gladys Brockwell picture offers mild entertainment."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST..... JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN.... MAY 1
"Keenan puts over another good picture."—M. P. News.

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY..... JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day."
Consensus—"Average picture, average puller."

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE..... JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST ..... MAY 1
"Matrimonial comedy carries many bright moments."—M. P. News.
Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business." "Attracted crowds by title. Acting and plot considered fair." "Great—quite a departure from 'The River's End.' Three days to big business." "Went very well and they liked it. Three days to big business." "Well liked and played to a big business for one week."
Consensus—"Good picture, good puller."

DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD..... JUNE 26
"Pickford acts as well as O. Henry writes."—M. P. News.
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business."
Consensus—"Average picture, average puller."

EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN. MAY 22
"Bedroom farce, only mildly amusing."—M. P. News.
Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business." "A poor picture to poor business two days."

FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT ..... MAY 15
"Crook story is too tame and the action is mild."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."

FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST ..... MAY 8
"Conventional photoplay smacks of the theatre."—M. P. News.
Exhibitor Comment—"Poor opening day." "An excellent picture. A real page from life. Well liked by my patrons. Big business three days." "A melodramatic offering for those who like it. Went fair to average business for one week."
Consensus—"Good picture, good puller."

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A good all around picture, well directed, with splendid locations and good action. Should please most audiences. One week to big business every day." "Excellent business."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER..... AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES..... JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG ..... JUNE 12
"Colorful production carries little entertainment value."—M. P. News.
Exhibitor Comment—"Very good to big business three days."

FORBIDDEN TRAILS (FOX) BUCK JONES..... MAY 22
"Buck Jones in good average western."—M. P. News.
Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."

FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU..... MAY 22
"Story of mother-love theme is nearly swamped with incident."—M. P. News.
Exhibitor Comment—"Not very good. Played it three days to average business."

GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH..... MAY 22
"Good combination makes a very pleasing picture."—M. P. News.
Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY..... AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL.... JULY 3
"Picture has many traits of the old time melo."—M. P. News
Exhibitor Comment—"An average feature to three days of average business."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET ..... JULY 31
"A splendid production from all angles."—M. P. News

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST.. JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best.

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST..... JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business."
Consensus—"Average picture, average puller."

GREAT ACCIDENT (GOLDWYN) TOM MOORE..... JULY 3
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... JULY 24
"Kerrigan has interesting detective story here."—M. P. News.

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT... AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"Perhaps this is Miss Bennett's best effort. A good interesting story, well directed and splendidly acted by a good stock cast. Hairpins is the typical of pictures demanded today."

HEART OF A CHILD, THE (METRO) NAZIMOVA..... APR. 17
"Nazimova's art will carry this picture by."—M. P. News.
Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to big receipts. The dancing in this feature was very popular." "A much better picture than her last one. It was well liked by our audiences. Three days to big business." "A splendid feature which proved very popular. Capacity houses at all performances." "Not her best but O. K. Played it one week to big business." "Played this feature on the bill with the Goldwyn comedy 'Edgar's Jonah Day," for one week to big business two days and average four. It is Nazimova's best since 'The Brat' and well well liked by all."
Consensus—"Good picture, good puller."

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS..... AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON..... AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.

HELL SHIP, THE (FOX) MADLAINE TRAVERSE..... FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT..... AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON... JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY..... JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 1950

"THE WHITE CIRCLE"
(Tourneur Production-Paramount)

A Stevenson Novel, Vividly Portrayed by Tourneur

PRODUCERS, and Maurice Tourneur in particular, seem to have, of late, an insatiable passion for storm effects, verified by the fact that no less than four of the current releases, seen within the past two weeks, are punctuated by heavy rains, always accompanied by vivid flashes of lightning. Two of these releases have been Maurice Tourneur productions. But, if there is one director in the field who can stage a realistic storm, rain and lightning effect, it's Maurice Tourneur. In fact, he seems to be a wizard with any kind of effect, as he demonstrated, most thoroughly, in his production of Maurice Maeterlinck's "The Blue Bird" and more recently in his production of H. H. Van Loan's Western drama, "The Great Redeemer."

Here, he has taken Robert Louis Stevenson's melodramatic romance, "The Pavilion on the Links," scenarioized under the title, "The White Circle" (a better picture title because it presupposes mystery) and is given, as he would be in most any of the author's works, opportunity to "go the limit" on suggested weirdness and storm effects—all of which he has done to the height of realism. If it's melodrama you want, Mr. Tourneur gives it to you in this offering.

Weirdness and effects, however, may be carried to extreme and in one incident, at least, we think the wizard Tourneur has gone a bit too far, especially for that part of the public who are faint-hearted. We refer to the scene in which he shows a goat gradually swallowed up in a bed of quick-sand. A dummy may have been used, but that doesn't mitigate the unpleasant feeling the sight gives. In the early reels he had occasion to use mob scenes and these have been staged by the expert. The cast needs especial mention, Spottiswoode Aitken doing the honors in a very difficult character part; Harry Northrup, an old and tried villain, is unusually villainous and effective in this work; Jack McDonald, good, Jack Gilbert, who does a fine piece of work, Janise Wilson, pretty and gifted, and Wesley Barry, the freckled-face kid, who does some heavy drama for a change.

"The White Circle" is a typical Tourneur production, with the entertainment element a big factor, the acting supreme, the effects realistic and the story a sizzling melodrama of romance and adventure from the pen of Robert Louis Stevenson—'nough said.—Length, 5 reels.—*Joseph L. Kelley.*

THE CAST

Clara Huddlestone.....Janice Wilson
Frank Cassilis.....Jack Gilbert
Bernard Huddlestone.....Spottiswoode Aitken
Northmour.....Harry Northrup
Gregorio.....Jack McDonald
Ferd.....Wesley Barry

Story by Robert Louis Stevenson.
Scenario by Jack Gilbert.
Directed by Maurice Tourneur.

PRESS NOTICE—STORY

Robert Louis Stevenson, who has contributed such of his works as "Kidnapped," "Treasure Island" and "Dr. Jekyll and Mr. Hyde," to the reading and stage and screen world, comes forth with another of his far-famed works, "The Pavilion on the Links," scenarioized under the title, "The White Circle." It was produced under the direction of Maurice Tourneur, who directed "The Blue Bird" and many other successes for the screen. The story deals with a veteran lawyer who has been entrusted with large sums of money belonging to a secret Italian society. He has gambled the funds and with his daughter and a man who knows the secret, leaves the country to get away from the vengeance of the Italian society. The little party go to a deserted part of the Scottish coast. The Italians find them and rather than take immediate vengeance they bide their time and let the old man suffer a lingering death of fright. In the cast are Spottiswoode Aitken, Janice Wilson, Jack Gilbert, Harry S. Northrup, Jack McDonald and Wesley Barry.

PROGRAM READER

Maurice Tourneur's latest screen production is a screen version of Robert Louis Stevenson's "The Pavilion on the Links," appearing on the screen under the title "The White Circle," with Janice Wilson, Spottiswoode Aitken, Wesley Barry, Jack McDonald, Jack Gilbert, Harry S. Northrup in the principal roles. The production is punctuated by a realistic rain storm, thrilling mob scene and a fire. The story deals with the vengeance of an Italian secret society on an old lawyer with whom funds of the society had been entrusted.

SUGGESTIONS

Robert Louis Stevenson's name as author should be given prominence with Maurice Tourneur's, the director. The original title, "The Pavilion on the Links," should be mentioned as there are many of Stevenson's readers who will not recognize the work as his under its screen title, "The White Circle." Mention the names of the cast. Call attention to the fact that it is a melodrama and a typical Tourneur production.

CATCH LINES

Robert Louis Stevenson's "The Pavilion on the Links," screened under the title of "The White Circle."

The vengeance of the Italian Carbonari.

A castle on the Scottish coast in flames.

Dead Men Tell No Tales

"THE SERVANT IN THE HOUSE"
(Film Booking Office, Inc.)

Picture Offers Rich Entertainment in Every Department

IT has been some time since Charles Rann Kennedy's spiritual drama, "The Servant in the House," gripped its spectators upon the stage. Those who have seen it in the original version are sure to find in the picturization a work of tremendous import—a subject which maintains its vitality, its forceful message and its powerful characterization, despite the absence of the human voice. For the idea behind it is rich in entertainment values. Rest assured of that. Those who have never seen the original will marvel over a production which carries such a vital theme and will leave the theatre with deep impressions.

It is a perfect adaptation and while it may reveal certain unimportant details which might have been left out for the sake of compression, still the spiritual quality is so strong, the story so vividly told, the interpretation so splendidly real that criticism seems like pernicious fault finding. "The Servant in the House" carries a message which never becomes propaganda because the truth in Kennedy's theme is subtly interwoven with the dramatic contents. He indicts the modern church for its commercial taint, working his message out in the form of symbols. And it cuts deep and will make people think. The action revolves around a Christ-like character who enters a vicar's house to place it in order. The vicar is tormented of soul because he is too weak to find faith. The church in which he preaches is rotten to its foundation, partly due to the drains beneath, partly due to the last resting place of good and bad priests, but mostly due to the corrupt ideas which eminate from its altar.

The servant is the brother of the vicar and the drain man, and when his mission is done truth and faith comes to the curate who has lived a lie and denied sanctuary to the working man. The picture carries a deal of subtitles and the force of its dramatic moments are realized in the fact that the conversation never destroys the interest. The powerful thought and the superb acting by the principals see to that. Jack Curtis, as the drain man, contributes a remarkably human portrayal. Edward Piel as the curate, Jean Hersholt as the servant, and Harvey Clark as the corrupt bishop are equally convincing. The latter's fine sense of humor affords amusing moments. The picture is excellently directed.—Length, 8 reels. —*Laurence Reid.*

THE CAST

Manson, the Servant in the House.....Jean Hersholt
Robert Smith, the Drain Man.....Jack Curtis
William Smythe, the Curate.....Edward Piel
The Bishop of Lancashire.....Harvey Clark
Mary, the Drain Man's Daughter.....Clara Horton
Martha, the Curate's Wife.....Zenaide Williams
Mary Smith, the Drain Man's Wife.....Claire Anderson
Percival.....Jack Gilbert
Janitress.....Mrs. Geo. Hernandez

By Charles Rann Kennedy.
Scenario by Lanier Bartlett.
Directed by Hugh Ryan Conway.
Photographed by Elgin Lessley.

PRESS NOTICE—STORY

A picturization of Charles Rann Kennedy's celebrated play, "The Servant in the House," is coming to the ———— theatre beginning ————. This subject which aroused so much discussion upon the stage, comes to the silversheet with all its spiritual uplift, its fine dramatic quality, its spark of humor, and its vivid characterization. As one will remember, the play brings forth a message in the form of symbols. It is not a preachment. One might call it an indictment of the modern church through its commercial relationship.

The action centers around a Christ-like figure whose mission is to bring the light to the curate and so uplift the real spiritual quality of the church. He is the servant in the house. The curate has lived a lie since he really rose from the gutter through the services of his brother, a drain man. It is the latter who is the only honest character of the household—a man who is not recognized by his brother. The picture is as compact and tense as the play itself and as wonderfully acted by Jack Curtis, Harvey Clark, Edward Piel, Jean Hersholt and others. Lanier Bartlett adapted the play, while Hugh Ryan Conway directed.

PROGRAM READER

Manager ———— takes great pelasure in announcing the appearance of "The Servant in the House" as a picture at the ———— theatre next ————. Many of the ———— patrons will remember this Charles Rann Kennedy play through its vital message, its spiritual quality, its strong drama and vivid characterization. For the benefit of those who are ignorant of its drama we will not go into detail. That would be spoiling the interest. But suffice to say that it offers one of the greatest treats which the ———— has ever shown. "The Servant in the House" is a picture which will make people think. It is superbly acted and directed.

SUGGESTIONS

There is no denying the fact that in this picture you have something valuable. Announce that it is an adaptation of Charles Rann Kennedy's great play which caused a tremendous sensation when it was produced upon the stage. Bring out that it carries a deep and vital message. It has a spiritual quality which must not be overlooked in this day when mankind is groping to be uplifted. It is understood that the company handling it will present it as a road show in some localities and will also release it independently. It is a picture which is unusual and which must not be overlooked if you measure your box-office receipts with an artistic hand. Play up the title, the author, and the message the play carries. Don't overlook a single trick in advertising it. Your time and money will be well spent.

CATCH LINES

See Charles Rann Kennedy's vital and vivid play, "The Servant in the House."
A picture of tremendous import, superbly told, acted and directed.

The Index to The Complete Plan Book

(Continued from page 1948)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEY-BEE, THE (FLYING A-AT PATHE EXCHANGES) MARGUERITA SYLVA.....MAY 15
"Good entertainment from picturized novel."—M. P. News.

HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN....JUNE 5
"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26
Exhibitor Comment—"A good Harry Carey picture. One day to big business."

HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 15
"Here is an undeniably fine entertainment."—M. P. News.
Exhibitor Comment—"Great—wonderful from all angles—a masterpiece. Splendid business for one week." "Great—theme and acting equal in value."
Consensus—Excellent picture, good puller."

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....MAY 8
"Fairly interesting domestic drama with Mildred Harris."—M. P. News.
Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day." "An ordinary production to average business for one day."
Consensus—"Average picture, good puller."

INNER VOICE, THE (AMERICAN-PATHE) E K LINCOLN.....APR. 3
"Should satisfy any audience anywhere."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST.....AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.

JENNY BE GOOD (REALART) MARY MILES MINTER.....MAY 15
"A pleasing picture with many good points."—M. P. News.
Exhibitor Comment—"Just an average picture which played my house three days to average business." "Very good, one of Miss Minter's best Played it two days to big and average business."
Consensus—"Average picture, average puller."

JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....JUNE 5
"Rogers has rich character study in story of homespun quality."—M. P. News.
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. Its photography is remarkable." "They liked this one and it did good business for one week."
Consensus—"Good picture, good puller."

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM....JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation."
Consensus—"Average picture, average puller."

LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....MAY 29
"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.
Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days."
Consensus—"Average picture, average puller."

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.

LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY.....JUNE 26
"Mild but pleasing picture with Ince's co-stars."—M. P. News.
Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days." "An average picture to average business for three days."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER.....JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business" "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many a day. Certainly will help to bring him back in popular favor. Three days, to big business, two days and average one."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON.....AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.

LOCKED LIPS (UNIVERSAL) TSURU AOKI.....APR. 24
"Antique story and crude touches provide weak entertainment."—M. P. News.

LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....MAY 8
"Constance Talmadge scores again in romantic comedy."—M. P. News.
Exhibitor Comment—"Excellent." "Only fair receipts." "Went very well. Three days to big business." "Extra good. Played it for one week to big business." "They said it was mighty fine. Played it one day to average business."
Consensus—"Good picture, good puller."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM.....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.

LOVE'S HARVEST (FOX) SHIRLEY MASON.....JUNE 5
"Dainty star in comedy drama of high order."—M. P. News.

MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST....JUNE 26
"If you want a spectacular production, here it is."—M. P. News.

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....AUG. 14
"Probably Russell's best work to date."—M. P. News.

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST..MAY 8
"A rather weak story which loses interest."—M. P. News.

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MISS HOBBS (REALART) WANDA HAWLEY.....JUNE 26
"Frail story with a single-track idea, presents Wanda Hawley as a star"—M. P. News.
Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all."
Consensus—"Average picture, average puller."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line." "Did good business on second week's run."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JULY 31
"Commonplace story has artistic settings."—M. P. News.

MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL.....APR. 17
"Triangle drama well produced and well acted."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.

MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAY 22
"Bryant Washburn is fairly successful in adapted farce."—M. P. News

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES.....MAY 29
"Farce picture drags and carries very little humor."—M. P. News
Exhibitor Comment—"A fair picture to average business three days." "A poor picture to poor business three days."
Consensus—"Average picture, average puller."

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.

NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....JUNE 19
"Trite story with interesting and dramatic moments."—M. P. News.

Box Office Reports continued on page 1952

"THE WHISPER MARKET"
(Vitagraph)

Despite Bad Cutting, This Picture Is Thoroughly Interesting

THE idea behind Corinne Griffith's latest Vitagarph feature, "The Whisper Market," is a fairly old one as far as the screen is concerned, but it is so well fortified with the necessary ingredients which build action and suspense that it never fails to score provided it is well interpreted. In speaking of the interpretation, one may truthfully say that it offers the most interesting feature of the picture. Never has Miss Griffith displayed a finer poise and dignity, a more delectable charm and ability to feel her role. Her aristocracy and refinement are plainly evident throughout. The chance was her's as the diplomat's wife to indulge in theatrical outbursts, but by playing with the proper restraint she gives a performance the appeal of which cannot be denied.

"The Whisper Market" is a story of intrigue and deception, with the action placed in the diplomatic circles of a Brazilian city. A small group of smugglers are determined to hoodwink the American consul into giving them the proper passports and the interest is held when their efforts are guided by a policy of blackmail. The pretty wife of the diplomat is drawn into their net and a scandal looms in the offing. However, her resourcefulness, her ability to match her wits successfully, spells disaster for the crooks. And her husband is spared the unhappy fact that she has played with fire.

The mere detailing of this picture does not establish the quota of dramatic highlights which accompany it in the majority of the scenes. The climax is developed easily, surely and vividly. This cannot be said of many of the preceding scenes, for any number of them are loosely connected and bear no relation to one another. The feature seems to have been made with considerable footage and it has troubled the cutting expert in uniting the various episodes with good continuity. He has gone to some length in presenting the star in abundant poses regardless of the dramatic values of the sequences. Yet the offering holds the interest despite its lapses. Miss Griffith sees to that, aided and abetted by the capable acting of George Howard, George MacQuarrie and Eulalie Jensen. The picture is tastefully mounted. Indeed, no criticism can be made of the production, the interpretation and the star's rich wardrobe.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Erminie North.....Corinne Griffith
Basil North.....George Howard
Burke.....George MacQuarrie
Hobson.....James O'Neill
Juliet Saltmarsh.....Eulalie Jensen
George Saltmarsh.....Howard Truesdale
Doucer.....Jacob Kingsbury

By W. E. Scutt.
Scenario by Graham Baker.
Directed by George L. Sargent.

PRESS NOTICE—STORY

"The Whisper Market," the Vitagraph production to appear at the ———— next ———— offers Corinne Griffith, the star, with one of the finest acting opportunities of her career. As Erminie North, wife of the American consul in a Brazilian city, she gives a vital, sympathetic performance of a woman who is made the victim of intrigue. Certainly the star is appealing with her delectable charm, her beauty, her admirable poise and dignity and her exquisite wardrobe. She fights bravely to save herself and her husand from dishonor.

Her capable portrayal is only one of many, however. George Howard, George MacQuarrie and Eulalie Jensen provide bits of acting which are thoroughly consistent and convincing. "The Whisper Market" is a story of adventure and intrigue, involving the governments of two continents, and the woman is the center about which the action revolves. Her good intentions act as boomerangs. It is when she is thus at bay, torn by conflicting emotions that the star is at her best. "The Whisper Market" is a gripping tale with a number of suspense-creating scenes. The picture is adapted by Graham Baker from a story by W. E. Scutt. George L. Sargent directed.

PROGRAM READER

A mystery and adventure story based upon intrigue is "The Whisper Market," the Vitagraph feature which comes to the ———— theatre in the near future. with Corinne Griffith as the star. While the narrative is gripping and dramatic, all the events are well within the bounds of possibility. The action pilots the characters through a skein of fast-moving action of the suspense-creating kind. Miss Griffith never looked lovelier, nor has she shown greater histrionic capabilities than in this picture. Hers is a performance which is remarkable for its fine poise, dignity, charm and sympathy. Her wardrobe is certain to appeal to the feminine patrons. Wait for this picture. It is a real treat.

SUGGESTIONS

Book this picture as an entertaining story of mystery and intrigue. Bring out that it offers the star the finest acting opportunities of her career. And follow up with the announcement that she takes advantage of every scene and situation. Make mention of her wardrobe since Miss Griffith is considered one of the best dressed women identified with the screen. Play up the title. You can stimulate interest with it. Show stills of the star and various scenes. Play up the star's beauty. Mention the other players. You can bring out that the action is based upon intrigue as practiced by unscrupulous parties who are determined to make an innocent woman suffer.

CATCH LINES

They were determined to make the consul suffer by casting dishonor upon his wife. What happened? See the beautiful Corinne Griffith in "The Whisper Market."

A vivid story of adventure, mystery and intrigue is "The Whisper Market," which comes here next ———— with the charming Corinne Griffith.

"THE HOPE"
(Metro)

Antiquated Plot Is Given Impressive Production

THERE seems to be no end to the Drury Lane melodramas, and since most of them are identical in plot, characterization and treatment, the spectator is certain in knowing what the contents of the pictures will reveal. On the stage these importations from England appealed through their technical effects. One marveled at some mechanical arrangement which permitted the display of fire, a horse race, a battle scene or what not. But the screen is old in such stuff. And the regulation plot, presenting the orthodox hero, the outraged heroine and the supervillainous heavy, in a conflict for the love-stakes, is not the kind of material which will appeal to the patron with twentieth century ideas.

Nothing is offered in "The Hope" which has not been done five and fifty times before. One is as sure how it will develop as one is that it will come to an end. The impoverished nobleman who is double crossed by his fellow officer, the figure of the trusting heroine who is led to believe that the former is unworthy, the social outcast who is making a bid to enter the realm of aristocracy—these are all cut and dried. The action pilots them from London to India (where a flash of battle is shown and which supplies a few of the melodramatic trimmings that make the production better than the story), and eventually to Italy, with the subsequent righting of the various misdeeds performed by the nefarious villain. This sequence is well timed to fit in with a volcanic explosion which destroys a host of buildings, compels our characters to run for their lives and snuffs out the heavy. A picturesque climax with a big punch. He is saved from a father's vengeance to meet the vengeance of gushing lava.

The finish brings the lovers together on a promontory with the setting sun as a background. "The Hope" is not so wildly improbable as some of its forerunners from Drury Lane. Consequently it does resemble a serial. Metro has spared no expense in giving it an impressive production. Every detail is taken care of perfectly from direction to lighting. It strikes us that such painstaking effort might be applied to more up-to-date material. For after all is said and done, "The Hope" is old stuff. It will probably appeal to those who cater to time-worn melodrama. Frank Elliot as the heavy gives the only convincing performance.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Harold, Lord Ingestre.....Jack Mulhall
Lady Brenda Carlyon.....Marguerite de la Motte
Olive Whitburn.....Ruth Stonehouse
Hector Grant.....Frank Elliot
Countess Ingestre.....Lillian Langdon
Duchess of Remington.....Mayme Kelso
Captain Jamison.....Capt. Arthur Clayton
Orderly.....J. P. Morse
Lyddon.....Bobby Mack
Michael.....Herbert Grimwood

By Cecil Raleigh and Henry Hamilton.
Adapted by Albert Shelby Le Vino.
Directed by Herbert Blache.

PRESS NOTICE—STORY

The spectacular melodrama, "The Hope," by Cecil Raleigh and Henry Hamilton, will be the feature attraction at the ———— theatre on ———— and ————. Its several impressive scenes include a picturesque volcanic eruption in which the houses of a city in Italy are seen toppling over and a skirmish between British troops and Hindu natives in India, both of which are marvels of realism. A well-proportioned cast of players interprets this classic from Drury Lane with Jack Mulhall, Marguerite de la Motte, Frank Elliot and Ruth Stonehouse carrying out the principal burdens of the story. "The Hope" is a melodrama which carries a full quota of action and suspense. The picture moves with a sweep which is felt by the spectators in terms of breathless expectancy.

The plot revolves around the figure of the young and impoverished nobleman, Lord Ingestre, who is in love with Lady Brenda Carlyon. His regiment is ordered to India where Captain Hector Grant schemes to win Brenda by placing his fellow officer in a wrong light. The captain is betrothed to Olive Whitburn, but he discards her. This fact is sufficient to force the latter to disappear. Ingestre, to clear the stain upon his name, traces her to Italy where he rescues her from the earthquake. And romance comes into its own. The picture was adapted by A. Shelby Le Vino and directed by Herbert Blache.

PROGRAM READER

Patrons of the ———— theatre will be interested in knowing that the picture version of the celebrated Drury Lane melodrama, "The Hope," is coming next ———— and ————. Of all the pictures which have been made from these London importations, "The Hope," may be said to outclass them all in regard to its quota of fast-moving action, suspense and the fine flavor of romance which accompanies it throughout. The picture is endowed with several spectacular scenes among which is a volcanic eruption. This offers a fine thrill. Certainly nothing is lacking here to entertain the spectator. Finely adapted, directed, and acted, "The Hope" is naturally a genuine treat.

SUGGESTIONS

You can bill this picture as the latest Drury Lane melodrama to reach the screen. Make much of the title. And be sure to treat it with plenty of poster space. You can arouse interest by telling that the picture offers several spectacular thrills, naming the battle scene and the volcanic eruption, Treat it as a fast-moving melodrama, Play up the cast and use the principals' names conspicuously. The title can come in handy by catch-line advertising. Your merchants should be willing to co-operate with the merchandise window displays. A few cards with the title incorporated with the merchandise would be sufficient. Teaser paragraphs would provide a good medium.

CATCH LINES

The vivid, vital melodrama, direct from Drury Lane is coming to the ———— next ————. Don't miss "The Hope."

The Index to The Complete Plan Book

(Continued from page 1950)

PICTURE BRAND STAR RELEASED PLAN BOOK

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER ..... **JULY 24**
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns."

ORPHAN, THE (FOX) WILLIAM FARNUM ..... **MAY 8**
"Wildest of westerns with little plot."—M. P. News.
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldwyn production, 'Partners of the Night,' to big business." "What might be called an average production. Played it three days to average business."
Consensus—"Average picture, average puller."

OUT OF THE STORM (GOLDWYN) SPECIAL CAST ..... **JUNE 26**
"A good feature which should interest and excite."—M. P. News.
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"

PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .. **MAY 1**
"Interesting moments in homespun story despite hokum."—M. P. News.
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which pleased and was enjoyed by all. One day to big business." "Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business." "Splendid—Ray more popular than ever. Good business for three days."
Consensus—"Good picture, good puller."

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST ..... **JULY 17**
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON ..... **JULY 3**
"Exceptional characterizations lift ordinary story."—M. P. News.

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL ..... **MAY 29**
"Interesting despite slight story."—M. P. News.
Exhibitor Comment—"Good—big business one day."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... **JAN. 31**
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE ..... **AUG. 7**
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26) ..... **JAN. 31**
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST . **JULY 24**
"Sentimental story has few interesting moments."—M. P. News.
Exhibitor Comment—"Played this one a week to big and average business. A good picture and they liked it." "One of the best pictures of the season." "Exceptionally pleasing to all, especially the women folks. Good business for one week."
Consensus—"Good picture, good puller."

RED LANE, THE (UNIVERSAL) FRANK MAYO ..... **JULY 17**
"A pleasing picture which should interest."—M. P. News.

REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH ..... **JUNE 19**
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."—M. P. News.
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."

RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) ..... **JUNE 26**
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR) ..... **JUNE 12**
"Fantastic picture fails to meet expectations."—M. P. News.
Exhibitor Comment—"A fine picture which did good business during its two weeks' run." "Good—appeals to all who like excitement."
Consensus—"Good picture, good puller."

RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST ..... **MAY 15**
"Colorful action compensates for plot shortcomings."—M. P. News.
Exhibitor Comment—"This picture went very well because it was a Northwest picture and full of exciting stunts. It appears to be good for a second run."

RIO GRANDE (CAREWE-PATHE) SPECIAL CAST ..... **APR. 24**
"Should give satisfaction wherever shown."—M. P. News.
Exhibitor Comment—"Played this feature one week to poor business. Hot weather seems to be the cause for the drop in business."

ROMANCE (UNITED ARTISTS) DORIS KEANE ..... **MAY 29**
"Artistic production given play of love and sentiment."—M. P. News.
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL ..... **AUG. 7**
"Alaskan picture holds the interest, but is not big."—M. P. News.

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... **JULY 3**
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good."
Consensus—"Good picture, good puller."

SCRATCH MY BACK (GOLDWYN) SPECIAL CAST ..... **JUNE 19**
"Scintillating comedy is a sure-fire hit."—M. P. News.
Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint.
Consensus—"Good picture, good puller."

SEA RIDER, THE (VITAGRAPH) HARRY MOREY ..... **JUNE 5**
"Seafaring tale carries an adequate punch for Morey."—M. P. News.

SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST .. **MAY 29**
"Good action, melodrama typical of Jack London."—M. P. News.
Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."
Consensus—"Average picture, average puller."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS ..... **FEB. 28**
"Heart interest story carries bewildering detail."—M. P. News.

SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST ..... **JUNE 5**
"Has interesting moments, but rather long drawn out."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS ..... **JULY 10**
"A good production which should interest"—M. P. News
Exhibitor Comment—"This picture was a riot and a fine box-office attraction."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST ..... **AUG. 7**
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID ..... **JULY 3**
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days. "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunitis for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business."
Consensus—"Good picture, good puller."

SILVER HORDE, THE (REX BEACH) SPECIAL CAST ..... **MAY 22**
"Interesting, but rather short on drama and action."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business." "Excited about the average amount of interest from my patrons. Played it three days to average business." "This one pleased. Average to poor business two days."
Consensus—"Good picture, average puller."

SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET ..... **MAY 8**
"Pleasing picture which should entertain."—M. P. News.

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL ..... **JULY 31**
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SLAM BANG JIM (AMERICAN-"FLYING A") WILLIAM RUSSELL ..... **APR. 24**
"Good laughs in mixture of farce and western."—M. P. News.
Exhibitor Comment—"Played it a week to average business. Just an average feature."

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND ..... **JULY 10**
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction."
Consensus—"Good picture, good puller."

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT ..... **AUG. 28**
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE ..... **JULY 24**
"Wishy-washy, trite story, with star miscast."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES ..... **AUG 14**
"A familiar story in average western."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE ..... **AUG. 28**
..Faithful and intelligent adaptation of famous stage success."—M. P. News.

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS ..... **MAY 1**
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day." "Played four days to good business and caused more comment than any picture shown at this theatre in past six weeks."
Consensus—"Average picture, average puller."

SUDS (UNITED ARTISTS) MARY PICKFORD ..... **JULY 10**
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week."
Consensus—"Average picture, average puller."

TERROR, THE (FOX) TOM MIX ..... **MAY 29**
"Tom Mix thriller more than satisfies."—M. P. News.

Box Office Reports continued on page 1954

"THE LOVE FLOWER"
(Griffith-United Artists)

Not Griffith's Best, But Has Audience Appeal

THOSE who have come to expect a ceratin distinctiveness in a Griffith production and a departure from the conventional in theme, are apt to be disappointed in "The Love Flower." Frankly the offering is orthodox so far as plot is concerned. For this reason it is possible that it will be received with less acclaim by the so called critics and with more favor by the public, than have some of its predecessors.

However, both critics and public are going to say that it's much too long unless atmosphere, beautiful scenic shots, close-ups of the featured players registering every emotion known to dramatic art, all imbued with the Griffith touch will suffice for the absence of incident or a story of enough detail to require the filming of many more essential scenes.

The production is divided into practically three parts. The first reel is rather commonplace melodrama providing an excuse for shifting the locale to a South Sea island. Following this series of seqeunces, comes some very pleasing tropical scenic stuff used as backgrounds to display the histrionic talents of Richard Barthelmess and Carol Dempster. In this connection it must be admitted that both players come off with high honors, especially Miss Dempster, who proves herself a very talented ingenue, possessing youth, beauty, a screen personality and the ability to put over almost every known dramatic emotion. The picture finishes with about two reels of very good drama.

The story is very simple with an attempted theme, that many crimes attempted or committed in the name of love are justifiable, for the most part missing fire. A man answerable to the law on the charge of murder flees to an uninhabited island, taking with him his young daughter. Here they live in seclusion several years. Finally a detective comes to the island, arrests his man, but is delayed in bringing him to justice by the fact that the daughter sinks the boat in which the detective and Dick Bartholmess, who has become the girl's lover, made the trip. Later a boat comes to rescue the detective. The pursued and pursuer fight a battle under water, the detective coming off the victor. Thinking that his man is drowned he sails away, Dick and Carol also go along to find a person, but will return for the fugitive, having learned that he is alive. —Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Bruce Sanders	Richard Barthelmess
Stella Bevan	Carol Dempster
Her Father	George MacQuarrie
Matthew Crane	Anders Randolph
Mrs. Bevan	Florence Short
Her Visitor	Crauford Kent
Bevan's Old Servant	Adolphe Lestina
Crane's Assistants	William James, Jack Manning

Personally directed by D. W. Griffith.

PRESS NOTICE—STORY

D. W. Griffith, the master director, is sponsor for a new motion picture which comes to the ———— theatre for a ———— day run beginning ————, under the title of "The Love Flower," and distributed by the "Big Four" organization which handles the productions of Mary Pickford, Douglas Fairbanks and Charlie Chaplin.

"The Love Flower" is a story of the enforced exile of a man and his charming young daughter on a South Sea Island with the romance supplied by the daughter, a part played by Carol Dempster, a new player, and touted as a real find by Mr. Griffith, and a young sea rover sailing about in his private yacht, a role entrusted to popular Dick Bathelmess.

Most of the scenes take place in a tropical locale and as a scenic background for the drama, some wonderful shots have been secured. "The Love Flower" has action, a well-knit interesting story, a pleasing romance and has been surrounded with the well-known Griffith distinctiveness and artistic touch.

Mr. Griffith personally directed the picture and has left nothing undone to make it an artistic and audience success. Unlike some of Mr. Griffith's pictures, "The Love Flower" has a happy ending, contains nothing morbid and registers as pleasing entertainment.

PROGRAM READER

"The Love Flower," the latest D. W. Griffith production, released through United Artists, distributors for Mary Pickford, Douglas Fairbanks and Charlie Chaplin, will be the stellar attraction at the ———— for a ———— days' engagement beginning ———— week.

In producing this picture Mr. Griffith has departed somewhat from his usual plan, not having sought an unusual and even morbid theme with which to display his genius in dramatic construction but has taken a simple, heart interest story of an exile on a South Sea Island and his beautiful young daughter and made a simple romance that ends as we all like to have our pictures end, with the hero, this time handsome talented Dick Barthelmess, marrying the pretty winsome leading lady, in this picture, Carol Dempster, one of Mr. Griffith's latest finds.

The usual Griffith touch, his faculty for details and his skill in making the most commonplace scene artistic, are fully in evidence in "The Love Flower." Beautiful scenic backgrounds have been provided for the offering, and Miss Dempster demonstrates her ability as a swimmer in a way that Annette Kellermann herself might well envy. The balance of the cast is fully as carefully selected as to types and competency for their roles as have been Mr. Barthelmess and Miss Dempster.

CATCH LINES

A story of a romance which began and ended on a South Sea Island in which love for a parent almost caused an innocent young girl to commit a murder.

Exiled on an island a thousand miles from any inhabited land, a beautiful young girl dreamed her dreams of love and marriage alone until one day fate sent a youth roaming about in a motor boat looking for adventure to her isolated home. Then she found her romance and he the adventure he craved.

"LAHOMA"
(Edgar Lewis-Pathe)

A Good Production from All Angles

THAT Edgar Lewis seems to have the Indian sign on pictures dealing with romance and adventure, especially when the heart interest is strong, is no better proven than in his latest production "Lahoma."

He has given John Breckenridge Ellis' story about everything necessary in the way of characterization and atmosphere to make it popular with the patrons, and has faithfully reproduced the West in the early days, in such a manner that one would believe, should he allow his mind to wander, the actual events were taking place before his eyes. This doesn't mean that the picture hasn't its faults, which crop out here and there; one in particular being the length (seven reels) and the other, the ending which is abrupt, one of the principal characters being killed.

If Edgar Lewis or the author had handled the ending more skilfully and built up to it, much more interest could have been aroused. Instead, it seemed to waver and then droop too suddenly.

The plot which is distinctly thrilling deals with pioneer days in Oklahoma before the country was settled and when Indian tribes, adventurers and lawless gangs infested the country.

The heroine, "Lahoma" when a child is about to be shot by one of a band of outlaws when she is brought to their camp. She is rescued by a tender-hearted member of the gang who accomplishes his object by killing one of them and wounding the other. And it is the other who vows vengeance and pursues his assailant until the end, when a pistol duel ends the lives of both.—Length, 7 reels.—*Frank Leonard.*

THE CAST

Lahoma	Peaches Jackson, Louise Burnham
Henry Gledware	Wade Boteler
Mrs. Gledware	Lurline Lyons
Will Compton	Jack Perrin
"Brick" Willock	Russell Simpson
Bill Atkins	S. B. Phillips
Red Feather	Will Jefferis
Red Fawn	Yvette Mitchell
Red Kimball	H. M. Lindley
Kansas Kimball	John Carlyle

Directed by Edgar Lewis.
Story by John Breckenridge Ellis.

PRESS NOTICE—STORY

Edgar Lewis' latest production, "Lahoma," for Pathe release, a colorful, vivid, adventurous drama of the early days in Oklahoma, will be presented at the ———— theatre on ———— of next ————.

It is a story of the early days in the territory now known as Oklahoma depicting in a strong manner the adventure and romance of the white settlers on the forbidden land. Edgar Lewis has been very faithful in portraying the life and characters in John Breckenridge Ellis' novel which is only another instance of the way the noted producer has brought his knowledge of the great outdoors to the fore. He will be remembered by patrons for his production of "The Barrier," "The Great Divide" and "The Bar Sinister."

The action of the story revolves around Lahoma and Brick Willock, a member of an outlaw band, who saves the young girl from the hands of the bloodthirsty villains when they are about to take her life.

The cast is a large one and includes, Peaches Jackson, Louise Burnham, Jack Perrin, Russell Simpson, Wade Boteler, Will Jefferis, Yvette Mitchell and H. M. Lindley.

PROGRAM READER

Do you like stories of the West, real colorful, vivid adventurous ones, where danger walks hand in hand with romance? If you do, don't fail to see "Lahoma," Edgar Lewis' latest production for Pathe release, for he has pictured in a most wonderful way, the hazards and hardships of the "boomers," their feuds and fighting; their simple pleasures and lovely sorrows; in fact their very lives are completely re-lived, re-born in "Lahoma."

The plot is distinctly thrilling and revolves around Lahoma and Brick Willock, a member of an outlaw band, who saves the young girl from the hands of the bloodthirsty villains when they are about to take her life.

It is a story of the early days of the territory now known as Oklahoma when the Pioneers, every one of whom was a maker of history, settled the soil and where dangers lurked at every turn, as they blazed the trail to civilization in a country known to them as No Man's Land.

Edgar Lewis, who directed the production, is well known to picture patrons for his thoroughness in putting life and characterization into this type of story. Among his recent pictures are "The Barrier," "The Great Divide" and "The Bar Sinister."

SUGGESTIONS

This production should interest your patrons and give them good entertainment. The hand of Edgar Lewis is seen throughout, which accounts for the splendid way the story is developed.

Bill Edgar Lewis as strongly as you can, mentioning his other productions of note, a few of which are "The Barrier," "The Bar Sinister" and "The Great Divide."

Run as many short stories as you can in your town papers on the plot of the picture, which is an interesting one.

You can dress up your lobby and ushers in the 1880 period, which should give added atmosphere to the picture.

And do not forget to mention the cast, which is a good one.

CATCH LINES

Do you like stories of the old West with their thrilling tales of adventure and romance? If so, do not fail to see "Lahoma."

Her godfather told the young man that he must leave if he found that love was taking hold of him. What did he do? See "Lahoma."

If you care to see a real story of the old West, one that will thrill and grip you, do not fail to see "Lahoma."

The Index to The Complete Plan Book

(Continued from page 1952)

PICTURE BRAND STAR RELEASED PLAN BOOK

TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....MAY 8
"Resembles a wild serial in incident and action."—M. P. News.
Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business."
Consensus—"Average picture, average puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....MAR. 27
"Might be classed as fair entertainment."—M. P. News.
Exhibitor Comment—"Did average business for three days. An average feature."

THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAY 22
"Good combination makes interesting picture."—M. P. News.

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JUNE 12
"Warwick starred in average romantic drama."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."

3 GOLD COINS (FOX) TOM MIX.....JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.

TOKIO SIREN, A (UNIVERSAL) TSURU AOKI.....JUNE 26
"Story with Japanese star lacking in punch."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."

TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....MAY 1
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.
Exhibitor Comment—"Did average business for three days." "Played this one eight days. Consider it of extra fine value. It did big business." "A very good production which pleased. Played it two days to extra big business and average business." "Very good. Played it three days to average business." "A splendid picture which played my house one week to extra big business." "Went big and they like it very much. Played it one week, to extra big business four days and big business three. A very good production." "My patrons liked the picture but that is all. Played it three days to average business."
Consensus—"Good picture, good puller."

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE.....JUNE 12
"Mystery story well produced and thoroughly interesting."—M. P. News.

TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST..APR. 24
"Interesting picture made from Stevenson's famous story."—M. P. News.
Exhibitor Comment—"Wonderful attraction. Big box office value." "Fine, classic production, one that should appeal to all romance lovers. One week to big and average business."

TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST.....MAY 29
"Should furnish average entertainment."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL....JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCHARTED CHANNELS (ROBERTSON-COLE).....JUNE 26
"Theme is timely and H. B Warner puts it across."—M. P. News.

UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY....JUNE 5
"A mildly entertaining western."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN.....JUNE 12
"Action and incident make colorful melodrama."—M. P. News.

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M. P. News.

WALL STREET MYSTERY, A (ARROW) GLEN WHITE.....JUNE 5
"Love interest lacking in average detective story."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....AUG. 21
"Good Hookum and farce comedy."—M. P. News.

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN.....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"One hundred per cent entertainment. Story, cast, photography, direction, in fact every bit of it was just good stuff."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST.....MAY 8
"Interesting as drama and sure box office attraction."—M. P. News.
Exhibitor Comment—"Wonderful picture, wonderful box office value." "A splendid picture to extra big business for one week." "Played it a week to extra big business. Very good." "Played it two weeks to big business." "A splendid picture. Broke all records. Played it three days to extra big business." "Very good. Played it one week to big business." "An excellent production which caused much comment among my patrons. Played it a week to big business." "Although the weather was hot, this feature played my house for one week to big business. A very good production."
Consensus—"Good picture, good puller."

WITS vs. WITS (HALLMARK) MARGUERITE MARSH.....JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB.....JUNE 5
"Unsatisfactory production of Wall street story."—M. P. News.
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."

WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE..APR. 24
"Lots of talent and effort almost wasted."—M. P. News.
Exhibitor Comment—"A very good one from both box office and artistic standpoint." "Played it two days to big and average business."
Consensus—"Good picture, good puller."

WOMAN AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR.....APR. 17
"Single track idea overwhelmed with romance."—M. P. News.
Exhibitor Comment—"Not a very strong feature. Three days to average business."

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.

WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK.APR. 17
"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News
Exhibitor Comment—"Best Frederick in a long time. Poor business one day." "Big box office value. Picture gave splendid satisfaction." "Good picture to big business three days." "Went over big; not because of cast but because mystery play and book well known."
Consensus—"Good picture, good puller."

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WOULD YOU FORGIVE? (FOX) VIVIAN RICH.....MAY 1
"Small appeal in conventional society drama."—M. P. News.

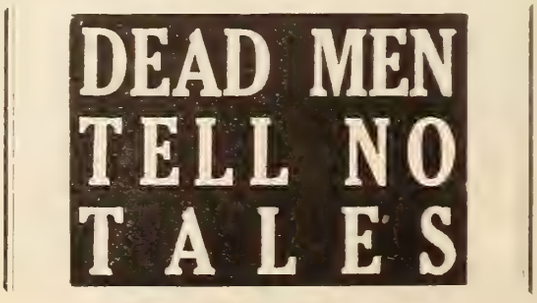
WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER.....JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.
Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather."

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big."
Consensus—"Good picture, good puller."

WORLD OF FOLLY, A (FOX) VIVIAN RICH.....JUNE 26
"Hackneyed story fails to create interest."—M. P. News.

YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART.....MAY 22
"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.
Exhibitor Comment—"Played it one week to average business. An average feature." "A very good picture. Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one."
Consensus—"Good picture, good puller."

YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather." "An excellent picture to big business for one week." "Went big and played to good business for one week."
Consensus—"Good picture, good puller."



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It begins in this issue. Turn to
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December	Fatty at Coney	*June*	The Cook
January	A Country Hero	*July*	The Sheriff
February	The Butcher Boy	*August*	A Desert Hero

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GABLIK

TRADE PAPER REVIEWS PRAISE "THE LOVE FLOWER"

"'The Love Flower' suggests Mr. Griffith in one of his happiest moods. That it will prove one of the year's strongest box-office attractions is a prediction based on careful consideration, and attention must be called to the fact that this photoplay is among the best of the Griffith pictures not strictly confined to the class of 'massive photoplays'. That it is a super-feature, no one will dispute."

Exhibitor's Trade Review.

"It was long ago recognized that Mr. Griffith is an artist of the first rank. That was in the days of his first productions. It is with the release of 'The Love Flower' that he will be acclaimed as a poet—who feels and knows and what is more, understands human beings, to transmute them with vivid intensity to the silver screen."

Dramatic Mirror.

"After seeing 'The Love Flower' at the Strand this week we once more understand why D. W. Griffith stands at the head of the directorial profession. It is not mainly be ause his pictures have the advantages of good stories and fine acting, but because they contain that most important characteristic—human touches."

New York Review.

"Without drawing the spectator's attention from the story development of 'The Love Flower', Mr. Griffith has accentuated beauty, but always fitting the setting to the spirit of the play. The whole production met with high approval at the Strand Theatre, and it will probably be so received wherever shown."

Moving Picture World.

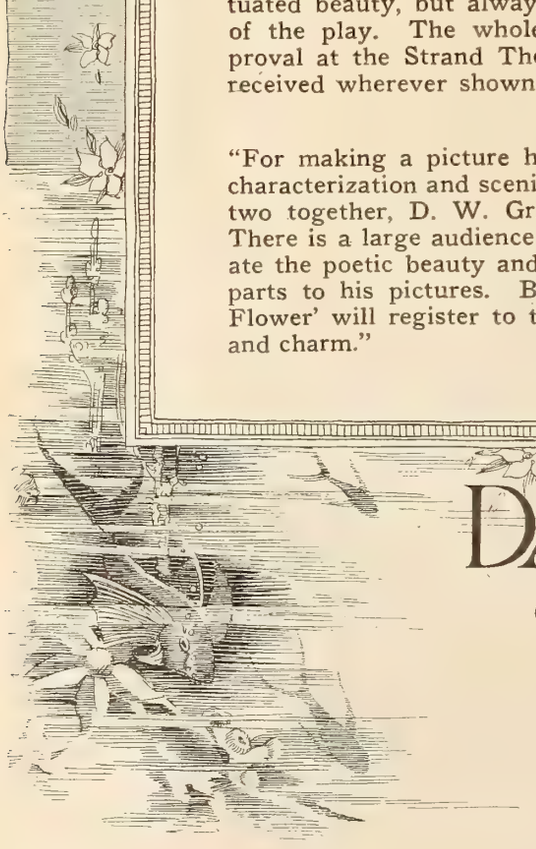
"For making a picture hold through the sheer beauty of characterization and scenic investiture and the coupling the two together, D. W. Griffith certainly has no superiors. There is a large audience ever ready and eager to appreciate the poetic beauty and realistic drama that Griffith imparts to his pictures. Before such audiences 'The Love Flower' will register to the fullness of all its rare beauty and charm."

Wid's.

United Artists Corporation

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

HIRAM ABRAMS
PRESIDENT



DAVID WARK GRIFFITH'S

new production

"The LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock

ROBERTSON-COLE
PRESENTS

William Christy Cabanne's

Powerful Human Document

The Stealers



R-C PICTURES

ROBERTSON-COLE presents

William Christy Cabanne's

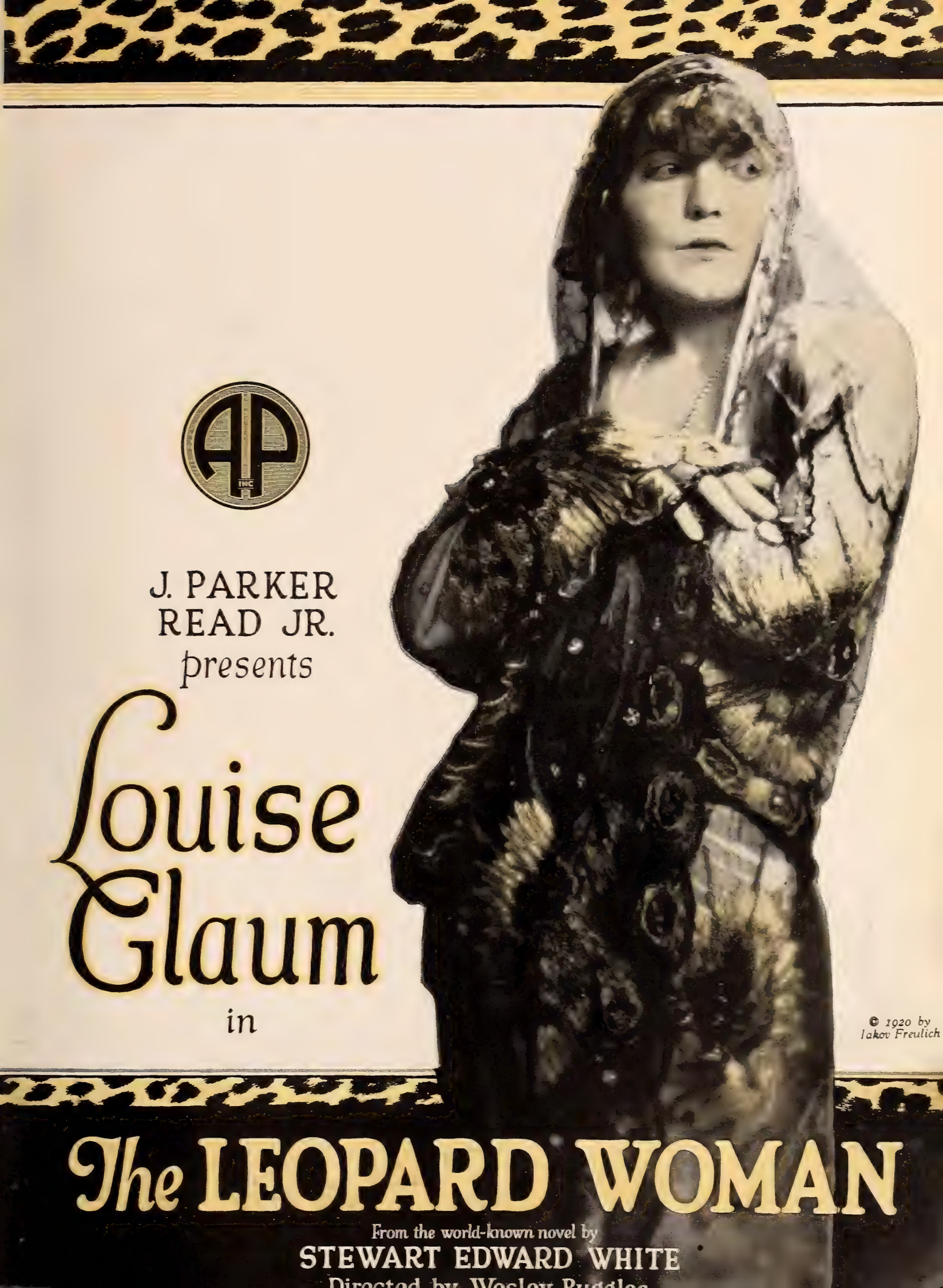
Powerful Human Document

The Stealers

There is born to the screen in "The Stealers," — a page from life — so wonderfully wrought by the hands of a master, moulding the character of man — that the picture lives and breathes . . . .



R-C PICTURES



J. PARKER
READ JR.
presents

Louise Glaum

in

© 1920 by
Iakov Freulich

The LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

The Passion of the Tropics. A Fascinating Enchantress

A story of richness and splendor; a story of the great longing in a woman's heart and the great desire in a man's brain. An opulent romance of conquest, intrigue and mystery played against a panoramic background.

Louise Glaum, as the star, in all of her wonderful power and allure. Surpassing the roles of all of her recent successes, "Sahara," "The Lone Wolf's Daughter," "Sex" and "Love Madness." In "The Leopard Woman" she has the startling role of a woman more beautiful than the passionate tropics; a woman more dangerous than lions; a fascinating enchantress.

In J. Parker Read, Jr.'s remarkable first production for Associated Producers' release you see the great equatorial mirage; you see a man of mighty force matching wits with a magnificent woman to win the support of a barbaric king. You see a palace of ivory and the purple of a savage court.

Always—you can know in advance when a Producer has made a really unusual production by the news that travels ahead of its release. In Los Angeles, so great have been the spectacular features of "The Leopard Woman" that 50,000 people have gone out to the studios to watch it in the making.

Time has been held open for the presentation of "The Leopard Woman" by more than two thousand exhibitors in all the important cities; by first runs from Spokane to Tampa—that's how big exhibitors believe it is. Grosset & Dunlap have issued a special Louise Glaum edition of Stewart Edward White's world-famous novel.

Nationally released: September 26, 1920.









J. Parker Read, Jr., is a Producer who knows "box office." He has never made a picture without those spectacular punches that mean "money on the door" for the exhibitor-showman. His knowledge of the values that assure profits finds further proof in his selection of this great Stewart Edward White story for his first Associated Producers' production.

"The Leopard Woman" was one of the most overwhelming successes ever published in *The Saturday Evening Post*. In $1.50 novel form it sold more than 600,000 copies and in Grosset & Dunlap lower-priced edition more than 1,000,000 copies have been sold. Book stores of the nation are linking up with the picture with another 500,000 copies of the Louise Glaum edition, illustrated with Miss Glaum's portrait and scenes from the J. Parker Read, Jr., production.

ARCO PRESS, NEW YORK

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR

J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



To the Exhibitors of the United States

We do not believe that producers or distributors who fill the trade journals week after week with letters and controversies airing their jealousies and hatreds of each other can be giving the care and attention to production that you, the exhibitors, have a right to expect in return for the rentals you are asked to pay.

We do not believe that back-fence scandal-mongering will in any way be helpful to the state of mind that an organization or producer should have when setting out to make big, profitable pictures for you.

What a pity (and what a disgrace) it is that a really big industry (big in spite of many of the people in it) should appear before the world like a gathering of quarrelsome fish-wives.

We cannot believe that the exhibitors of the country, who make possible the very existence of producers and distributors, are interested in the dirty linen or dirty politics of the industry.

Once again we call your attention to the fact (very striking by contrast) that the Associated Producers are *working*— not *talking*.

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



Here is a powerful, appealing "mother story;" filled with a mother's love and faith, a mother's confidence and final reward. This genuine story contains those elements that make a simple, straightforward heart-drama surpass many of the so-called big spectacles. "Homespun Folks" immediately upon being shown at trade presentations in our twenty branches aroused distinct enthusiasm and recognition of the fine standards to be maintained and exceeded by Associated Producers.

A Thos. H. Ince Special

HOMESPUN FOLKS

Featuring

LLOYD HUGHES

By Julien Josephson

Released nationally, September 12

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



Universal's
New
Star Series

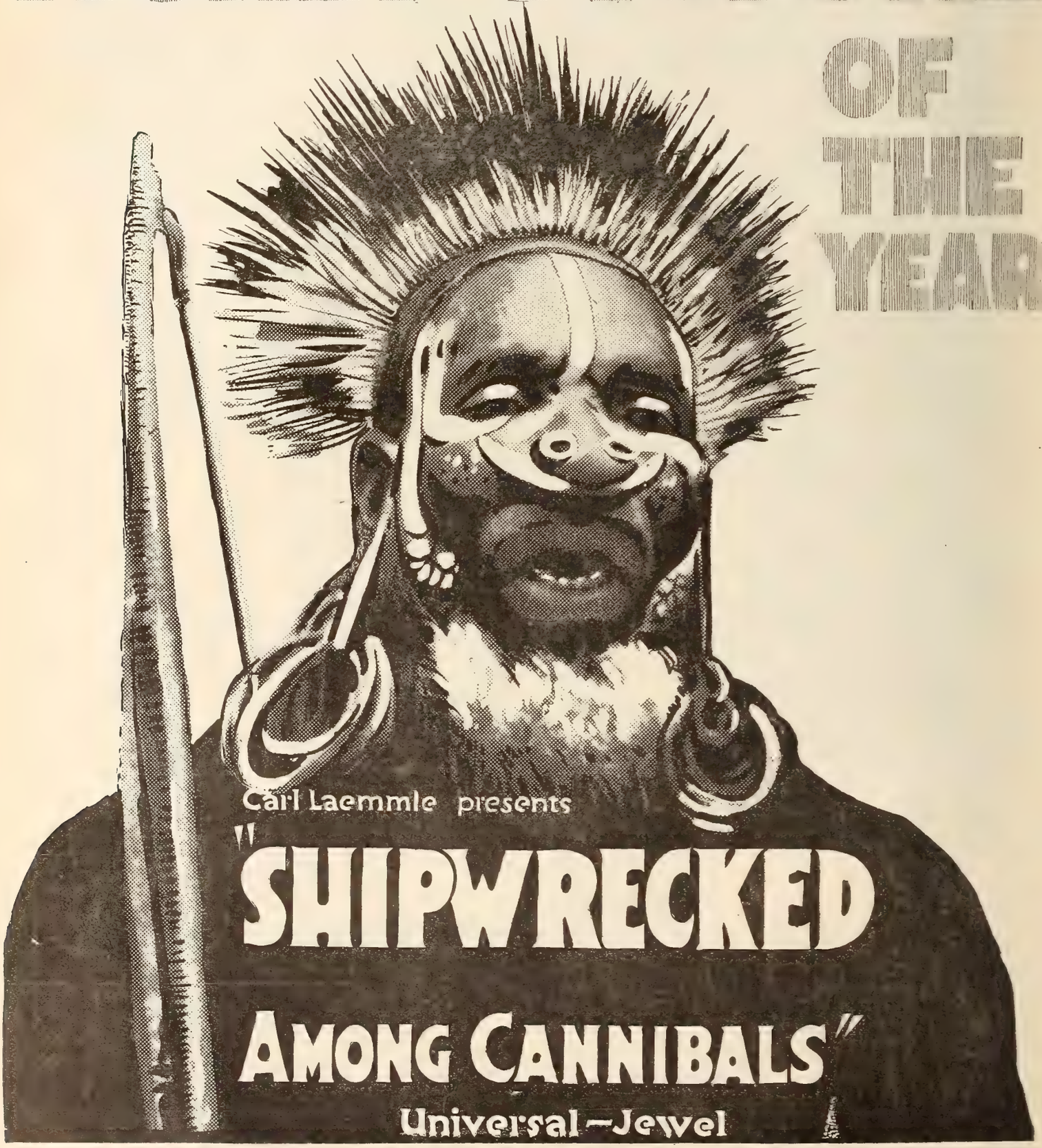
Carl Laemmle
presents

Frank Mayo

in "HITCHIN' POST"

Directed by Jack Ford
Story by H.H. Shumate

THE MONEY-PICTURE OF THE YEAR



Another Big Scoop

With the eyes of the world focussed on Poland, International News came across last week with the first and exclusive pictures from Warsaw showing the remarkable demonstration that led to the turning of the Russian tide at the very gates of the Polish Capital. Also, the same issue of International News carried thrilling pictures of the great Olympic contests at the gigantic stadium in Antwerp. International cameramen at the games caught the spectacular features of the affair as well as the triumphs of Americans and others.

"See The World First"

That's service—but only such as can be expected always from

International News Released thru Universal


EXCITING
WOW!
DAINTY!
NOVEL!
Pinnacle Comedies
CLEVER
DISTINCTIVE
BEAUTIFUL!
REFRESHING
WHAT A YOUNG BRIDE SHOULD KNOW!
THE NEWEST, BEST, BET IN THE INDEPENDENT MARKET
PINNACLE COMEDIES
12 TWO REEL RELEASES
STARTING
NOVEMBER 1ST.
PRODUCED by
CALUMET PRODUCTIONS INCORPORATED
GLENDALE
CALIFORNIA
DISTRIBUTED by
INDEPENDENT FILMS ASS'N.
EDDY ECKELS GEN. MGR.
CONSUMERS BLDG.
CHICAGO
ALDEZ

INDEPENDENT FILMS ASSOCIATION NEWS

VOL. 1. No. 3 — CHICAGO, U. S. A.

Published in the interest of
INDEPENDENCE
By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg. Chicago
Richard Robertson, Editor

FIRST NATIONAL GETS FRANCHISE

Will Distribute Neal Hart Specials in Minneapolis and Milwaukee Territory

During the past week two additional franchises have been awarded by Independent Films Association on the Neal Hart series of eight special features produced by Pinnacle Productions, Inc.

The states of Wisconsin, Minnesota, North Dakota and South Dakota were awarded to the First National Exhibitors Circuit, and distribution within that territory will be in the capable hands of J. F. Cubberly, general manager, and will be handled by the two exchanges of First National, one on the fourth floor of the Loeb Arcade Building in Minneapolis, and the other in the Toy Bldg., Milwaukee.

Marcus Lands Philadelphia

The Neal Hart franchise for Eastern Pennsylvania and Southern New Jersey was awarded the Twentieth Century Film Co., of 256 North 13th Street, Philadelphia. Gene Marcus, President of Twentieth Century, is one of the best known film men in the district, is popular with the exhibitors and will back up the Neal Hart Specials with irreproachable service.

"I am proud of the men and the exchanges who will handle the Neal Hart pictures throughout the country," said Eddy Eckels, general manager of Independent Films Association. "This series has appealed to the most discriminating state right buyers in each locality, and the result is that our list of exchanges is a guarantee to exhibitors of high grade responsible service. In some territories we were faced with the most difficult problems imaginable, where two or more exchanges were bidding for the franchise.

Awards Based on Priority

"Our policy in handling such cases was always the same—without altering prices a hair's breadth, or utilizing the competition to obtain a swollen price, we simply awarded the franchise on the basis of priority. This resulted, in several cases, in turning down exchanges of top-notch caliber whom we would have been glad to see handling our productions.

"I can only say to the exchanges that lost out that we have done our utmost to be fair and impartial at all times and we look forward to many opportunities for future business relations on the basis of the high grade productions we shall continue to distribute."



COMEDIES MUST BE MADE JUST RIGHT

An important announcement concerning the forthcoming release of two-reel Pinnacle Comedies is expected as soon as O. W. Moore gets back to Chicago from the Coast.

These new comedies are being produced at the Pinnacle studios in Glendale, Calif., where Neal Hart's pictures are made, and Mr. Moore has been spending long hours at the studio working with artists and directors to bring about the precise effects he wants to secure in the finished output.

The idea back of Pinnacle Comedies is original and distinctive. A big feature of these productions will be the art idea expressed in the costuming and settings. Mr. Moore is expected in Chicago within a week or ten days.

SPECIAL COURIER FOR HART FILM

A special messenger is bringing the negative on "Hell's Oasis" from the studio of Pinnacle Productions, Inc., in Glendale, Calif., to the headquarters of the Independent Films Association in the Consumers Building, Chicago.

Eddy Eckels, general manager of Independent Films, declined to entrust the precious negative to the express company's hands, or take a chance on loss, damage or delay. The special courier was therefore dispatched to the Coast and is expected in Chicago this week with the film.

Printing will begin immediately at the Spoor Thompson Laboratories, and prints of "Hell's Oasis" will soon be ready for shipment to all exchanges for preview.

MEMBERS LIST TO DATE

BOSTON, MASS.—Major Film Corp., E. J. Farrell, gen. mgr.

SYRACUSE, N. Y.—Dooley Exchange ,Inc., Thos. W. Dooley, gen. mgr.

DALLAS, TEX.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

WASHINGTON, D. C.—Exhibitors Film Exchange, Abe Dresner, gen. mgr.

BUFFALO, N. Y.—Dooley Exchange, Inc., Thos. W. Dooley, gen. mgr.

PITTSBURGH, PA.—S. & S. Film & Supply Co., Saniel & Steinberg, gen. mgrs.

SAN ANTONIO, TEX.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

CLEVELAND, O.—Warner Film Attractions, Dave Warner, gen. mgr.

NEW ORLEANS, LA.—Pearce Films, Inc., J. Eugene Pearce, gen. mgr.

OKLAHOMA CITY, OKLA.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

DETROIT, MICH.—Strand Features, Inc., Dave Mundstuk, gen. mgr.

OMAHA, NEBR.—Magnet Film Co., C. C. Bridwell, gen. mgr.

KANSAS CITY, MO.—Federated Film Exchange, Al Kahn, gen. mgr.

ATLANTA, GA.—Pearce Films, Inc., J. Eugene Pearce, gen. mgr.

LITTLE ROCK, ARK.—R. D. Lewis Film Co., L. T. Pellerin, gen. mgr.

DAVENPORT, IA. — Magnet Film Co., C. C. Bridwell, gen. mgr.

MINNEAPOLIS, MINN.—First National Exhibitors Circuit, J. F. Cubberly, Mgr.

DENVER, COLO.—Arrow Photoplays Company, E. J. Drucker, Mgr.

ST. LOUIS, MO.—Independent Producers Film Co., R. B. Dickson, Mgr.

MILWAUKEE, WIS.—First National Exhibitors Circuit, J. F. Cubberly, Mgr.

PHILADELPHIA, PA.—Twentieth Century Film Co., Gene Marcus, Mgr.

Peering Ahead

PEERING AHEAD

This column is compiled, with the aid of our best wee-ja board, as a forecast of what will appear in the I. F. A. News for September 11, 1930

Little Mary Pickford-Fairbanks made a delightful "Peggy" in the film version of Frances Marion's famous story, "Not-Yet-Mary," just released. This child, not yet 8 years old, possesses to a remarkable degree the genius of her distinguished parents, Doug and Mary, whose marriage way back in 1920, was an event of world-interest.

Tom Dooley was the host at an elaborate banquet staged at the Palais Royale in New York last week. The occasion was made notable by the serving of some of Mr. Dooley's private stock vintage burgundy which is said to have been in storage prior to 1925, when the eighteenth amendment was repealed. How Tom refrained from using this wine during the dry years of 1920-1924, his friends, who sampled it, cannot understand.

The 3 o'clock edition of Wid's Hourly yesterday carried a rumor that William's Fox had captured Sam's Goldfish in Central Park. This was denied in the 5 o'clock issue. It was Bronx Park.

In view of the twelve solid pages of advertising appearing regularly in the Saturday Evening Post on film attractions distributed by the Independent Films Associations, it is interesting to recall the period just prior to the summer and fall of 1920, when independent exchanges were struggling along without any sort of exploitation worthy the name. Such a state of affairs seems now almost inconceivable. The unprecedented rise to power and affluence of the independent film men dates accurately from the Asociation's release of the well-remembered Neal Hart series of Pinnacle Productions, launched in connection with an advertising campaign of such magnitude that it opened the eyes of the independents to the undreamed of possibilities of their field. The rest is history.

Squidgelums

Letter from L. T. PELLERIN, general manager of the R. D. Lewis Film Company, to Eddy Eckels:

"You will find the writer ready and willing to do everything that is within reason, particularly when he finds some one is trying to play fair with him and he has found you have never misrepresented anything to him yet."

Graeful thanks, Mr. Pellerin.

ANDHEREISOURRITEHANDCLASP

Down at Washington, ABE DRESNER is accepting no bookings on Neal Hart until the picture is screened. "I want to keep the Neal Hart pictures in a class by themselves," he says.

THEYBELIEVEITWHENTHEYSEEIT

TOM DOOLEY of Syracuse, AL KAHN of Kansas City, and JOHN CALMAN of Birmingham, have advance reservations in for the Pinnacle Comedies.

EVERYMAILBRINGSGOODNEWS

HARRY KYLER was wafted in on a Rocky Mountain breeze the other day, lunched at the Winter Garden and spoke highly of all the exhibitors in the Denver territory. Heading for New York the last we saw of 'im.

REGARDSTOCURTISSTREETHARRY

Letter from JOHN CALMAN of the Co-operative Film Company, Birmingham, Ala.:

"We are only too sorry that we did not get the new Neal Hart Production for this territory, but certainly live in hopes of getting the next new drawing card coming out."

ATTABOYJOHNATTABOY!

START SHOOTING "SKYFIRE" EXTERIORS

Glendale, Cal., (Special to the News). Neal Hart and his Company are on location shooting the exterior for his second Pinnacle release, "Skyfire." They expect to return in two weeks, by which time the big sets for the interiors will be ready at the studio.

A MILLION DOLLAR MESSAGE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

57CHUR 90 6EX

SYRACUSE NY 12NOON AUG21-1920

EDDY ECKELS.

PINNACLE PRODUCTSON INC C B

WHY DONT YOU TELL US MORE ABOUT PINNACLE COMEDIES SEND ALONG SOME FOR SCREENING QUOTE PRICE ETC READY TO SIGN BUT PREFER TO SEE A COUPLE OF THEM SO THAT WE CAN START OUR ADVERTISING ADVISE FULLY CONTRACTS ON NEAL HART SERIES HAVE ALREADY GIVEN US A GRAND AND FAVORABLE SURPRISE INDEPENDENT EXCHANGE FORTUNATE ENOUGH TO SECURE FRANCHISE IS MADE AND YOUR PUBLICITY CAMPAIGN IS THE GREATEST EVER GIVEN INDEPENDENTS YOUR COOPERATION AND PROMISES HAVE MORE THAN FULL-FILLED SUCCESS IS YOURS AND NEAL HARTS

DOOLEY EXCHANGE INC
NEWYORK STATE NORTHOF WESCHESTERCO.

WARNING

TO THE TRADE AND PUBLIC

By BABE RUTH

I take this occasion to announce that any picture or production now being advertised under the name BABE RUTH is a fraudulent misrepresentation.

Furthermore, those producing, exploiting and exhibiting such fraudulent pictures will be prosecuted under the law.

The only authorized feature for which I posed is HEADIN' HOME, a five reel super-picture, released September 20th.

(Signed) BABE RUTH

Throughout the United States on a State Right Basis, for particulars address, KESSEL & BAUMANN, 1476 Broadway, N. Y. City.

Attorneys for Yankee Photo Corp.

Phillips, Mahony & Leibell,

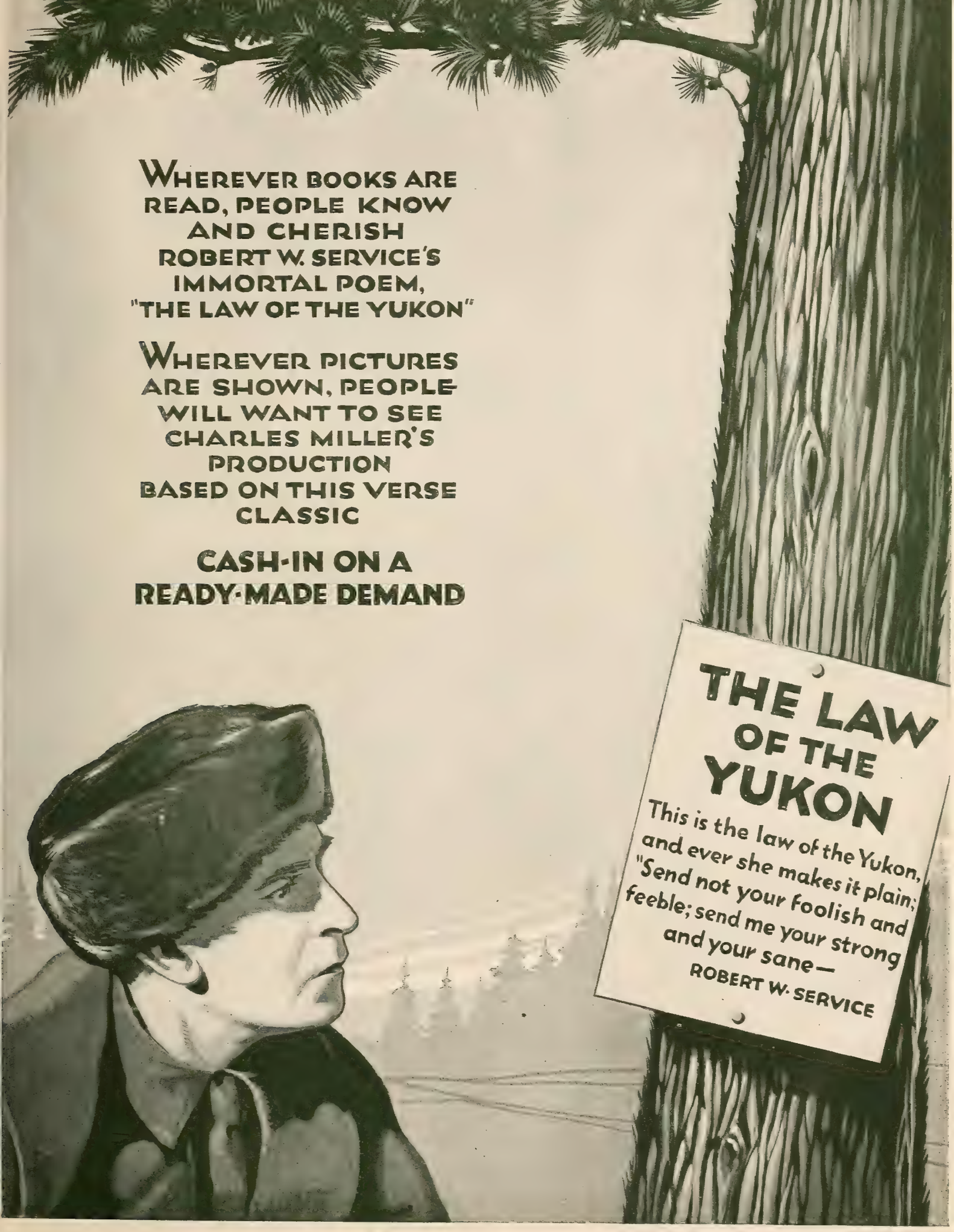
51 Chambers St., New York City.

Injunction Granted by the Supreme Court of the State of New York

WHEREVER BOOKS ARE READ, PEOPLE KNOW AND CHERISH ROBERT W. SERVICE'S IMMORTAL POEM, "THE LAW OF THE YUKON"

WHEREVER PICTURES ARE SHOWN, PEOPLE WILL WANT TO SEE CHARLES MILLER'S PRODUCTION BASED ON THIS VERSE CLASSIC

CASH-IN ON A READY-MADE DEMAND



AS the sturdy Argonauts of the Klondike trails unearthed gold with their picks, so Robert W. Service unearthed with his pen a rich vein of Northland Romance.

In "The Law of The Yukon" Service has given to the world a vivid picture of the strife—the fierce loves and hates—of the Great White Land.

And this, Charles Miller has reproduced on the screen in a picture packed with two-fisted drama.

SIGN UP AND CLEAN UP!



MAYFLOWER PHOTOPLAY CORP.

PRESENTS

A CHARLES MILLER PRODUCTION

"The LAW of the YUKON"

Based on the Verse Classic by **ROBERT W. SERVICE**

PUBLISHED BY BARSE & HOPKINS NEW YORK

Apply to **REALART PICTURES CORP.**

469 FIFTH AVE., N.Y.




A FAMOUS British statesman recently characterized the United States as "a Nation of excitement seekers." The popularity of thrilling entertainment of the Great Outdoors proves it!
"The Law of the Yukon" breathes the spell of open spaces! It pulsates with the thrill of supermen fighting for gold and the love of women!
That's why good American excitement-seekers will pour good American dollars into your box-office to see "The Law of the Yukon."


Love and Laughter
A combination that promotes health and happiness, and is ever the Best Bet of the Box Office.
Wanda Hawley's Latest Comedy
FOOD FOR SCANDAL
is absolutely irresistible from the opening scenes at the old Dane-Figueroa ranch in Southern California to the breathless episodes in Watt Dinwiddie's law office in Frisco.
A picture with a hundred screamingly funny situations and a love story that is refreshingly original.
Remember "Miss Hobbs"?
Then you know Wanda Hawley!
REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK
REALART PICTURES
WANDA HAWLEY IN
"FOOD FOR SCANDAL"
BASED ON THE PLAY "BEVERLY'S BALANCE" BY
PAUL KESTER
DIRECTED BY
JAMES CRUZE
SCENARIO BY
EDITH KENNEDY

CHESTER COMEDIES TWO REELS



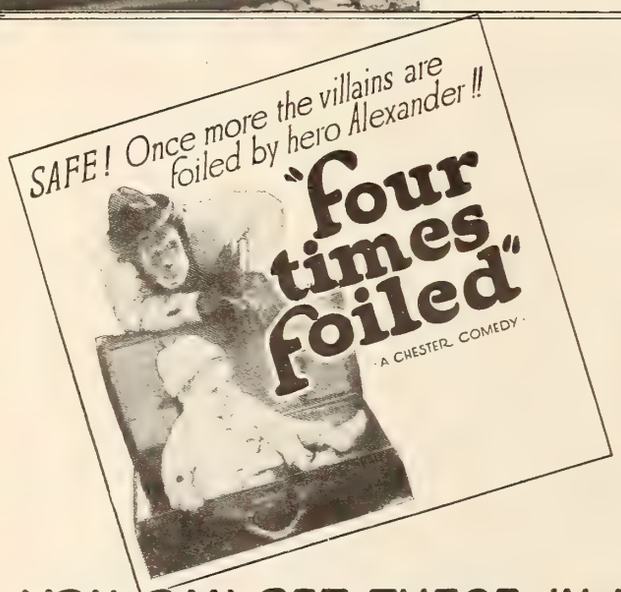
IF YOU ARE CONTENT WITH "ALSO A COMEDY" PASS THIS BY

CHESTER Comedies are made especially for those exhibitors who demand that every element of their program shall be of the best. They are made so that they will be a distinct delight to your audiences and a certain, appreciable asset to your box office. They are pictures that will stamp your theatre as standing for the best in camera art.

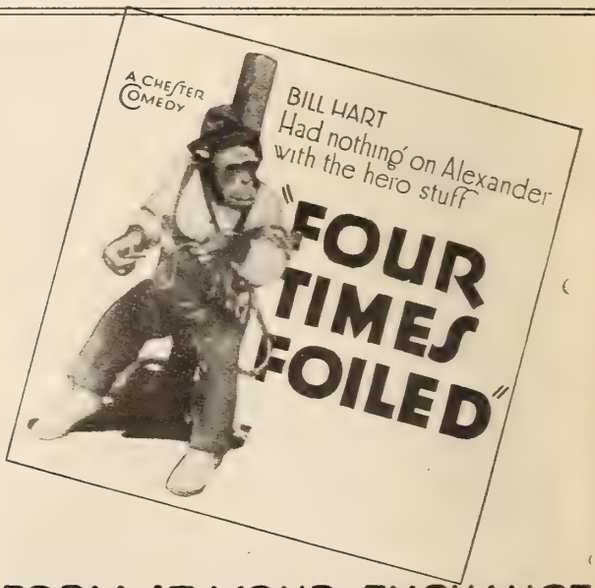
"FOUR TIMES FOILED"

THEATRES that never mentioned comedies before are giving these a generous share of their newspaper space—for they have found that proper announcement of a Chester Comedy brings increased patronage —that these pictures have broken records for both attendance and length of run.

WITH SNOOKY THE







YOU CAN GET THESE IN MAT OR CUT FORM AT YOUR EXCHANGE

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

CHESTER
C. L. CHESTER PRODUCTIONS INC.

FEATURES ON EVERY BILL

TWO REELS OF CASH FOR YOUR SAFE— AND HOW TO GET IT

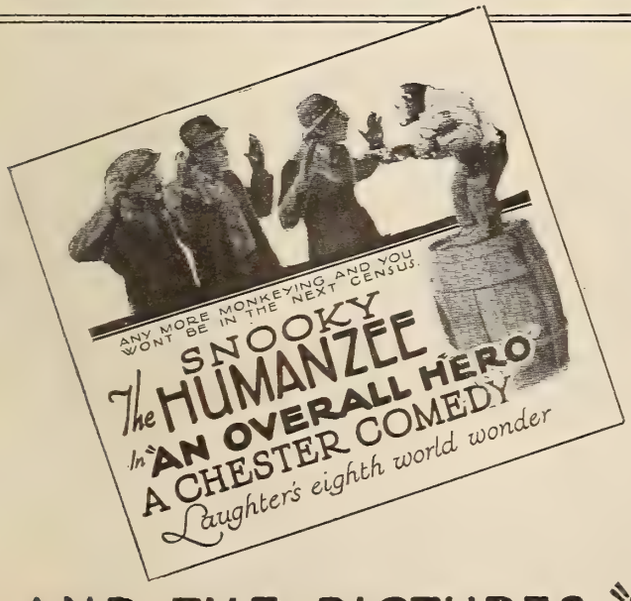
FOR the first time you are supplied with newspaper advertising that actually SELLS these comedies to your patrons. This is not prepared to advertise producer, director or official — but your theatre.



"AN OVERALL HERO"

ONE glance at this advertising shows its pulling power—largely because there is something REAL in the comedy to advertise. Coupled with this you have wonderful exploitation possibilities with each picture and a mint of publicity opportunities with this amazing chimpanzee actor who appears in every one of them. They are comedies with everything a comedy should have—and PLUS.

HUMANZEE







AND THE PICTURES "MAKE GOOD" ON THESE ADS

COMEDIES

DIRECTED BY WM. S. CAMPBELL

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

CHESTER COMEDIES TWO REELS



THREE RINGS OF THRILLS

"THE BIG" BIG IN DELIGHTS

THERE'S more amusement in this picture than you ever imagined could be compressed into two reels of film. The children will scream with joy, the old folks laugh with memories born again. And there are parts that will make you grip your seat—real, dynamic sensations.

IT'S WORTH ADVERTISING WITH ALL THE ENERGY YOU EVER PUT BEHIND ANY PICTURE

EVERY exhibitor who has shown "Four Times Foiled" and "An Overall Hero" knows that liberal newspaper display on "The Big Show" will yield big profits to his theatre. Advance demand for the advertising material prepared by Educational indicates that this picture will be publicized as no other comedy has ever been before. No matter what feature you may show on the same bill, it will not be directly responsible for more people coming to your theatre than "The Big Show."

YES! HE'S IN IT— SNOOKY THE HUMANZEE.



HE WAS AWFUL WILD

SO WILL YOU BE IF YOUR COMPETITOR SHOWS IT FIRST

EDUCATIONAL FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York

CHESTER
C.L. CHESTER PRODUCTIONS INC

PICTURES TO BE PROUD OF

A CIRCUS OF LAUGHS

SHOW"

BIG IN OPPORTUNITY



IN most comedies you have to be content with stock phrases, with declaring it "the funniest ever." This picture gives you something specific to promise the public—a host of delights that the comedy will make good. And every line will be re-echoed by your patrons.

IT CHALLENGES THE BEST IN EXPLOITATION FROM SHOWMEN FROM CITY TO VILLAGE

JUST a suggestion of the possibilities is found in the photographs on these pages. The circus idea can be carried through to a degree that few pictures have made possible. You have the appeal to the children and an even stronger one to the grown-ups. You have a succession of novelties through the two reels. You have a chance for a pictorial lobby display that will create a world of talk. Then you have "Snooky". "The Big Show" will set a new exploitation record.

"A KID PICTURE"? FOR KIDS OF SIX, 36 AND 60



STRAIGHT FROM CAIRO (ILL.)-

RIGHT NEAR MISSOURI-
LET THIS ONE SHOW YOU

COMEDIES

DIRECTED BY WM. S. CAMPBELL

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

A STATEMENT OF POLICY

Every industrial success in the world is built upon one cardinal principle—GOOD PRODUCTS AND FAIR PRICES.

THE AMERICAN CINEMA CORPORATION is now entering its third year of existence. The past twelve months has brought to this company a recognition by fans, exhibitors, distributors and the press—a recognition which has been won through a sincere and painstaking effort on the part of the executives of this company to supply good products and to deal fairly.

During the coming year, ten more "Super-Specials" will be produced by us. The many first-class distributors mentioned on the opposite page have purchased the franchises in their respective territories for our entire series, because they have become convinced that our products are big and our policy is right.

"THE INNER VOICE," "WOMEN MEN FORGET" and other big pictures made by us in the past year have been unqualifiedly approved by the American picture-loving public. We look forward to their further approval and patronage with the utmost confidence.

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

411 FIFTH AVENUE NEW YORK

MR. EXHIBITOR :—

The following distributing companies h an-chises for the AMERICAN CINEMA S IES— Communicate with the distributor in your territory at once and let him know you want these pictures.

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AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

411 FIFTH AVENUE NEW YORK

ANNOUNCEMENT

THE GIANT MERGER

FILM-LORE CONGRESSIONAL PRODUCTIONS, INC.

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Initial Super-Feature

BRAIN CINEMA

A Strong Plot of Love, Mystery and Science

By A. A. STUART

FILM-LORE CONGRESSIONAL PRODUCTIONS, INC.

18 and 20 West 34th Street

Phone Pennsylvania 430 **New York City**

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram
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CHARLES RAY

RAY STUDIOS
HOLLYWOOD CALIF 1929

SAW OPENING PERFORMANCE OF FORTY FIVE MINUTES FROM BROADWAY AT STRAND THEATRE NEW YORK AND WANT TO CONGRATULATE YOU AND MR DE GRASSE FOR A WONDERFUL PICTURE KID BURNS IS ONE OF YOUR GREATEST CHARACTERIZATIONS THE PHOTOGRAPHY PROVES AGAIN CHESTER LYONS ARTISTRY AND THE ENTIRE PRODUCTION IS A LAUGH SENSATION

JEROME STORM 1115A

Jerome Storm

Mr. Ray's former director congratulates the star and his present director for their production of

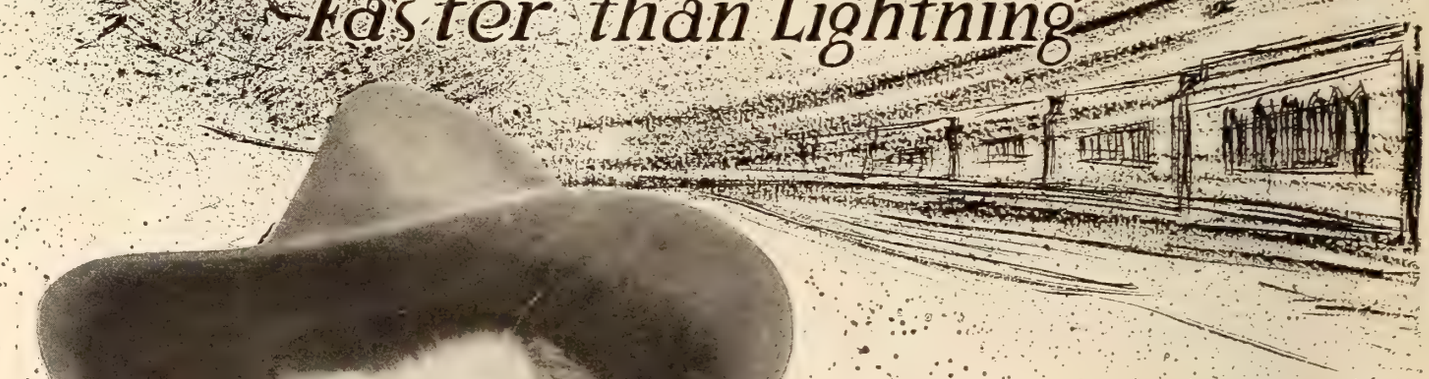
Forty Five Minutes From Broadway

FOR THE INDEPENDENT EXCHANGE MAN

THE SERIAL STAR
JACK HOXIE
SUPPORTED BY
MARIN SAIS
IN
THE WONDER SERIAL PHOTOPLAY

THUNDERBOLT

Faster than Lightning

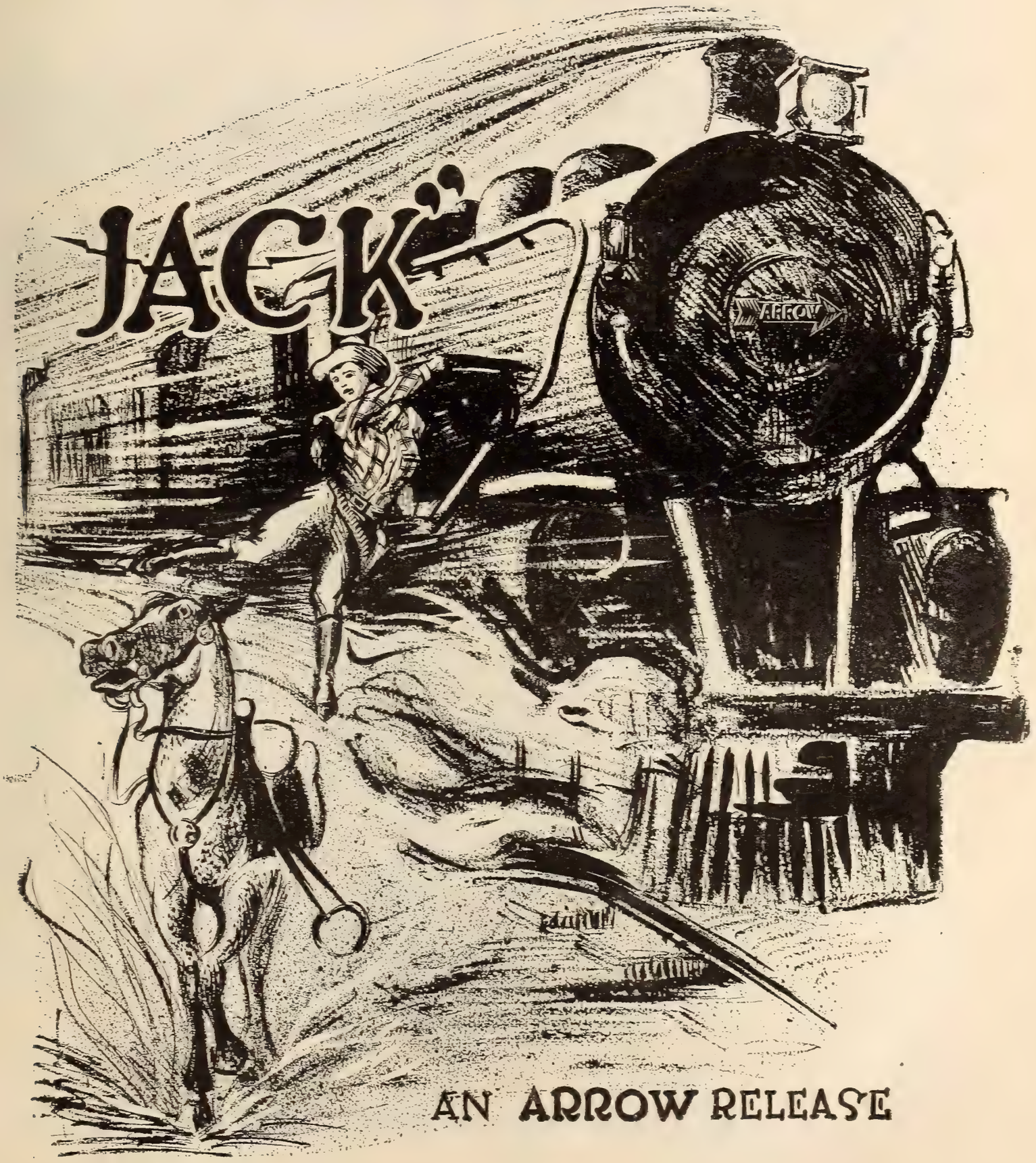




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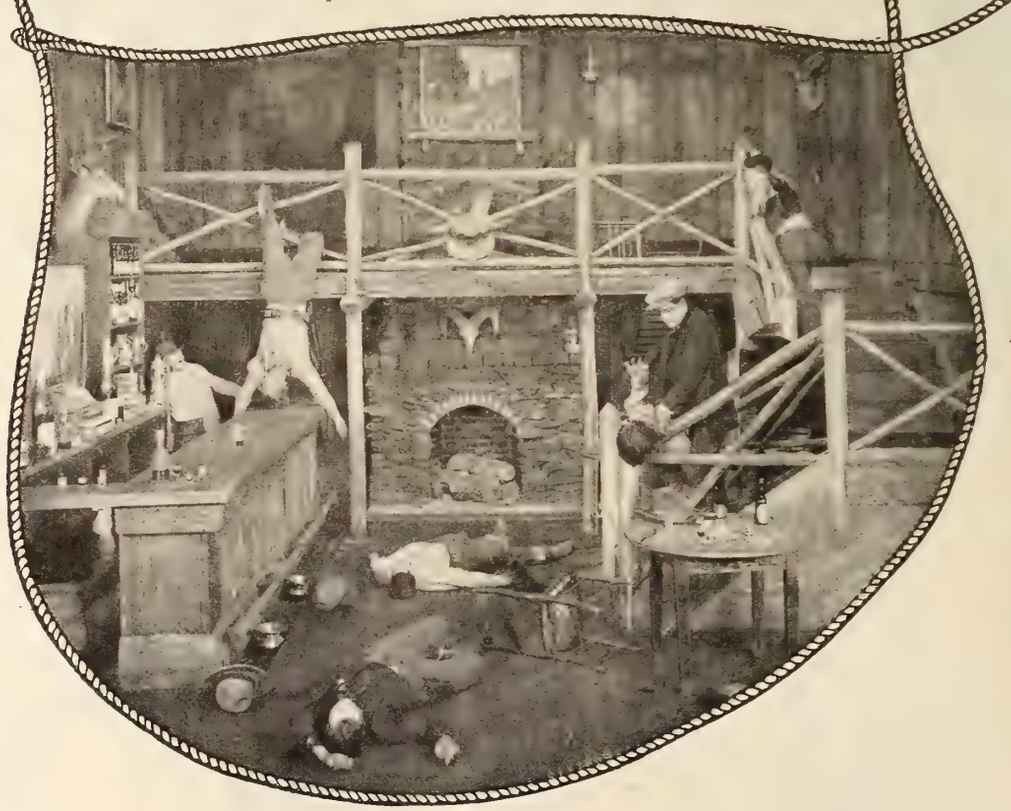
SUPERVISION OF
BEN WILSON

DIRECTED BY
MURDOCK MAC QUARRIE

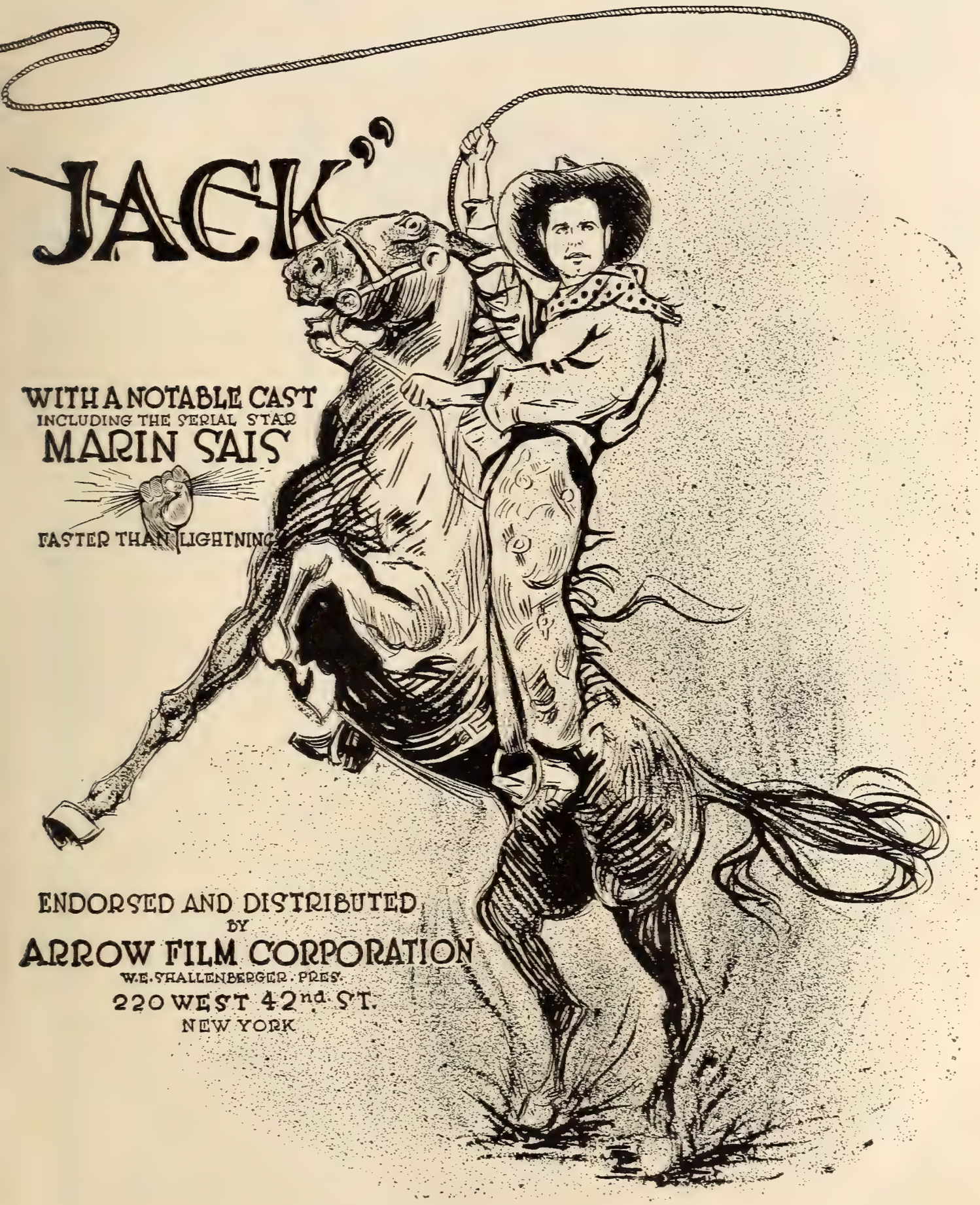

JACK"
ARROW
AN ARROW RELEASE

JACK HOXIE
in
"THUNDERBOLT"

THE SUPREME WESTERN SERIAL SENSATION OF 1920



FASTER THAN LIGHTNING


JACK"
WITH A NOTABLE CAST
INCLUDING THE SERIAL STAR
MARIN SAIS
FASTER THAN LIGHTNING
ENDORSED AND DISTRIBUTED
BY
ARROW FILM CORPORATION
W.E. SHALLENBERGER. PRES.
220 WEST 42nd ST.
NEW YORK

The Most Important

ANNOUNCEMENT

in the History of Silent Drama

"UNCLE SAM OF FREEDOM RIDGE"

The Story of an Atonement and a Resurrection
from the famous book by

MARGARET PRESCOTT MONTAGUE

DIRECTED BY GEORGE A. BERANGER

All the Pathos and Heart Gripping interest of *THE MUSIC MASTER, UNCLE TOM'S CABIN, THE MAN WITHOUT A COUNTRY, WAY DOWN EAST,* and *ABRAHAM LINCOLN*—Forged into one intense and enthralling photoplay with an Exceptional Cast of distinguished players including,

GEORGE MACQUARRIE, as the Postmaster
WM. S. CORBETT, as Uncle Sam.
PAUL KELLEY, as Young Sam.
HELEN FLINT, as Roma, the girl.
LESLIE HUNT, as Andy Mason.
EUGENE KEITH, as the Village Fool.
SHERIDAN TANSEY, as the Boy Sam.
And many others including some of the screen's cleverest children.

A PRODUCTION THAT WILL LIVE ETERNALLY!

Presented by

HARRY LEVEY

who has formed a special organization for the production of Super-Features.

RELEASED SEPTEMBER 27th

with an immense National Exploitation Campaign

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WRITE or WIRE

HARRY LEVEY PRODUCTIONS
230 WEST 38th STREET
NEW YORK CITY

A MAN IS KNOWN BY HIS WORK

All exhibitors and their patrons have known for years the name of HAMPTON DEL RUTH in connection with the production of successful comedy films.

All exhibitors and their patrons will accept this producer's name as a positive guarantee of individuality and merit.

A HAMPTON DEL RUTH PRODUCTION

WILLIAM FOX

presents

SKIRTS

HAMPTON DEL RUTH'S

Hippodromic Spectacle of Comedy in Six Parts

with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous
Sunshine Widows

Personally Directed
by the Author
HAMPTON DEL RUTH

"THE GOLDEN TRAIL"

WITH

JANE NOVAK

JACK LIVINGSTON

and

A DISTINGUISHED CAST





An

ARROW

release



An Independent Special

American Lifeograph Company
presents

JANE NOVAK
and
JACK LIVINGSTON
IN

"The Golden Trail"

A Thrilling Story of the Klondike

Directed by Jean Hersholt and Lewis H. Moomaw

Endorsed and Distributed by

ARROW FILM CORPORATION

W.E. SHALLENBERGER PRES.
220 West 42nd ST. New York
CONTROLLING WORLD'S RIGHTS

THE STORY

Like a knife-stab his sweetheart's lack of faith struck him. He sought new life and dreams in the Klondike land.

He met with real red-blooded men and women. One was "FARO KATE" She was the image of the girl of his dreams

Fate brought his enemy — also his former sweetheart into his new land. He didn't know it for a time — altho his dreams were always of her.

He won her — but he had to fight for her.

THE WORLD WILL SEE IT HAVE YOU BOUGHT IT OR BOOKED IT? DO IT NOW!



Jane Novak as "Faro Kate"

ALBERT OSTHEIMER

This fine, big, swinging tale of the open spaces will transport your patrons to another world—a world where things happen, and men and women fight, love, sing, weep, live and die like super-beings! Put it down for an early showing.



SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S

FAMOUS STORY

THE NORTH WIND'S MALICE

DIRECTED BY CARL HARBAUGH AND PAUL BERN

GOLDWYN PICTVRES CORPORATION



Will Rogers in
His Most Lovable Role

WILL ROGERS

in

Honest Hutch

By Garret Smith

Directed by

Clarence G. Badger

Will Rogers' inimitable and droll self is once more with us in "Honest Hutch," a Saturday Evening Post story that is suited to Rogers as Rogers is suited to your patrons. It means one more step in the development of this swift moving star.



A Powerful Drama
Starring Hobart Bosworth

J. Parker Read, Jr., presents

HOBART BOSWORTH

in

His Own Law

Under the Personal Supervision of

J. Parker Read, Jr.

Hobart Bosworth is conceded to be the most powerful, dramatic male star in pictures. This J. Parker Read production presents Hobart Bosworth at his absolute best. Goldwyn presents "His Own Law" to you with the conviction that it is a truly worth-while production.



The Spirit of Jazz
Transported to the Screen

MADGE KENNEDY

in The

Girl With the Jazz Heart

By Robert Shannon

Directed by

Lawrence Windom

Timed to the minute this picture is a story of a girl with a jazz heart who jazzed her way into one of the most interesting of screen romances. It is Madge Kennedy at her charming*est*.

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN *President*

WHEN IN N Y KUMUP!

INDUSTRY BEING INVESTIGATED!!!

WILL OPEN OUR 25 BRANCH OFFICES ABOUT OCTOBER FIRST—WHAT ZONE ARE YOU IN?

HERE THEY ARE!!!

Zone No. 1. (Me., N. H., Vt., Mass., R. I. & Eastern Conn.),	Distributed from **Boston, Mass.**
Zone No. 2. (Greater N. Y. L. I., No. N. J. & Eastern N. Y State),	Distributed from **New York City.**
Zone No. 3. (Northern and Western N. Y. State),	Distributed from **Buffalo, N. Y.**
Zone No. 4. (Eastern Penn., So. N. J., Delaware and Md. Peninsular),	Distributed from **Philadelphia, Pa.**
Zone No. 5. (Western Pa. and Northern W. Va.),	Distributed from **Pittsburgh, Pa.**
Zone No. 6. (Md., Dist. Columbia, So. West Virginia),	Distributed from **Washington, D. C.**
Zone No. 7. (No. Carolina, & So. Carolina),	Distributed from **Charlotte, N. C.**
Zone No. 8. (Georgia, Fla., Tenn. and No. Ala.),	Distributed from **Atlanta, Ga.**
Zone No. 9. (Louisiana, Eastern Fla., So. Ala. and Miss.),	Distributed from **New Orleans, La.**
Zone No. 10. (Ky., So. Ohio, So. Ind.),	Distributed from **Cincinnati, Ohio.**
Zone No. 11. (No. Ohio),	Distributed from **Cleveland, Ohio.**
Zone No. 12. (So. Mich.),	Distributed from **Detroit, Mich.**
Zone No. 13. (East Wis. and Mich. Peninsular),	Distributed from **Milwaukee, Wis.**
Zone No. 14. (No. Ill., No. Ind., East. Iowa),	Distributed from **Chicago, Ill.**
Zone No. 15. (So. Ill., East Missouri, Western Ky., Arkansas),	Distributed from **St. Louis, Mo.**
Zone No. 16. (East Tex. and So. Okla.),	Distributed from **Dallas, Tex.**
Zone No. 17. (Kansas, No. Okla., West Missouri),	Distributed from **Kansas City.**
Zone No. 18. (Eastern Neb., Iowa and So, South Dakota),	Distributed from **Omaha, Neb.**
Zone No. 19. (West. Wis., Minnesota, No. Dak. & No. South Dakota),	Distributed from **Minneapolis, Minn.**
Zone No. 20. (Montana, No. Idaho, Washington and No. Oregon),	Distributed from **Seattle, Wash.**
Zone No. 21. (Utah, So. Idaho and N. E. Nevada, & S. W. Wyoming),	Distributed from **Salt Lake City, Utah.**
Zone No. 22. (Colorado, S. W. So. Dak., West. Neb. & Wyoming),	Distributed from **Denver, Col.**
Zone No. 23. (So. California, Western Ariz. and Southern Nev.),	Distributed from **Los Angeles, Cal.**
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Zone No. 25. (So. Oregon, West. Nev. and No. California),	Distributed from **San Francisco, Cal.**

FIRST FIVE WEEKS FREE

Our proposition of **FIRST FIVE WEEKS SERVICE FREE OF CHARGE** with absolutely no obligation to continue thereafter will be open to exhibitors until **Oct. 1st**, on which date we will open all of our Branch Offices, as above, simultaneously, therefore if you haven't sent in your application yet **RUSH IT IN QUICK,** we will endeavor to commence releasing about October 1st.

EXHIBITOR ALWAYS RIGHT

OUR POLICY WILL BE to place the deserving exhibitor on a **CREDIT BASIS,** and will do everything in our power to eliminate deposits, Advance Payments and other atrocities that have been perpetrated upon the exhibitor in the past, as our motto will be that **"THE EXHIBITOR IS ALWAYS RIGHT"** and we intend to place the Moving Picture Industry on a **FIRM BUSINESS FOUNDATION** similar to other lines of commercial endeavor.

SMALL TOWN EXHIBITORS ATTENTION

Many of the larger circuits throughout the country have sent in their applications for the **FIVE WEEKS FREE DEMONSTRATION,** and we have had splendid results from the Big First Run Houses in the larger cities. However, we need and want the **MORAL SUPPORT OF THE "SMALL TOWN THEATRES,"** therefore if you are in a small town **under** 50,000 pop. **GET BUSY** and either "Hit the wires" or contribute **TWO CENTS** to the Government Postal Dept.

DON'T NEED EXHIBITORS' MONEY

We are **for you,** Mr. Exhibitor, **STRONG,** we have ample finances to operate upon an unlimited basis. We desire to **SHOW YOU OUR SAMPLES FIRST,** and **WE KNOW** that eventually you are going to be treated in a manner befitting your dignified station in your community.

DON'T BE SURPRISED

MANY SURPRISING THINGS WILL HAPPEN IN THIS INDUSTRY WITHIN THE NEXT FEW WEEKS, WATCH FOR THEM, and keep in mind the fact that our **enlightening business methods** may have been the cause of many investigations.

BUSINESS MEN ATTENTION!

IF YOU HAVEN'T APPLIED YET, Shoot it in quick!!! Remember: "No Strings," No Hitch, Nothing Camouflaged, Merely a straightforward, up-to-date **BUSINESS PROPOSITION** that the Exhibitor who is a business man will appreciate.

WORLD MOTION PICTURE CO.

A NEW YORK CORPORATION

EXECUTIVE OFFICES

JAMES B. KELLY

"SMILING JIMMY"

500 FIFTH AVENUE

NEW YORK CITY

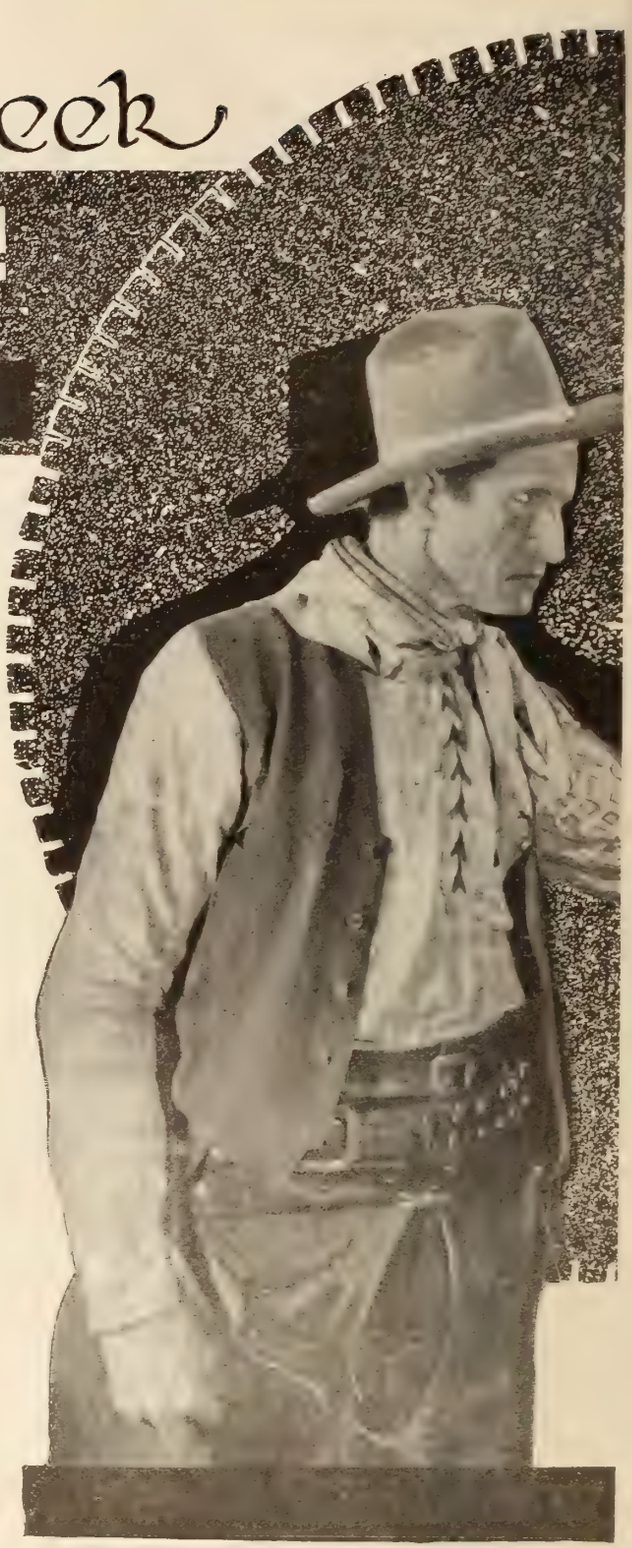
STUDIOS AND LABORATORIES

EDGEWATER, N. J.

Ready next week

OUT OF

Inspired by the brush



JOHN P. McCARTHY, AUTHOR AND DIRECTOR. has here visualized a rhapsody of the plains—played on heartstrings that breathe real emotion into photographed images.

FREDERICK REMINGTON whose brush has immortalized the men and women who braved the frontier's terrors,—here again takes up his palette, inspiring the players—but now he paints in throbbing blood-beats—in prairie passions—in a little child's trundle-bed prayer —in the silver tear-drop of penitence!

THE PLAYERS—A NOTABLE GROUP—

Russell Simpson—A silent, suffering, plendid figure of courage, who trusts and wins.

Little "Pat" Moore — The child artist who captures hearts —opens the flood-gates of emotion—and calls the rainbow through the tear-drops.

Dorca Matthews—Both gifted and accursed, her lady's grace and charm make her beloved even in her awful error.

Robert McKim—A "bad actor"—but a wonderful artist, whose very villainies commend admiration for their skillful portrayal.



P. P. CRAFT—APEX FILMS—
Regan Building, 140 West

State Rights only

THE DUST
of Frederic Remington



THE STORY—So human, so direct, that it will speak for itself long after these pages are discarded. It is the buyer's final guarantee that no exhibitor who sees "OUT OF THE DUST" can possibly fail to desire it for his audience.

A SCENIC TREAT—If "OUT OF THE DUST" were viewed exclusively for its scenic value, its admirers would still be legion. A series of fascinating pictures, admirably photographed—their exquisite charm reproduced by VICTOR MILNER. Their artistic sequence blends perfectly with art-titles in the matchless conceptions of FERDINAND PINNEY EARLE.

AND FINALLY, GENTLEMEN—THE BOX OFFICE! We will present to you the most elegant but practical equipment ever offered an exhibitor. By courtesy of **Collier's Weekly** you will be enabled to hang a complete art exhibit in your lobby,—the famous Remington paintings from the original plates. This in addition to a great assortment of **Ritchey** lithographs, photos and other advertising features of a class best described when you see them and say "Oh, Boy!"



LEON J. RUBINSTEIN, ASSOCIATE
42nd Street, New York City

Leadership

Is not won by temporary flurries of action, occasional efforts at cooperation, panicky strivings for progress, sensational bids for notice.

Leadership

Is gained on the long, hard road by sincere, consistent plugging; by conscientious study of the field and unselfish desire to *serve;* by the will and aim to win, at any cost, that which can never be lost.

Leadership

Has been gained for Motion Picture News by week in and week out, sunny day and rainy weather SERVICE. Leadership won by merit can be retained by sincerity, and it is such Leadership that enables Motion Picture News to face confidently any test of the exhibitor mind that can be conceived.

"4 to 1"
the last test
said.

WILLIAM FOX *Presents*

TOM MIX *in*

The Untamed

Story by
MAX BRAND
Scenario by
H·P·KEELER
Directed by
EMMETT J·FLYNN



Three strange companions, a man, a horse and a dog—immutable in their friendship, implacable in their enmity—and the girl who loved the trio.

WE SAY THE GREATEST WESTERN EVER!

You'll agree — Just See It

FOX Entertainments



In New York, San Francisco and London—
Everywhere the Same Story

Star at his Best
Picture Superb

WILLIAM FOX *Presents*:

WILLIAM FARNUM
in If I Were King

From the great stage success and novel by JUSTIN HUNTLY McCARTHY
Scenario by E. LLOYD SHELDON ··· *Directed by* J. GORDON EDWARDS



Everyone is talking about the wonderful paralytic and his magnetic eyes.

Have you booked this great Success?

WILLIAM FOX *Presents*:

WHILE NEW YORK SLEEPS

1920 Cinemelodrama of life in the Great Metropolis

Staged by CHARLES J. BRABIN

FOX *Entertainments*

PEARL WHITES millions of admirers are clamoring for this picture and swamping the houses showing it



WILLIAM FOX *Presents*

PEARL WHITE *in* The White Moll

by FRANK L. PACKARD

Directed by HARRY MILLARDE ··· *Scenario by* E. LLOYD SHELDON

Never before a picture like this – never such stunts – never such thrills ! Your patrons are waiting

WILLIAM FOX *Presents:*

Lt. ORMER LOCKLEAR *in* The SKYWAYMAN *with*

LOUISE LOVELY

by JULES G. FURTHMAN

Directed by JAMES P. HOGAN

WILLIAM FOX *Presents:*

BUCK JONES

in

FIREBRAND TREVISON

Thrills · Action · Romance · Wonderful Riding

Everything



from the novel by
CHARLES ALDEN SELTZER
Scenario by
DENISON CLIFT
Directed by
THOMAS N. HEFFRON

FOX *Entertainments*


Your folks will love the quaint little heroine of Israel Zangwill's immortal stage story
WILLIAM FOX Presents
SHIRLEY MASON
in
Merely Mary Ann
The great stage success by
ISRAEL ZANGWILL
Direction and Scenario by
EDWARD J. LESAINT
FOX Entertainments

WILLIAM FOX *Presents:*

CLYDE

Every expression a scream-
Every motion an uproar-Every
action brings a side-splitting
tempest of laughter



FOX

C O O K

EARTH'S FUNNIEST MAN

in

Kiss Me Quick

The Man with Jelly Legs–
Irrepressible Knees–
Hypnotic Elbows–
Elastic Joints–
A Circular Spine–
Liquid Muscles–
Electric Nerves and an India Rubber Body



Directed by
JACK BLYSTONE

Entertainments

NOW THAT WOMEN HAVE THE VOTE

EVERYBODY
WILL WANT TO SEE

EILEEN PERCY

Presented by WILLIAM FOX







FOX *Entertainments*





in

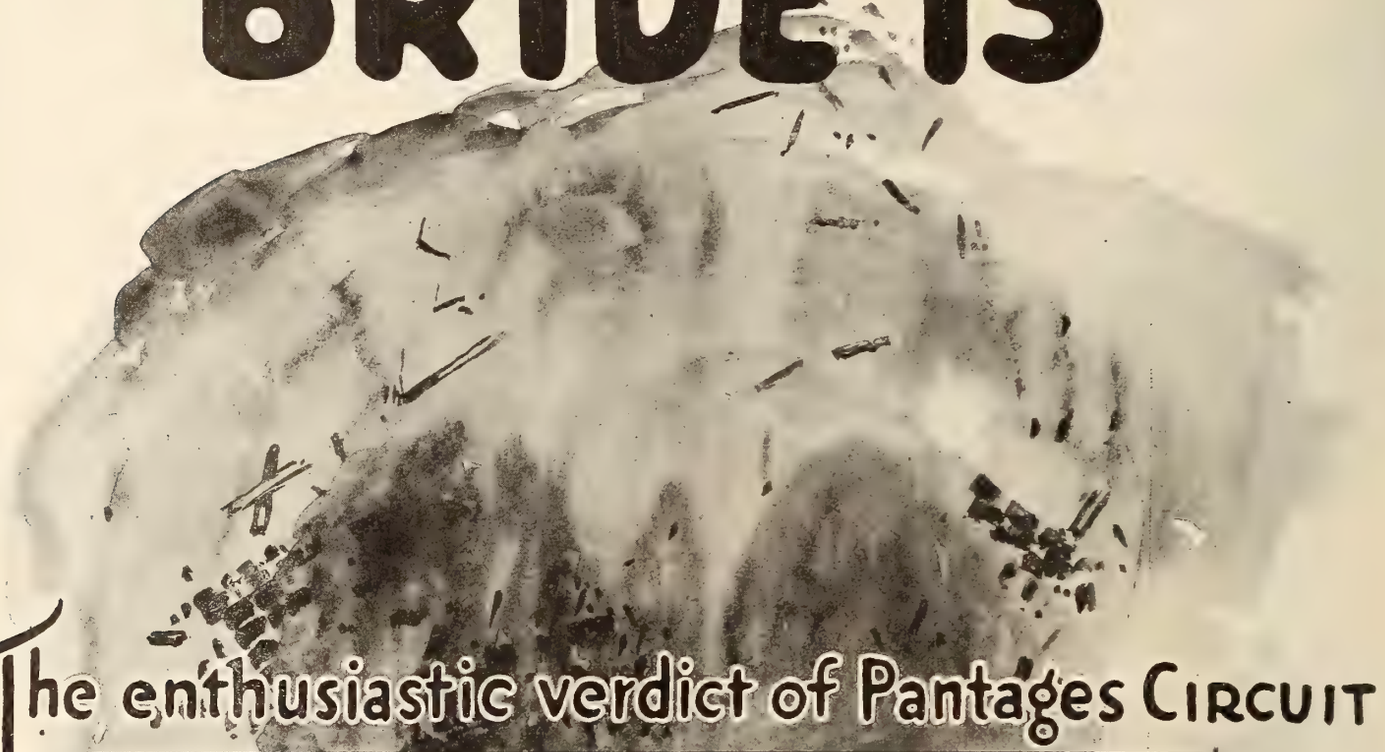
Her Honor the Mayor



from the play
by
ARLINE
VAN NESS-
HINES
Scenario by
DENISON
CLIFT
Directed by
PAUL
CAZENEUVE

A ROAR OF APPLAUSE GREETS

"BRIDE 13"



The enthusiastic verdict of Pantages CIRCUIT

Form 1206

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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Night Letter	N L

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SANFRANCISCO CALIF 22

MR WILLIAM FOX

PRESIDENT FOX FILM CORPN WEST 55TH ST NEWYORKCITY NY

STARTED YOUR BIG SERIAL BRIDE THIRTEEN TODAY STOP OUR

BUSINESS WAY BEYOND EXPECTATIONS STOP RECEIPTS WAY ABOVE

AVERAGE NO S R O SIGN AS THERE IS NO STANDING ROOM PACKED

ALL DAY STOP WISHING YOU SUCCESS YOURS TRULY

ROY STEPHENSON RESIDENT MANAGER PANTAGES THEATRE

SANFRANCISCO CALIF.

Fox Entertainments



Prove you are a wise Showman

by booking this serial supreme NOW.

A man is known by the company he keeps. Showmen with vision have booked BRIDE 13- and been glad; join them!

WILLIAM FOX
presents

"BRIDE 13"

A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

Book now to share in the harvest.

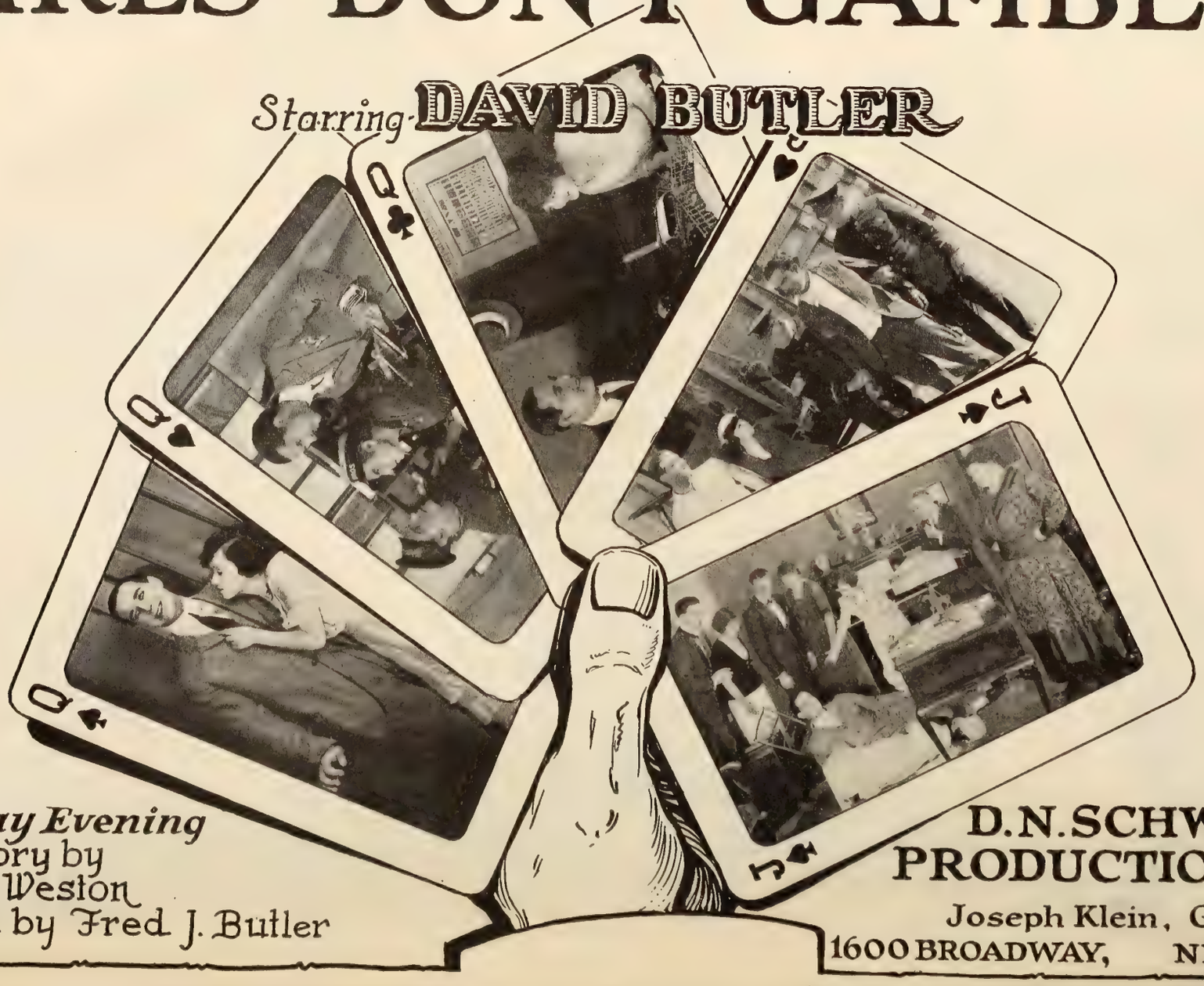
Cash in on William Fox's newest bonanza for exhibitors. You know what the name Fox has done for those who show pictures. Here is Fox showmanship applied to serial production.



FOR A FULL HOUSE-

"GIRLS DON'T GAMBLE!"

Starring DAVID BUTLER



From *Saturday Evening Post* story by George Weston
Directed by Fred J. Butler

D.N.SCHWAB PRODUCTIONS INC.

Joseph Klein, Gen.Mgr.
1600 BROADWAY, NEW YORK



Watch for This One!

Joseph M. Schenck
presents

Norma Talmadge

in her biggest
screen success

"The Branded Woman"

From Oliver D. Bailey's play, "Branded"
Adapted by Anita Loos and Albert Parker
Directed by Albert Parker

Photographed by J. Roy Hump
Tech. Director, Willard M. Reineck

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Rothacker Prints

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere

Henry Lehrman

He now comes across with another big laughmaker in his latest personally supervised production for First National

Presenting

Charles Conklin Al Ray

Charlotte Dawn

in

"The Kick in

A Lehrman Comedy

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere

Does It Again!

You remember that knockout comedy, " A Twilight Baby "!

You remember his Sunshine comedies!

You know how your patrons laughed!

Watch what this one will do!

High Life"

Yea, Boy! There's Some Kick in This Comedy!

Rothacker Prints

There'll be a Franchise everywhere

The Katherine Mac Donald Pictures Corp

Sam E. Rork, president

presents

Katherine



Miss MacDonald, in "Curtain," and in her previous picture, "The Notorious Miss Lisle," has hit the high mark in emotional acting. In "Curtain," a great story by a great writer, she bares the depths of a woman's soul. She enacts the highly dramatic role with a tremendous dramatic power that places her on a pinnacle with the country's greatest actresses.

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere

Mac Donald

The American Beauty

in

"Curtain"

The Love Story of an Actress
From the Saturday Evening Post Story
by Rita Weiman

Directed by James Young

By arrangement with Attractions Distributing Corporation
B. P. Schulberg, President

Rothacker Prints

There'll be a Franchise everywhere

Three Classes

In the great mass of things that are produced two classes show prominently amid the general mediocrity with equal distinctness:—the unusually good and the unusually bad!

The RITCHEY poster is unusually good,—and it is not our accustomed policy to comment on the unusually bad. The reason for the excellence of the RITCHEY poster is simple.

Plainly stated it is because the RITCHEY poster is the finished product of the greatest organization of poster advertising experts anywhere existent in the world. In the last analysis these men produce RITCHEY posters with just one object in view. That final objective is ticket selling!

The RITCHEY LITHO. CORP. is therefore to be considered merely as the exhibitor's ticket selling agency,—but it should always be remembered that ticket selling furnishes the life blood of the motion picture industry.

With the importance of box-office receipts in mind, posters become the important factor in the booking of a photo-play, and posters, like all things else, fall into one of three classes—unusually good, mediocre, or unusually bad.

If it is unusually good,—it is, perforce, a RITCHEY poster!

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Motion Picture News

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Fewer Pictures, But More Units

LAST Spring there was every indication that feature production would decline in volume this year, that it might even get down to the saturation point of this and the foreign market which is about 450 features a year.

Production units had generally decided that about four pictures per unit per year was enough; some even preferred to make not more than two. In almost every instance this was a sharp and decided reduction over past records and policies.

A compilation recently made, however, shows that over 800 features will be released this year, namely the last six months of 1920 and the first six months of 1921. We will, in other words live right up to past records of over-production.

* * *

Unit production has decreased and so has the volume of releases of the large, old line companies; but we have more production units. There has been, of course, a marked tendency on the part of directors and stars to become producers—an inevitable development; and then we have the usual increase of new producing concerns from other quarters.

A second compilation shows that the first run centers can only absorb from 414 to 442 features this year—or even less if runs are lengthened as they undoubtedly will be because of this year's larger number of better pictures. At least 400 features, therefore, will have to rely upon second and later run representation and rentals.

A third compilation in which an experienced exhibitor assisted indicates that out of the gross output there should be at least 406 first class pictures suitable for first run representation. No more than one-fourth of them come from any one concern and less than half from any two concerns. So the source of good pictures this year will be wider and the supply for the exhibitor more assured than ever before. They will be of a higher quality and they will come from more sources of creative effort.

* * *

There is much food for thought in the above figures. We are presenting them for just this purpose, and we have little doubt but that the producer, distributor and exhibitor, each from his own angle, will find a sermon in them.

We could write at considerable length on the various lessons the figures present but it seems unnecessary.

We do wish however to lay emphasis on this one self-evident fact that there is no place today for the mediocre feature, the machine made program offering of the past, the picture of mere footage, trite theme and ready-made elements of action, interest and photography.

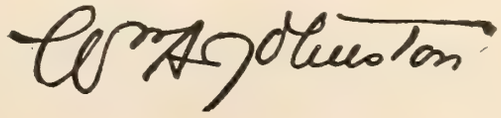
There is no room in this market for such features—the above figures prove that readily enough; and there is no room in the foreign field. Great Britain in fact is already booked solidly up to 1921.

* * *

This is the day—we were going to say of the special picture but we will simply say, of the first class picture. For that is all a special picture is. We shall have, just as we had last year, a very few, big productions. They happen just as each year a few big novels and big dramas arise and stand forth. The so-called special picture is simply one with a sound theme, sincerely, painstakingly, ungrudgingly and intelligently made.

But the point is that we are now in the era of the first class picture. We have got above pandering to the uncritical and up to the level of dramatic, artistic and literary excellence. And we are in the era of the new and beautiful theatre with seats which *all* the public must fill.

Woe henceforth to the cheap writer, the sloppy editor, the mechanical actor, the incompetent director—and above all to the producer who relies upon such an aggregation or any part of it, who produces for the dollars only, who has no ideals, who looks under and not up to the new kind of dramatic picture, and who blindly believes that the motion picture public of today will pay for and tolerate shoddy goods.



DEALING IN PERSONALITIES

Whenever "PERSONALITIES" makes its appearance you can tell that the white paper situation is easing up a bit. When conditions grow extra stringent "PERSONALITIES" and the cat are put out to live off the neighbors.

Who would be so cruel as to remark that the frequent appearance and disappearance of this page puts YOURS TRULY in the HALLMARK class?

It looks like a good year for the independent dinner hounds. Any average trade paper job will be at a premium if we have any more affairs as enjoyable as that tendered Monday night by CARTER DE HAVEN and FIRST NATIONAL. It was a very select gathering. Aside from the trade press, which can't be helped, those present were ARTHUR KANE, BILL YEARSLEY, EARL HUDSON, HORACE JUDGE, and the furniture demonstrator CARTER DE HAVEN.

The trade press had the speaking parts in the production. LESLEY MASON told of conditions in Europe, GEORGE BLAISDELL and JOE DANNENBERG discoursed on Atlantic City prospects, BILL JOHNSTON tendered a survey of CANAJOHARIE, MARTIN QUIGLEY reported from KILKENNY, and yours truly gave an imitation of a dying traveller just back from Sahara.

The party then adjourned to the Plaza theatre at Fifty-ninth Street to spend two hours laughing at "TWIN BEDS."

Considerable class was added to the party after the theatre by the addition of J. D. WILLIAMS, HARRY SCHWALBE, BILL MORGAN and others of the executive staff of FIRST NATIONAL.

And a pleasant time was had by all.

Just after we get through reading in "SYSTEM" about a clever young business man we have in our ranks in the person of WATTERSON R. ROTHACKER, that self same WATTERSON walks down the gang plank. We'll say that "SYSTEM" is a good picker when it looks over the picture field.

Ten dollar top for the opening night of "WAY DOWN EAST!" Sounds more to us like going "WAY DOWN SOUTH." If the original play had opened at those prices the picture rights wouldn't have even reached a $1.75 figure.

For three weeks we have been trying to say a word of good cheer to Walter Hill on his new path—and each week something has happened in the make-up stage. Here goes—the best of luck to the best of fellows, Walt. We're sorry to lose you from trade paper ranks but the rest of the world needs some of the good fellows.

JOE LEE has given up the pursuit of Education and is going to return to the common ordinary variety of picture business.

But what's in a name? After a survey of the Broadway houses in the past few weeks it strikes us that Educational is seeking a corner of the good comedy market. You've got to hand it to this EARL HAMMONS, boys.

Speaking of comedies—some one of these days we expect to hear a newspaper critic somewhere hail CHAPLIN in "The Kid" as "a promising youngster who bids fair to threaten the laurels of HAROLD LLOYD and LARRY SEMON."

Just after reading "DOC" SHALLENBERGER'S glowing view of the independent market outlook we meet FRANK BACKER back in town after a trip with "Madonnas and Men." "It's going to be a great year," says Frank. "The man with a real big picture need have no fear about the open market. The independent exchanges are ready for him."

The Cleveland convention taught us that P. B. DANA, secretary of the Arrow Film Corporation, is one of the regular fellows of the game. So we are glad to hear that he has just had a vacation. And at a place that sounds so ultra-"vacationy" as Lake Maranacook, Maine.

Which item must naturally be followed by the statement that W. RAY JOHNSON, vice-president and general manager of Arrow, shook the dust of the Candler Building on Saturday to start on a two weeks' vacation.

ELMER MCGOVERN is moving so fast these days that it is hard to keep up with him. The other day he stepped on the gas with the result that it was necessary to move from the sixth floor of 130 W. 46th street to larger offices on the 11th floor. Yes, "The Woman Untamed" is somewhat to blame.

Social note: MR. FREDERICK J. BEECROFT and YE EDITOR were at home on Wednesday of this week to MR. PATHE A. PARSONS. A good time was had by all.

HARRY BERMAN is doing the cross country act. After a jaunt that took in Toronto, Cleveland and Chicago, the general manager of Universal Exchange left New York Tuesday for a tour of the central part of the country. He will stop over at the exchanges in Cincinnati, Pittsburgh, Kansas City and other points.

Gosh, what a relief! Unless something happens as the next hour approaches pressward we are going to have the first issue in weeks without a thousand word controversial contribution from someone or other calling somebody or anybody a liar and a menace.

There must have been some potent hop at that Atlantic City gathering. Someone tipped a contemporary off to a story about the Beach Front Company fighting the Stanleys that was a bird. The follow-up story ought to be a lallapaloosa of a back step.

C. LANG COBB had a birthday last week, and celebrated it with his wife, AGNES EGAN COBB, and WILL C. SMITH, general manager of Nicholas Power Co. "Much Rare Old and Oily Spanish Wine was disposed of," it is said, it is reported, it is rumored and it is alleged. But it is admitted by all that the occasion was a most delightful one.

Business Note: SAMUEL SNOWDEN CASSARD, of Nicholas Power, had his Exide Batteries charged this week by lunching with FRED BEECROFT.

A last line? *"To Be Continued"*

Oklahoma Exhibitors in Annual Convention

THE Oklahoma Exhibitors' Association opened its annual convention at Oklahoma City, Okla., on the morning of August 30 with a large number of members in attendance. The following officers were elected for the ensuing term: Alex Darry, president, El Reno; M. E. Woolredge, vice-president; H. B. Hall, secretary and treasurer. The Oklahoma City Board of Governors and Grievance Committee comprise George A. Pollard, Guthrie; Frank Miller, Duncan; A. Darry, E. J. Story and J. L. Carr, Kingfisher.

The name of the organization was changed to that of the Associated Exhibitors of Oklahoma. The convention arranged for the handling of paper for subscribers at half-price and for other supplies at actual cost. The slogan, "Injury to One is the Concern of All," was officially adopted, to be used on slides in all theatres and on the organization's stationery. The secretary will draft on members for monthly dues. The next convention will be held in Oklahoma City upon the call of the executive committee.

Calls on Independent Producer to Support Theatre-Owners

James Quinn of El Paso Says Success of Both Is Mutually Dependent

COMMENTING on the editorial of William A. Johnston which appeared in the News issue of August 14, under the caption of "More Work —Less Talk," James C. Quinn, managing-director of the Rialto in El Paso, Texas, follows the News editor to bat and hammers out a verbal Texas leaguer to the right-field fence of the independent-product's lot. To the independent-producer he addresses an earnest plea that no "profiteering" prices be imposed on the independent theatre-owner in view of present circumstances. Moreover, he calls on the independent-producers to support their brother-independents in the exhibiting field, and bids the former to realize "that they have never had at any time in the history of this business, such a wonderful opportunity of lining-up the exhibitor strength of the country solidly behind them." Mr. Quinn's interesting letter is submitted as follows:

"Dear Mr. Johnston:

"In view of the fact that there are many participants in the present exhibitor-producer fracas, who are much better known than I, holding the centre of the stage, your editorial is, I think, the finest compliment I have received during my experience in the theatrical business. I was doubly glad to see the matter given such wide publicity, because I think it is a question which warrants it. There are just as many rogues on one side of the fence as on the other, and the sooner that is admitted the quicker some of the thieves, petty or powerful, will be run out into the open.

"And whenever I hear an exhibitor whining about 'the octopus,' it gives me a headache because we are all little octopuses in the embryo, some greater, some lesser. Anyone who doesn't believe that needs only to follow the line of his daily thoughts and actions; and then if he has the nerve to analyze himself, he will find that his waking hours, unless he be a rare bird, constitute one continual round of 'octopusing.' The only real difference between himself and the fellow he is yelping at is that while he 'octos' in a town called 'Steubenville" or 'Beanville' or some other 'ville,' the other fellow operates in a town called 'United States.' The distinction is merely a matter of size both as to the man and the place.

"Another thing comes to mind at this time and perhaps will seem to you important and worthy of distribution where it will do the most good, as it seems to me. I can see signs amongst the independent producers of attempting to take advantage of the fact that a great deal of supply from the source of previous years will be tied up this season as a consequence of producer-owned theatres. It seems to me from surface indications that some independents are endeavoring to push their prices away above the profiteering stage in the belief that the independent exhibitor will be so hard pushed for service that he will be willing to pay any old price for films, and anyway that he will have to pay it whether he is willing or not. I believe that the realization of this, even more so than the lack of the least semblance of moral support from the independent producers' headquarters, was the determining factor in many cases in this territory where an exhibitor turned a willing ear to the propositions of the big combination of producer-exhibitors.

It is a well-established fact down here that many an exhibitor could have been prevented from turning his holdings over to the combination, had he had the assurance, at the critical time, from an authoritative source that he would have the support of the independent manufacturer in his fight and further that he would not be assassinated, in a business way, by the independents' demand for inflated prices just as soon as he would cast his lot with them. This lack of support from the New York offices, in my opinion, made the exhibitor decide that, so long as he was in for a trimming, he might as well get out with what he could while the 'getting' was not very good, but at least possible.

The independent producers must be made to realize that they have never had at any time in the history of this business such a wonderful opportunity of lining up the exhibitor-strength of the country solidly behind them, and that it is entirely up to them as to whether they have the breadth of vision to visualize the real situation and take advantage of it by developing something the exhibitors have never been treated to, thus far, i. e., a sound business-like administration of their mutual relationship.

"On the other hand, if they should attempt what could only be a temporary advantage of the present chaotic conditions of things, it would prove suicidal to themselves, because it would undoubtedly drive the mass of their own support the independent exhibitors, into the waiting and welcoming arms, or shall we say 'claws' of the 'octopus.' "

Mississippi Exhibitors Hold Convention

A CONVENTION of the motion-picture theatre-owners of Mississippi was held at the Edwards Hotel, Jackson, Miss., on Sunday, August 29th, The Motion Picture Theatre Owners of America was endorsed, and the independent exhibitors of Mississippi affiliated themselves with the national organization.

Resolutions were adopted against percentage, advance payments in full more than seven days before actual play dates, the producer-exhibitor menace, the present unfair and inequitable contracts, censorship, music tax, activities of F. I. L. M. Clubs.

The quota for the national organization was raised. The following officers elected: S. D. White, president; P. B. St. Clair, vice-president; A. H. Hutchinson, secretary and treasurer.

Exhibitors' Chicago Meet Postponed Until Fall

ALFRED S. BLACK, president of the Motion Picture Exhibitors' League of America, announces that the Motion Picture Exhibitors of America have decided to postpone temporarily the convention to be held at Chicago on Aug. 31 and Sept. 1. Plans are being laid, however, for an active campaign to hold a big convention on clearly defined lines early in the fall. Due announcement will be made very shortly in the trade papers.

Big Exhibit to Be Opened in Atlanta December 6

Arrangements are reported to have been completed for the opening of the Southeastern Motion Picture Exhibition in Atlanta on December 6th. The exhibition will continue during the entire week. Every exchange-manager is said to be giving the movement his ready support. The Auditorium has been secured for the week and selling-booth space will be available for applicants within a few days. From four to ten stars are to be in Atlanta during the week, it is planned, and each evening a ball will be given in honor of some star. The Southern Picture News started the movement last March, and the Atlanta papers are giving the affair liberal publicity.

American Company Gets Chilean Concern

The Chilean Cinema Corporation, incorporated in Delaware with a capitalization of $1,000,000, has bought out the interests of the Empress de Teatros y Cinemas, Ltda., in Chile. The latter is reputed to cific. The negotiations were completed by Sr. Eduardo Rodrigo, manager and special representative of the Empresa de Teatros y Cinemas, Ltda., whose office is located in the Candler B'ld'g, New York City.

New Era in Production Imposes New Tests of Showmanship

By J. D. Williams, Manager of Associated First National Pictures

THE right of exhibitors to remain in the business is going to be tested this season as never before. Their ability as showmen will be tried to the utmost. Their natural traits as real business men will be brought into view more clearly than ever.

And the new style of productions, already on first-run screens, will decide, more thoroughly than any previous evolution of the production art, just who are the theatre-owners capable of maintaining their enterprises in step with the great march forward.

For several seasons exhibitors led the producers. They erected larger theatres; they engaged orchestras; evolved and perfected exploitation, lobby displays, elaborate advertising campaigns and ballyhoos. These became the advance-agents for stage settings, prologues and special musical scores—all designed to bid for the patronage of the elite who would not respond to the normal methods of general publicity.

Now comes the great test, with producers for pace setters.

How many exhibitors will continue with the procession?

Personally, I believe that the majority are more than capable, but the new type of picture will strain their showmanship talents to the utmost.

The new production era will retain, in its individual pictures, the more important of the conventional ingredients—the melodrama, thrill, fight, sob, smile and tear, which the fan masses demand in screen entertainment, but it is already going far beyond that point and giving to exhibitors an entirely new and unprecedented style of appeal for use in bidding admissions to the box office.

On the exhibitor's ability to recognize these new elements of appeal and to exploit them to his full benefit in increased receipts, will depend his continued right to the name of showman. The measure of his grasp of new opportunity will decide his fitness to keep ahead in the great struggle.

To the methods that have sufficed in the past the efficient exhibitor will add new conceptions, progressive methods and fresh devices. He must go forward. There can be no standing still. He must determine to extract a full hundred per cent in box office receipts from his new type of attraction. To the implements of former seasons, to improved lobby display, to the stunt, the ballyhoo, the parade and other circus methods, all excellent in themselves and necessary, he will add newer devices in keeping with the wider value of the new era of production. Old audiences will be retained, and a new public will be created; the exhibitor who is alive to the possibilities of the great material to his hand. There is, for instance, that still large public—old fashioned, if you will, whose idea of motion pictures dates back to the store picture house; people oblivious to the great stride the screen has since made; folk who do not realize what the motion picture can now give them—of deeper drama, of human nature, of the truly worthwhile. There is, too, that class of people trained to the legitimate, which will pay three dollars a seat elsewhere, but which spends nothing at all for motion pictures. This public has not been reached with the right sort of appeal. They are not hard boiled, but they have not been awakened to the high value of the motion picture of today.

This public, the one hundred per cent exhibitor will go after, arouse and secure. Never before was such splendid matter available or material so rich in special appeal. Never were pictures so richly endowed as in this day of independent effort and individual initiative, of production art uncramped by chilling dictatorship, of producers unfettered by the limitations of monopoly, and enterprise free to give the exhibitor and public its unhampered best—pictures, for instance, of the calibre of "The Jack Knife Man" and a dozen others that come to mind, each with some great outstanding quality, such as sheer depth of drama, humanness or novel presentation of a simple truth — pictures which are powerful levers in compelling new crowds to exhibitor profit.

More than ever before exhibitor efficiency will mean the realization of the incomparably greater calibre of his offerings and getting the fullest value out of his investment. It will take energy and enterprise. No stones must be left unturned.

The efficient showman will make it his business, too, to see to it that the picture receives from others the high value he sets on it himself. He will ensure reviews by the best qualified newspaper men, the editors themselves, if need be. He will secure for his attractions the interest of special bodies, special classes of people through those who influence them—educators, the clergy, and other leaders of thought. His advertising will reflect the higher value of his offering, his publicity will get its tone from the same criterion; his lobby displays will be in keeping with the intrinsic appeal of each individual attraction; and in a dozen other ways he will exploit on a scale worthy of the magnitude and merits of the new era picture.

Producers are today giving the exhibitor pictures of unprecedented value, productions that will earn for him not mere normal receipts, but far more than that, a full measure of profits.

But more than ever before it lies with the exhibitors to earn those profits. Will they live up to their opportunities? I am convinced they will. The ability they have hitherto demonstrated in devising new means to meet new opportunity will still be forthcoming. The energy and enterprise which in the past has affected so much will accomplish still more, but it will be intensified and amplified in keeping with the new showmanship the new type of picture demands.

To ensure his full measure of profit it will not suffice for the exhibitor to rest on the high reputation the "Jack Knife" or "Broken Blossoms" kind of picture has made in New York, Chicago or elsewhere. He will see to it that the public, and all of it, gets its attention focused sharply on the qualities that brought about that success. He will make it his business to make the public realize the special appeal of the picture as he realizes it himself. He will use every intelligent means to focus public attention thereon.

The test is coming. It is already here. Exhibitors will meet it the only way it can be met—by keeping abreast of the requirements of the newer picture and by a business-like realization of its opportunities, its special appeal and its unique qualities, whereby not only will the old patronage be retained but a new public reached with the newer and better material by methods adequately in keeping with a greater picture of a greater era.

Therein lies the test of new season showmanship.

Kansas Exhibitors Will Convene September 27

THE convention of the Kansas State Exhibitors' Association will be held on Monday and Tuesday, September 27 and 28, at the Chamber of Commerce Auditorium, Kansas City, Kansas.

Ninety-five per cent of the exhibitors of Kansas are organized and belong to the state organization. The object of the convention will be to perfect plans for the campaign in the Legislature. Sunday opening will also be a big issue. The raising of the quota for Kansas to the national organization will be taken up.

On the night of the 27th the exhibitors will be the guests of the exchange managers of Kansas City at a theatre party and big banquet.

The officers of the organization are: R. G. Liggett, President; R. H. Holmes, vice-president; M. Van Praag, secretary; William Meyn, Treasurer.

Rothacker Finds Spirit of Good Fellowship Abroad

"Clean Competition that Will Help All the Industry" Is the Outlook

ONE traveller has returned from Europe who didn't learn the A to Z of foreign conditions in a fortnight's stay; one traveller has stepped down a gangplank without crying the "Wolf" of dire and terrible competition coming for American pictures across the waters.

Watterson Rothacker is the man. The foremost American laboratory executive shies at the word "interview" when applied to his foreign trip. He'll "chat" with you about the people he saw, the activities he witnessed, and his own plans for undertakings abroad. But don't call it an "interview."

"I didn't go across with the attitude of expecting to teach them all about the picture business," he says, "and I don't want to return with the appearance of an American who after a hop, skip and jump around England, France and Belgium now 'knows it all.'"

Wherewith THE NEWS interviewer warmed up to Mr. Rothacker. Here was a new experience and a novel one.

"You can quote me for as many pages as there are in your book," he continued, "in appreciation of the kind courtesies extended to me by film men in England, France and Belgium. I went abroad as a pupil, seeking information, and it would cheer your heart to witness the open attitude of the most prominent film men.

"Don't allow alarmists to frighten you with the bugaboo of foreign picture competition that is aimed at American pictures solely as America pictures. Europe, and England in particular, is making serious and careful preparations for picture production on a large scale. If studio facilities and sincerity of effort are any indication you can also count on it that England is going to make more good pictures than ever.

"The natural result will be sterner competition in the foreign field for American pictures. But it will be a clean competition, a healthy competition. It will be the competition of grown men—not the childish waving of the flag that some seem to fear. The sort of competition that better made foreign pictures will create for the American product is the sort that we should welcome—for it will mean progress to the whole industry."

Mr. Rothacker has several interesting items of news concerning his own plans for activity in England. In the first place the laboratory project for England is now definitely settled, and the Chicagoan expects to return before the end of Fall to get the new branch under way.

"I am establishing a plant abroad because I have been told that there is an opportunity for an American laboratory in a manner that amounts to an invitation," he says. "But I haven't any of the feeling that I am going to burn up rivers invading a backward country. England is well equipped in a laboratory and studio way. The frank words of praise my English friends gave me on the Rothacker prints already being shipped to that country are the plain reason for a plain business move."

Another item of Rothacker news concerns the laboratory man's visit to Sir A. Conan Doyle, whose story, "The Lost World," is owned by Mr. Rothacker. The visit resulted in signing of agreements by which the famous British author will write another original story for Mr. Rothacker during the next year. This bit of news that could have justifiably burned up the cables was only wormed out of the Chicagoan in an off-hand manner.

One subject he harps on, and comes back to—the universal courtesy and helpfulness extended by all whom he met. "The British trade press was particularly kindly," he declares, "and as for the leaders in film life there seemed to be nothing they couldn't do. I am particularly grateful to Col. Brown of Walturdaw, the First National distributors, Col. Bromhead of Gaumont, Mr. Hepworth and Captain Paul Kimberly.

"I could not forget to mention the new Stoll studio, which I can easily say will be one of the finest in the world. Another interesting visit was that to the Hepworth studio in course of erection, and which will increase the production capacity of that organization four times. One of the most unusual experiences of the trip was the witnessing of the generator at this plant—nothing else than a Diesel engine from one of the German submarines. It is an engineering marvel and treat.

"In Belgium I had the pleasure of visiting the Gaveart raw stock plant in company with Mr. Gaveart and found a structure startling in its size and capacity. Messrs. Gaumont—senior and junior—welcomed me at their French plant, an organization astounding in its mammoth proportions.

"No matter where you go in Europe you are bound to feel at home—for around every corner you stumble into film men known on this side of the water. I met Mr. and Mrs. Bryant Washburn, who are abroad at work on their picture, 'The Road to London.' Among the other names that come to mind are Hy Winik, Joe Unger, J. G. Wainright, Slinger and Davis, Carl Carleton, E. V. Richards and Mr. Saenger, Jule Allen of Canada. The Allens are in the midst of a wonderful undertaking in the remodelling of the famous London Empire.

"I had the novel experience of flying in an aeroplane from London to Paris with my attorney, Charles E. Pain, who accompanied me on the trip. We also made the return trip by aeroplane, this time with the charming presence of Fay Bainter."

All the joys of Mr. Rothacker's trip were not reserved for his days abroad. For James Quirk, publisher of *Photoplay*, got his ingenuity working and staged a welcome home dinner on the part of "Friends For Ten Years" that was manouvered as a surprise and is retained as a remembrance worth while.

Swanson Not Interested in Producing Company

W. H. SWANSON, president of the Swanson Theatre Circuit, of Salt Lake City, Utah, denies any connection with a proposed ten-million-dollar picture producing company in Salt Lake City, announcement of which was made recently in a certain trade journal. Mr. Swanson adds the following explanation:

"The fact of this is that two gentlemen named Cook and Smith dropped in here for a few days from Los Angeles with a promotion 'bee' in their bonnet that was far in excess of the size of their bank roll. During their stay here, of three or four days, they endeavored to interest me in one or two things in their proposition, which was more of a stock-selling scheme than that of a producing company, and they jumped at the conclusion that publicity with my name connected would somewhat force me to go on with their plans. It at no time looked favorable to me, and I wish that you would deny any connections that I may be said to have with that proposed producing company."

Companies Are Merged in $500,000 Corporation

The Film-Lore Congressional Productions, Inc., has recently been formed through the merging of the Film-Lore Productions, Inc., of New York, and the Congressional Film Corporation of Washington. The new organization is capitalized at $500,000. Their combination was

The executive staff of the Film-Lore Congressional Productions, Inc. is headed by Alexandre A. Stuart, president, and J. A. Fitzgerald, vice-president. N. B. Corrigan is the secretary-treasurer. The general manager is T. J. Hall.

Musicians Strike in Atlanta Is Settled

AFTER what seemed like an unbreakablet deadlock had been reached between Willard C. Patterson, manager of the Criterion theatre of Atlanta, Ga., and officials of the local musicians' union, an agreement was reached between the opposing interests and the orchestra re-instated.

When the strike came, a tentative agreement between the union and the S. A. Lynch enterprises enabled the orchestra at the theatre operated by this concern—the Rialto—to continue with its work. Mr. Patterson of the Criterion and Mr. Jas. F. Jackson of the Tudor theatre, however, refused to even the tentative agreement, for neither of them wished an equivocal situation.

After considerable wrangling, argument and pleading from both sides, and after both managers had agreed to wage-increase, but could not, because of their schedules agree to the shorter hours, Mr. Patterson and Mr. Jackson decided to meet the committee on arbitration on Saturday. The discussion lasted from seven o'clock in the evening until ten-thirty, the final result being that the orchestras in both theatres resumed work at the old hours and the old schedule of payment. In addition, a contract was signed which ensures perfect peace between the managers and the musicians for the period of one year, as the orchestras agreed to accept the same salary and working conditions until at least September 1921.

During the two weeks' lay-off, Mr. Patterson engaged three more players for the orchestra, so confident was he that an ultimate decision would result in his replacing the musicians in his house. Two of the players—a French horn, and an oboe—are from Hugo Reisenfield's aggregation at the Rivoli, New York. The third addition is a young Spanish girl harpist, who will not arrive for several weeks.

The patronage at both the Criterion and the Tudor has continued with no abatement during the strike, but the patrons are welcoming the return of the two orchestras with acclaim. Unusually fine programs by both orchestras this week have helped to make up for the loss, during the two weeks' lay-off to the "music-hungry" people.

From Spokane, Wash., comes the news that nearly two hundred and fifty musicians of theatre and other orchestras of Spokane, forty-five motion-picture operators and fifty-five employes of this city are seeking wage increase ranging from 5 to 20 per cent, according to Fred W. Green, president of the musicians union, head of the amusement section of the council and vice-president of the Washington State Federation of Labor. The picture-operators' demand is scheduled to go into effect September 5. The motion picture operators ask an advance of $6 a week, beginning September 5, the day before Interstate Fair begins here. Their new scale provides as follows: $42 a week for six hours, seven days a week, in houses having a seating capacity less than 600 people; $46 a week for theatres of 600 to 1,200 seating capacity; $51 a week for operators in vaudeville houses and $1.50 an hour for all overtime.

The musicians' union is planning to lease a large motion-picture theatre in Spokane for the purpose of inaugurating picture-show orchestras in this city, according to Fred W. Green, president of the organization. The orchestra in the union's show will have 25 pieces, he stated.

"We already have the finances to go ahead with the picture-show proposition and are arranging to close a deal for a local house," Mr. Green said. "Spokane should have orchestras in its picture-show houses the same as other cities of this size and even smaller. Picture-house proprietors here are not inclined to take this step, so the musicians' union is planning to do so.

"We have investigated and found that show-prices would not have to be raised to support orchestras of from 10 to 12 pieces in the large houses here. Billings, Mont., with a population of one-third of Spokane, has orchestra music for its picture-shows. Spokane will follow suit if a little competition along this line is started."

Camera Tourist Tells of East Indies Trip

FREDERICK BURLINGHAM, director of the Burlingham Adventure Pictures, who recently returned to New York from an extensive camera tour of the East Indies, has issued an interesting account of his exploits from his temporary headquarters at the Hotel Pennsylvania. Mr. Burlingham says:

"We left America last January and made for Java by way of the Pacific, via Vancouver, Japan, China, French Indo-China, and the Straits Settlements, some 12,000 miles. After fitting out in Soarabaja, Java, we crossed over to Bandjermasin, in South Borneo, and from there ascended the Barito about 550 miles. I took with me a Dutchman, Mr. Frinkling, and Malay and Dyak interpreters.

"Borneo is intested with crocodiles. At Bandjermasin, the week we arrived, three natives were eaten. My only narrow escape in Borneo was when our prau nearly turned over, and I fell into the water head down, trying to save my camera and was forced to remain in this awkward position until rescued. Possibly the crocodiles mistook my beard for seaweed and hesitated to attack.

"While crossing underneath a huge tree far up the river our native paddlers suddenly began shouting and gesticulating franctically and before we could stop the prau we glided underneath a huge black panther, but before we could shoot he was gone into the dense jungle. We sent in some beaters but only saw the bushes shake as he 'vamoosed' inland.

"At Moerateive, 264 miles upstream, we saw our first headhunters. They had been brought in by the Dutch jungle police. It seems there had been a feast over on the Mahakam River, and when interest began to lag it was suggested that the Dyaks cut off the heads of two of the guests. This livened up the feast considerably, and with the excitement growing the wild men began to run amuck. The Dutch, however, are trying to discourage this kind of enjoyment and sent over a punitive expedition after the ring leaders.

"Although we carried a tent and portable beds with mosquito nets we often slept in the bamboo huts with the natives. These huts are built on bamboo piling about fifteen feet from the ground as a protection against wild animals and snakes. Inside, however, are many lizards, and on one occasion, while dining inside, we caught a deadly scorpion under the table among our bare feet. The natives are so used to these visits that they simply laughed at the speed with which we withdrew.

"The natives of Borneo still hunt and fish with spears and still use poisoned arrows for killing wild pig. The poison used is obtained from the juice of a very poisonous beetle and kills very quickly. Besides, blow pipes may be used with considerable accuracy for 50 to 60 yards and as they are silent I consider them formidable weapons in a dense jungle. An expedition which recently went into New Guinea 120 strong got back to the coast with only 40 alive, the others having been poisoned by arrows or killed by disease.

"If the people of Borneo believe in a God, or a Supreme Being, we did not find it out. Thy are extremely superstitious and belive in omens, and at night they place food outside alongside of devil poles to propitiate the Evil Ones. When the morning comes the food is gone, probably eaten by wild pigs, but the Dayanks don't inquire. I must record we did find one Christian, near Poertoektjahoe, but he had a cross over his grave.

"I got five reels in Borneo, showing faithfully the daily life of these strange people, including a baptism and a wedding. In the former the wild people managed to keep away the Evil Spirits by throwing rice and carrying a hard-boiled egg on the end of a piece of sugar cane. During the wedding, however, to propitiate the devils, they smeared the blood of a newly-killed pig on their foreheads. They are a fine people, nevertheless.

Exhibitors' Service Bureau—Pages 2033-2052

Ottawa's First Prologue Was For Mary's "Pollyanna"



Two views of the prologue number arranged by William McLaughlin for the showing of "Pollyanna" at the Russell theatre, Ottawa, as described on the opposite page

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Ottawa's "Pollyanna" Prologue Goes Big

TO "Pollyanna" fell the honor of being the first motion picture to be given a prologue presentation in Ottawa, Canada, and to this form of presentation Manager J. T. Moxley of the Allen's Russell theatre where the picture was shown is willing to give the credit for much of the big volume of business done.

Mr. Moxley called in Will McLaughlin, photoplay editor of the Ottawa Journal, and placed the proposition of providing a suitable prologue for the attraction entirely in his hands. The result was an original fairy fantasy in three scenes, entitled "Pollyanna at the Court of Happiness," with a story theme that not only tied up with the original "Pollyanna," but which allowed many opportunities for newspaper "tie-ups" which brought considerable advance advertising on the run. Mr. McLaughlin began his campaign with advertisements in the Journal several weeks before the opening date, calling for a girl of the Mary Pickford type to play the role of Pollyanna in the prologue. Several hundred embryo Pickfords presented themselves on the Russell stage on the evening designated, from which two girls were chosen, one as the understudy. The prologue, being a fairy fantasy, called for a cast of 130 children, exclusive of the principal characters. The services of Professor and Mrs. Sinclair, dancing instructors of considerable local reputation, were obtained to train the children, many of the talented kiddies being members of their classes.

The newspaper campaign started two weeks previous to the opening date and consisted of a series of "teaser" ads, which were later increased to full length single column ads calling attention to the unique prologue "presented on a scale similar to the prologues produced at the Capital, Strand, Rivoli, and Rialto theatres of New York City." On the Saturday preceding the opening the Journal carried a half page ad, and large space was used throughout the week of the showing.



Edward L. Hyman's ballet number in conjunction with the showing of the Educational scenic strip described in the accompanying article

The production enjoyed a tremendous success no small part of which is due to the playwriting efforts of Mr. McLaughlin and the financial success of the run of "Pollyanna" was phenomenal, especially since the Russell is a legitimate house and motion picture attractions have seldom proved popular there.

Hyman Synchronizes Scenic Subject and Ballet Act

How a well selected short subject lends itself to stage setting and musical accompaniment and can be made one of the principal parts of the bill was evidenced at the Strand theatre, Brooklyn, last week by the presentation that Manager Director Edward L. Hyman gave "Holland's Rustic Life and Waterways," an Educational single reel release.

A special prologue was used with this picture, a windmill and typical Holland scenery. It opened with Mme. Sylvia, a noted dancer and singer, singing "By the Zuyder Zee" to the accompaniment of the full orchestra. This was rendered from off stage and at the end of the song Mme. Sylvia came on, entering through the windmill door, with her dancing partner, George Cadon, and the two executed a quaint Dutch dance that brought encores at every performance.

Immediately at the close of the dance the picture was projected on the screen, it opening with scenes of Holland's windmills, exact duplicated of the one that had formed the stage setting.

Mr. Hyman is a great believer in giving his musical numbers the proper setting and in linking them up with pictures. He has found the short subjects most valuable in this particular. He keeps at hand a full list of the single reels that are obtainable and is able to select on most occasions just the interlude that he has arranged for a particular bill.

Soap Suds Machine for Exploiting "Suds"

Casino Theatre, Spokane, Wash., Gets Great Co-operation from Soap Manufacturer

WALTER L. FENNEY, of the Casino theatre, of Spokane, Wash., created a great deal of comment in his town and put over Mary Pickford's "Suds" in grand style, through an exploitation stunt that he arranged with the Western Soap Manufacturing Company. So successful was this idea that Mr. Fenney succeeded in getting the soap company to willingly cooperate with any exhibitor in the country who desires to use the same device.

The whole idea is best explained by Mr. Fenney's letter, in which he says: "Getting together with the Western Soap Manufacturing Company, of this city, to very good advantage, we secured from them what is called a suds machine. This we placed in our lobby for the week, and it proved to be 'the talk of the town.' The machine is a very simple affair, the invention of Mr. Roper, of the Western Soap Company. It consists of nothing more than the pan and cone and small hydraulic force-water pump, which is run by a small motor attached to the light socket.

"As the pump is not over 34 inches long and 14 inches wide, it was easily concealed behind the cutout.

"The machine uses the same water over and over again and all that is necessary to keep it working is the addition of a solution of boiled liquid soap. You can see the result in the photograph.

"In addition to the lobby display, we had a simple but effective stage setting. On one side of the stage we placed an old style wooden wash tub with wringer and wash board attached. Behind this a cutout of an extremely fatigued looking woman wringing her clothes. On the opposite side of the stage was placed a modern electric washing machine and standing behind it a wax model of a woman at ease. Then, running flat across the floor of the stage, we spelled the words S-U-D-S in wrapped soap. The electric washer was loaned by a local hardware store, and they mailed to their mailing list post cards, on which they said:

"'You can see Mary Pickford in "Suds" at the Casino theatre all this week for thirty-five cents. You can see suds in the One Minute Electric Washer at Ware Brothers Company any time, for nothing. SEE 'EM BOTH.'

"All this and a well-planned newspaper campaign, the use of twenty billboards, put the picture over in grand style, and everyone was well satisfied.

"Mr. Roper, of the Western Soap Company, tells us that if any theatres, particularly those along the west coast, would like to use the suds machine for lobby display they are perfectly welcome to it. Of course they would have to stand the freight or express charges and assume the responsibility of taking proper care of it. It is not a heavy machine but it is rather bulky."

This is the second company that has offered to cooperate with exhibitors throughout the country in exploiting "Suds." The other is the Thor Washing Machine Company, which has branch offices and salesrooms in most of the cities in the States.

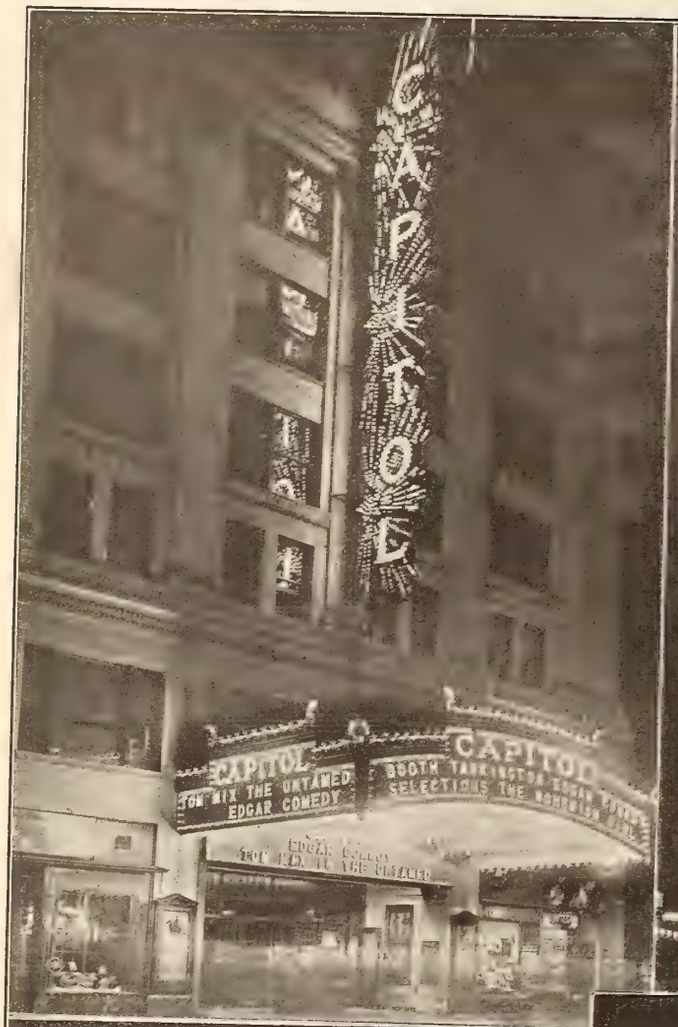
More Views of Some Good Middle West Exploitation

(Right)
Lobby display for "The Idol Dancer" designed by A. A. Paxson, manager of the Rialto theatre, Valdista, Ga.

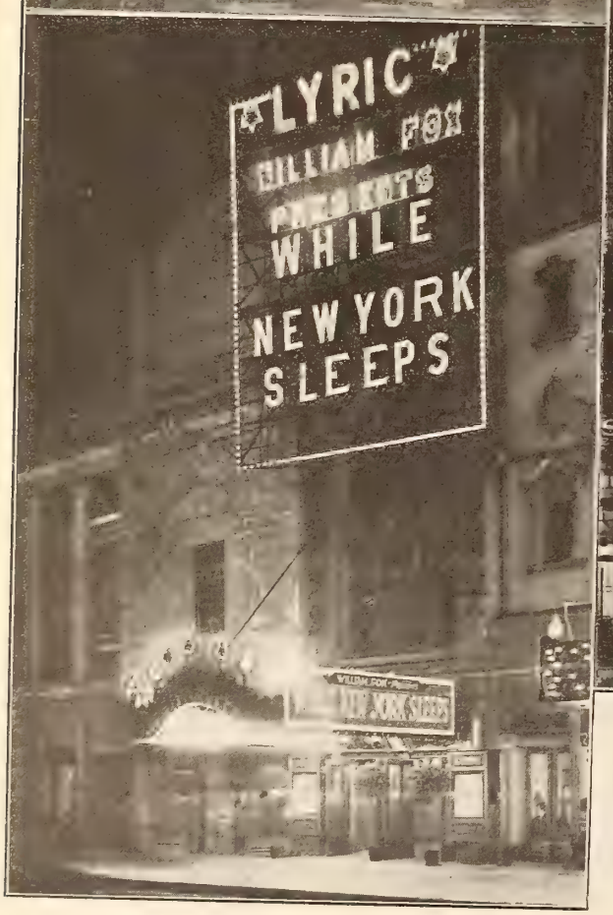
(Below)
View of the lobby of the Princess theatre, Hopkinsville, Ky., decorated for the showing of "The Fighting Shepardess"



New York's Movie Palaces All Lit Up Like a Circus









On this page is shown some of the electric light billing for current attractions in New York. (Top—Left) The Capitol announcement for the bill at this theatre last week. (Top—Right) The Criterion theatre sign from Times Square showing the billing for the program now showing. (Bottom—Left) Electric lights up for the engagement of "While New York Sleeps" at the Lyric theatre, 42nd street. (Bottom—Right) Showing the way the Apollo theatre, a Harlem picture house, utilizes its electric lights for advertising purposes

State Road Detour Provides Advertising Idea

Anything unusual can be used to good advantage for the exploitation of motion pictures is shown by the way in which Aaron Shusterman, manager of the Strand theatre, New Brunswick, N. J., filled his theatre with capacity audiences for a week because four miles of a detour road running through the city were nearly unfit for automobile traffic.

Just outside of New Brunswick the detour-road stood in a four-mile stretch of dirt road bed which the spring thaws and lack of use had left rutty and bumpty. Machines were forced to go slowly over this stretch and for that reason it offered an advantageous position for billboard advertising. Three days before Norma Talmadge in "The Woman Gives" opened for a week at the Strand practically every tree and post along both sides of this entire four miles of rough going became decorated with large white signs, on which bold black letters blazoned to the effect that the roads were bad, but "The Woman Gives," which was playing at the Strand, would make up for the discomfort caused by the road conditions. In New Brunswick Mr. Shusterman arranged for space at the principal intersecting street corners and erected numerous signs bearing guiding hands and letting: "Straight ahead for the Strand theatre and a good show," "This way to 'The Woman Gives.'" Not satisfied with that Mr. Shusterman made a round of the garages on the road and arranged with them to display special signs advising tourists to leave their machines there for gasoline, oil, and cleaning while they attended the Strand. This special exploitation on the First National attraction combined with his usual newspaper advertising made the week "The Woman Gives" was the attraction at the Strand the best week it enjoyed during the hot summer months.

Rivoli Has Pleasing Specialty This Week

It is the stage setting that especially recommends the Rivoli specialty number this week, a combination singing and ballet act, under the title of "In a Watteau Frame." The idea is to imitate a painting, using the dancers to represent the persons of the supposed canvas. A drop with a cut out of suit-size so that the dancers will be in proportion is hung in one. About four feet from the stage floor a small second stage is placed, its top flush with the cut out opening. Back of this drop is a landscape canvas. The drapes part showing two dancers, Paul Oscard and Vera Myers, attired in white Colonials, posted on the platform mentioned. They hold this position during the rendition of an appropriate song by Charlotte Bergh who sits in front of the "picture," as she sings, also in costume.

At the close of the song, the singer feigns slumber and the dancers give their portion of the number, snatches of several dances of the period including the minuet. They then assume their first pose as the singer wakes and hold it during the rendition of a portion of the same composition.

The back canvas is dimly lighted in green and pink varying in hue and nicely blended and serves only as a background for the figures silhouetted. The frame of the "painting" is in keeping with the period represented, being a painted representation with many fancy scrolls and elaborate in design and coloring. A painted balcony balustrade masks the back drop. Much of the artistic effect is secured by the blending of various colored floods.

Clever Exploitation Idea for "Strange Boarder"

As a part of the exploitation campaign for "The Strange Boarder" at the Merrill theatre, Milwaukee, Harry S. Lorch, Chicago Goldwyn exploitation representative, and W. H. Rhoda, manager of the theatre, utilized a cleverly worked out stunt which won a page of tie-up advertising in the Wisconsin News, for which the theatre manager paid nothing, and first page stories for four days. The newspapers, of course, was given full credit for the stunt.

A man advertised as the "strange boarder" was sent to certain stores at certain hours of the day for four days. The page ad contained the ads of six participating stores, telling the day and the hour when the "strange boarder" would be in that particular place. The newspaper stories carried descriptions of the man and the clothes he wore every day. Each day the first person who tapped the "strange boarder" on the shoulder or the arm, having a copy of the Wisconsin News with the ad of the Merrill theatre facing out, and said: "You are the Wisconsin News' "strange boarder" who is coming to the Merrill Theatre," received a season's pass to the Merrill Theatre from Manager Rhoda.

The "strange boarder" was discovered on each day and the four passes given out, but the resulting publicity and interest in Will Rogers in "The Strange Boarder" carried over for the entire engagement and, despite some of the hottest days of the summer, the picture's business surpassed that of most bookings for the season. The whole town was wild over the stunt and fell for it as though it had been the newest of exploitation campaigns.

Druggist Capsules Contained Advertising

Hilliger of Fruitvale, Cal., Has a New Exploitation Idea Which Listens Good

L. J. HILLIGER, "a man of the people," and owner of the Fruitvale, Cal., theatre as well, has become something of a local hero. His showing of 'For the Soul of Rafael" has also made him something of a local magnate. The recipe is not patented, Mr. Hilliger assures us, so that we are at liberty to divulge its ingredients for the pleasure and profit of his fellow-exhibitors.

When Hilliger booked "For the Soul of Rafael," his sixth sense of exploitation told him that the title was strongly suggestive of some secret concoction that was a balm for the soul. It required no scholar's learning to associate "spirit" and soul, and accordingly the brain fruit of this up-to-the-minute Fruitvale manager blossomed and produced an exploitation campaign that was as effective as it was inexpensive.

Hilliger laid in a generous supply of druggist's capsules, which cost three for a cent. He then ordered two thousand copies of the picture of the drinking scene in "For the Soul of Rafael," the cut being one of the stock cut that go with the press-book on the picture. The pictures were printed on tissue paper and were three by six inches in size. At the bottom of the picture appeared the mysterious phrase "Scene at the Fruitvale theatre Monday and Tuesday. No soft drinks used." Hilliger had a picture inserted in each capsule. As the picture was printed on tissue, it easily folded into the capsule. With the capsule went a short note to his mailing list, the first line reading: A RECIPE: and the second line in smaller type reading: "For the Soul." At the bottom in minute type headed by the word, "Directions," was printed: "Spread the contents of capsule out, and expose to light—do not spill."

In the left corner of the envelope in which the note and capsule were cut out, was printed "For the Soul," giving the contents a mysterious significance. The officials of Fruitvale were all victimized by the recipe. To make matters more exciting, Hilliger had a boy pass out capsules with the tissue insert on the street, to men only. The curiosity of the town was thus aroused. In addition, Hilliger sent capsules out to the "Fruitvale Register," and the joke was considered good enough to get mention in the news columns of the local paper.

The lobby of the Fruitvale was covered with the drinking scene of the picture, and the day of the opening of "For the Soul of Rafael" was marked by a double-column advertisement in the press, with the drinking scene featured.

All told the stunt was appreciated as being timely and clever, and the sympathetic fans of Fruitvale flocked to the theatre.

"Humoresque" Window Display Tie-Ups at Chicago



Two window displays arranged by Oscar Doob Famous Players exploitation representative in the interests of "Humoresque" at Chicago, as described on the opposite page

Reminds Patrons of Pleasant Times in His Theatre

Constantly reminding patrons of pleasant times they have had in his theatre as a means of getting their interest for current and future attractions is a method of newspaper advertising which has gained great results for Joe Goldberg, advertising manager of the Strand theatre at Louisville, Ky. He holds the logical theory that a big success at a theatre is the greatest hold that can be gained on patronage and therefore it is good business to remind people that current attractions are at the same theatre. Such advertising, he argues, is sure of attention for the name of a picture which they have seen and enjoyed will hold the interest of a reader, to the rest of the announcement.

In Louisville the phrase "Ringing the bell" is accepted as the neatest way of expressing the reaching of the ultimate goal of a worthy ambition. Mr. Goldberg made use of this phrase in large black letters to head off an advertisement which was printed in the middle of the second week of the biggest three weeks' business ever done by the Strand. The advertisement was worded:

"Ringing the Bell!!!
"Seems to be the Strand's Favorite Pastime These Days.
"Last Week it was 'Yes or No'
"This week it is
"'Why Change Your Wife?'
"Only Three Days More. By the Way:
"Next Week the Strand Hopes to
"RING THE BELL AGAIN
With
"'THE YELLOW TYPHOON'
"With Anita Stewart.
"Harold McGrath's Story of the Woman Who Lived for Excitement.
"Yes, Shakespeare said a mouthful when he said 'The Play's the Thing.'"

Simple But Artistic Setting Adds Much to Capitol Specialty

ARTIST JOHN WENGER has provided a stage setting for the ballet number at the Capitol theatre this week that lifts what would otherwise have been a very ordinary dancing act into a specialty of the first water.

The setting, however, is very simple. A cut out woods drop is hung in one. Back of this is a landscape backing. Up to the skyline the drop is painted practically black, no objects being discernible. The skyline is irregular, suggesting a rugged country with the horizon some distance away. The sky varies in color from a deep purple at the bottom to a brilliant pink at the borders. A number of stars shine in the purple portion of the sky. The lightings used are artistically arranged.

The ballet artists are attired in appropriate costumes for the number being rendered, "Hungarian Dance No. 6." The act opens with a quartette in a Hungarian folk dance. Later these girls are joined by Mlle. Gambarelli and A. Oumansky. The number introduces the spirit of the Gypsy dances and music which, together with the exceptional background provided, makes one of the best bits of entertainment to be found on Broadway this week.

"Peter Rabbit" Club See "Edgar" Comedy

As advertising for "Edgar Takes the Cake" while playing at Barbee's Loop theatre, Chicago, a special showing for the members of the Peter Rabbit Club, a Chicago children's organization was arranged.

Harry S. Lorch, Goldwyn's exploitation representative in Chicago got in touch with the Peter Rabbit Club in Chicago, which has 3,000 members made up of children who have read, or had read to them, at least one of Thornton W. Burgess' Peter Rabbit stories published in the Chicago American. He arranged with the American to admit the 3,000 members of the Peter Rabbit Club free between the hours of 11 a. m. and 3 p. m. on Tuesday, Wednesday, Thursday and Friday.

The American did all the rest. Starting Monday, it ran a brief notice in full-face type on the theatrical advertising page announcing that members of the Peter Rabbit Club would be admitted free to see the "Edgar" story and also the feature film, "Going Some." Each day on the magazine page appeared a half column story about the "Edgar" comedy and the child actors in the film. A picture of Johnny Jones and Lucille Ricksen in the chief roles was run. The American arranged for children whose membership cards in the Peter Rabbit Club were numbered from 1 to 750 to go on Tuesday, those holding cards numbered from 751 to 1,500 on Wednesday, etc.

Chicago's Exploitation for "Humoresque"

Tie-up with Talking Machine Company in Windy City Brings Great Results

EXPLOITATION and advertising to the *n*th degree is being practised in Chicago to aid in putting over "Humoresque" at Orchestra Hall where the picture is playing an indefinite engagement. Space running all the way from a quarter page to a full page was used in the Chicago Herald Examiner and American. On the morning following the picture's opening a six column cut was used showing the crowds waiting in line before the theatre on Sunday.

Cartoons and interviews from well known personages on the appealing qualities of the picture also added their share to a dignified but persistent campaign of publicity and advertising. The billboard campaign was limited but adequate, consisting of 8,000 sheets being used. Dr. Frank Crane's editorial on the picture was reproduced and added to the talk about the picture in every part of Chicago.

A tie-up was effected with the Columbia Graphophone Company arranging for window displays in every store occupied by the company's dealers. Oscar A. Doob, Paramount exploitation representative at Chicago, arranged 22 of these displays in person in the "loop" district. One of the most effective was the arrangement in the store at Wabash and Adams corners. The sign "Humoresque" was placed so that it could be read from the opposite street, from the street cars and from the elevated railways. A concealed phonograph sent out the strains of the song on the street. A moving display was arranged with an old phonograph, the disc enlarged by placing a compo board circle on the machine. Around the edge of the circle were placed cut-outs of the 11 by 14 lobby cards. As the disc revolved the scenes rotated before the spectators. Every "Humoresque" record in town was sold as well as every record of "Eli, Eli" which, as at the Criterion theatre in New York, was sung for the prologue.

The Rudolph Wurlitzer company tied up in another way, placing an old violin in its windows, surrounded by "Humoresque" cards and enlargements. Later this violin, in a beautiful glass case, mounted on velvet, was placed in Orchestra Hall, making a dignified ballyhoo for the crowds. Wurlitzer convinced that the picture would be a potent force in encouraging parents to give children a musical education, also tied up with the newspaper advertisements on the picture. Its stores throughout the country, dealing in musical instruments, were instructed to tie-up with the picture whenever possible.

One sheets were placed on a number of hurdy-gurdies that went around Chicago playing, among other selections, "Humoresque."

One of the most unique performances in the history of the industry was given when the inmates of the Homes for Aged Jews in Chicago were invited to a performance. None of these guests were under 80 years of age. Two of them, over 90, had never seen a motion picture before. It was such an unusual incident that photographs were taken and the Chicago papers used cuts and stories on it.

As a final stunt a window display was arranged with all the Woolworth stores on the sheet music. The stores sold 5,000 copies of "Humoresque" the first week while the picture continues to be the center of interest for all Chicagoans.

Lobby Display On "Shipwrecked Among the Cannibals"



On this page is shown the way the La Salle theatre, Chicago, exploited "Shipwrecked Among the Cannibals." Note the colored man secured to impersonate a Kia Kia

Small Town Exhibitor Urges Use of Lobby Displays

Exhibitors who do not use lobby displays are overlooking a very successful method of building up patronage, especially effective for those doing business in the smaller cities or towns, in the opinion of A. H. Poxson, manager of the Rialto theatre, Valdosta, Ga. Those exhibitors who believe they are doing as well as possible because of the limited patronage their territory affords are making a big mistake, says this exhibitor in a town credited with 7,000 population, and a few tests of the effectiveness of a lobby display would prove how quickly patronage may be increased.

"Small city exhibiting is usually along ineffective lines," says Mr. Poxson. "There are two reasons for this and both of them are caused by the origin of the exhibitor himself. Either he is a city man who has seen an opportunity in a territory not served by a theatre, or else he is a home product. Either class is ignorant of the fact that prejudice is the thing which runs or ruins a theatre. Motion pictures are still so young that in every city, town or hamlet there are a great many people who became prejudiced against them in their early stage when they were presented in remodeled stores and with poor light and accommodation. Small town exhibitors have not taken the pains to overcome this prejudice for they do not realize it exists. They know what good entertainment present day pictures are and take it for granted that everybody else knows.

"Now a small town is usually ruled socially by a small clique and it is usually the members of this small clique that hold this prejudice. They are not narrow-minded, the exhibitor has done nothing to make them change their opinions of the 'movies.' There is the same kind of advertising in the newspapers, the theatre always looks the same, so why should they form the opinion that the pictures have changed?

"That is where the lobby display comes in. It gives the theatre owner the same chance of gaining the esteem of his neighbors as does hedge clipping, grass cutting, sidewalk cleaning and flower growing give the householder. It gives him the opportunity of showing the oldest inhabitant that his business is respectable. Everybody in a small town will take the trouble to look at anything unusual and there is where the particular attraction exploitation value comes in. Keep your lobby always fresh looking with a tasty display in it, and then with a fifty foot front you have 2,500 square feet of advertising space for special exploitation that will do more for you personally than the same space in a national magazine could.

"Here is a sample of the way the lobby display, especially a special one will attract attention in a small place. For 'The Idol Dancer' I used an imitation sea grass mat for the walls and the ceilings. The remainder of my display was made up of cut-outs and three and six sheets, but the sea grass was the big novelty as I knew it would be simply because it was unusual. The home paper published a story on where I got it from and my description of how it was made. If there was anyone within Valdosta who did not see it they were bedridden. Farmers drove past the theatre coming into town and would stop to come into the lobby and feel it. That is the attention it attracted.

"Naturally with that interest in a mere lobby display the interest in the showing of the production itself was tremendous.

Describing the Capitol Vocal Numbers

"MOON OF MY DELIGHT," from the "In a Persian Garden" song cycle by Liza Lehmann, is being used as a vocal solo at the Capitol this week with Sudworth Frasier as the artist.

Mr. Frasier is garbed in a Persian style garment and sings before a stage setting showing a moon-lit sky masked off by a half-circle effect horizon.

The second vocal number on the Capitol bill is a costume rendition by Bertram Peacock as the soloist, with Tommy Dowd as the 'Lord High Chancellor's trainbearer," of excerpts from "Iolanthe," the Gilbert and Sullivan opera. The stage setting provided is a black velvet drop dressed with bronzed potted palms and a bench.

"Everywoman" Still Getting Cood Exploitation

Paraphrasing the proverbs "Everywoman" improves with age, provided she has a good exploitation man behind her. This was the deduction when this picture was shown recently at the Rex theatre, Eugene, Ore., and an exploitation campaign that took in every possible angle of publicity and advertising was staged in connection with the booking of the picture by the management of the Rex theatre and E. O. Childs, exploitation representative of Famous Players-Lasky Corporation at Portland, Ore.

Here are a few of the helps that were included in the exploitation campaign:

A full double page of co-operative ads was used in the Eugene Daily Guard on Saturday, the day before the opening of the picture's run:

Attractive lobby displays, showing "Everywoman" being drawn into the grinding net of fate. Illustrations from the production also featured this display;

Billboard tie-ups with other mercantile establishments;

Window displays in shoe stores and fashion shops in which posters and photographs from "Everywoman" dominated the display;

A tie-up with the Rexall stores, which took a unique twist by offering a few passes to women making purchases on every quarter hour—exactly.

Kinema of Salt Lake City Builds Fine Lobby Display

The engagement of "Shipwrecked Among the Cannibals" at the Kinema theatre, Salt Lake City, was characterized by an exploitation campaign of unusual magnitude.

A lobby display that was a revelation to Salt Lake City picture patrons was a part of the campaign conducted.

Fifteen large palm trees were used in this exploitation stunt as well as a dozen smaller ones. The box office was transformed into a Cannibal hut and on the inside of the lobby were arranged numerous exhibits, curios, relics, etc., of New Guinea which were loaned by the Government's local Naval Recruiting station. Greenlights were used during the exhibition of this picture, giving the entire lobby a sort of moon-light appearance.

The lobby display attracted unusual attention and the newspaper advertising was well done. An excellent publicity story of the adventures of the exploring photographers was very effective.

Motion Picture Forms Basis of Lecture

Keeping in touch with community activities, and especially those in which women are engaged, is a quick and simple way of building up a large patronage for a small town or neighborhood theatre, according to James H. Rutherford, manager of the Bijou theatre, Bay City, Mich. As proof of this contention he offers the way he made D. W. Griffith's "The Idol Dancer" provide a convincing argument for a paper on the subject that modern fashions are modest compared to those which have been in vogue. The woman who was preparing the paper on this subject was a regular attendant at the Bijou and a personal acquaintance of Mr. Rutherford. Therefore he had no hesitancy in mentioning the fact that the picture demonstrated something that could be of use to her in her paper and he declares he chose "The Idol Dancer" merely because it was the attraction at his theatre during the same week that the paper was to be read at the club. He declares a little thought would have connected up any other picture. The paper was one of the greatest hits which had ever appeared on a program of the local women's club, and that the only members of the club who did not see "The Idol Dancer" were those who were out of the city and could not get back before it closed. Mr. Rutherford's audience was not entirely made up of women, for the men folks of the club women's families found a strange interest in the production after they had been informed that it proved conclusively that knee length skirts and a girdle instead of a were modest compared to the garb of the heroine of the picture.

Exploiting Jack Dempsey's New Serial at San Francisco



On this page is shown the float which advertised "Daredevil Jack" in San Francisco for its premier showing at the College theatre

"Ham and Egg" Boxers Advertise "Daredevil Jack" at Frisco

When "Daredevil Jack" was booked to the College theatre of San Francisco first run, the Pathe Exchange assistant manager, W. K. Kofeldt, agreed to assist in exploiting the picture.

Consequently prior to the opening date of the first episode, Mr. Kofeldt made arrangements with a motor truck company for the use of a machine for a co-operative advertising idea as will be explained by the accompanying cuts on the opposite page.

The house carpenter of the College theatre and Mr. Kofeldt rigged up the boxing ring shown, a couple of "ham and egg" boxers were secured and the truck after Police department permission had been secured made daily trips about the city, putting on two-minute rounds, much to the amusement of thousands at every stop the car made and to the subsequent advantage of "Daredevil Jack" at the College.

Award Prizes for Best Reviews of Serial

Here is another record of a small town showman who is displaying good sense in operating his theatre, the Star, located at Meadford, Ontario, Canada.

James Morrison, manager of the Star, has recently completed his engagement of the serial "The Invisible Hand" and as a means of "selling" the theatre and building interest in pictures offered three prizes for the three best essays on the production.

The result was surprising and most satisfactory from every standpoint. The winner of the first prize was a fourteen-year-old girl who wrote a detailed synopsis running probably 2,500 words. Mr. Morrison published the essay in an issue of the Meadford Mirror, with a photograph of the prize winner, all of which was good publicity for both.

Meadford is a small town, 2,400 population, and the essay competition was an event in which every one in town was interested. Mr. Morrison is convinced that exploitation pays and is planning other inexpensive advertising stunts for his house, which the NEWS hopes to report in the near future.

Cohan Compositions Being Used at Strand This Week

FOR the initial showing of "45 Minutes from Broadway" at the Strand this week, a very cleverly arranged musical program has been compiled from the George M. Cohan compositions.

The overture is "Cohanesque Rhapsody" compiled by M. L. Lake especially for the occasion and includes excerpts from a number of the Cohan songs, including a bit from "45 Minutes from Broadway."

The vocal number is "So Long, Mary," one of the song hits from "45 Minutes." It is being sung by the Lyric male quartette.

"Bride and Groom" Stunt Works Well in Milwaukee

If you saw a bride and groom in full wedding regalia step out of a decorated cab and walk across the sidewalk to a furniture store window you would be sure to stop and look at them.

When such an episode occurred about every ten minutes for five consecutive days in Milwaukee's downtown district it is no small wonder that Milwaukeeans knew that "Married Life" was to be the attraction at the Strand theatre for the ensuing week.

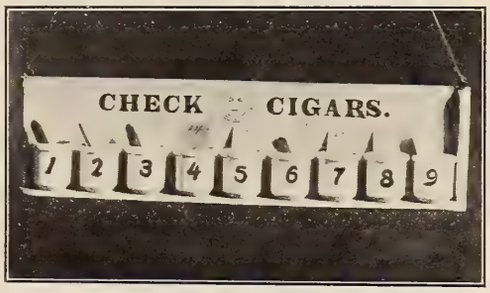
A regular old-fashioned hack with regulation cabby was procured by Manager Frank Cook of the Strand theatre and suitably decorated with signs and imitation flowers. The hack paraded up and down the main streets of Milwaukee carrying a young man and woman in full wedding dress. Following a prearranged program the cab would stop in front of various shops where the couple was met by a middle-aged man. The bride would fling her arms around him calling him "daddy" and after a little comment the trio would go to the show windows to inspect house furnishings. All of the dialogue was carried on by the pair entirely oblivious of the crowd of passersby who congregated. Whenever the cab stopped it was quickly surrounded by a large crowd and police intervention was necessary several times. Needless to say "Married Life" received some splendid advertising.

Milwain Solved Lobby Smoking Problem

Manager of the Blue Moon Theatre, Bardwell, Ky., Has Plan That Should Appeal to All Small Town Managers

EXHIBITORS who are troubled with prospective patrons, especially men, congregating in the lobby of their theatre may follow with success the example of J. A. Milwain, manager of the Blue Moon theatre at Bardwell, Ky. Mr. Milwain discovered that a great deal of the congestion in the lobby of his theatre was caused by the reluctance of his men patrons to throw away half smoked cigars before entering the theatre, and that after purchasing tickets they would stand in the lobby until their smoke was finished.

"I could understand the reluctance of these men to waste their cigars especially now at the price a good smoke costs," said Mr. Milwain, "but at the same time the habit of congregating in the lobby was hurting my business. A smoke filled entrance was not especially inviting to women, and I noticed that a large number of people would turn away without going to the box office, the number of people in the lobby evidently causing the assumption that the theatre was crowded. I couldn't prohibit smoking in the lobby, nor could I order these smokers to keep moving, so finally hit upon an idea which I thought would stop them from smoking in the lobby, by making a joke of it.



The cigar checking rack originated by Manager Milwain, of the Red Moon theatre, Bardwell, Ky.

"The week following the birth of my idea the Blue Moon was showing 'Back to God's Country.' I utilized a large cut-out of Wapi, the dog, and placing it directly in front of one of the side walls of the lobby, I had a large sign hung around his neck reading:

"'Let me guard your cigar until you come out.'"

"In back of this cut-out I had placed a number of porcelain holders such as can be procured from any electric light company, by asking for street lamp sockets. Each holder had a number on it and inside was a ticket holding the same number. A smaller sign requested smokers to identify it when they came out and that their cigar would be saved for them.

"I had not really felt that many would utilize the holders, my idea in putting them there was to keep the men from blockading the lobby. The second night of the showing of 'Back to God's Country' I found that I hadn't enough holders for those that wanted them, and I put more in the following day. The men seem to appreciate the opportunity offered them to save their smokes, complaints from women patrons about the stench of burnt out cigars inside the theatre have stopped, but in addition the idea gained some free publicity for the theatre. The novelty of it attracted the attention of newspaper writers and the Blue Moon did not suffer."

The porcelain containers which Mr. Milwain utilized can be procured from any electrical company. The copper inside should be removed and then ashes and other dirt is easily washed out with the result that they are always fresh looking.

New Worth While Stunt Ideas for Current Features



(Left)
Advertising stunt that helped put "Married Life" over at the Strand theatre, Milwaukee
(Below)
Lobby display for "Suds" used by the Virginian theatre of Charleston, S. C., as described on the opposite page

How Some Live Wire Small Town Exhibitors Advertise



(Top Cut)
Lobby display originated for the showing of "Everywoman" by the Rex theatre, Eugene, Ore., E. O. Child, manager

(Above)
Lobby display advertising several attractions, a common practice for the Crystal theatre of Boise, Idaho

(Right)
Window display arranged for the "Everywoman" engagement at the Rex of Eugene, Ore.

Showing How Western Exhibitors Exploit Their Pictures



(Left)
B. W. Bickets's "Down on the Farm" float with his rube orchestra used to exploit this picture at the Strand theatre, Boise, Idaho

(Below)
Lobby display for "Shipwrecked Among the Cannibals" used by the Kinema theatre, of Salt Lake City



Stage setting showing the characters which were presented in a prologue number for "The Jack Knife Man" at Alhambra theatre, Milwaukee

Parking Space for Cars Good Exploitation Bet

The Forest theatre, an aerodrome located at Highland Park, N. J., gives some methods of building a profitable summer business for any country exhibitors whose house is situated near any well travelled automobile road. The Forest theatre is located on the Lincoln Highway. Parking space for automobiles and conveniences for campers were some of the difficulties overcome by the Forest theatre.

Originally outside of providing convenient water and plenty of room, the tourists were to be left to themselves. Inside the park were suggestions that the theatre offered a good way of spending the evening and hand bills were distributed to the parties that stopped. Vendors of automobile supplies, however, were quick to see the business opportunity that the large parking space offered and bid for concessions inside the inclosure. The management of the resort agreed to this, feeling that any attraction which the parking space had to offer would be a help to the theatre.

While the theatre had always done a good summer business this new attracted population brought practically to the door of the theatre. An all-day ride in an automobile creates a taste for relaxation during the evening and motion pictures within a stones throw of the free camping grounds brought the occupants of practically every car that stopped into the theatre during the evening.

Suggestion Box Works Well at the Kinema

The Kinema theatre, Los Angeles, California, has found a suggestion box located near the exits, and suggestion pads on the backs of the seats in the theatre are an inexpensive and most successful means of judging the effects of pictures upon patrons. The pads are small and contain a notation at the top of each sheet inviting patrons to use it as means of criticising anything in connection with the theatre or of the picture. Two weeks before the theatre showed Constance Talmadge in "The Perfect Woman," an announcement of the coming of the production was printed on the bottom of each of the suggestion sheets. The first night this announcement was on the sheets eight comments were found in the boxes, all expressing pleasure at the coming of the star. Accordingly, the following week a cut of Miss Talmadge was run on the back page of our house program with a brief announcement as to the title of the picture and the dates of the showing. Newspaper advertising was also based upon the star. Another feature of the operation of the Kinema theatre which was exceptionally good results is the method of sending personal invitations each week to the dramatic critics with a request as to what accommodations they desire for the opening night in place of the usual passes.

Newspaper Argument Exploitation Medium at Williamsport

Newspaper discussion, minus the slightest tinge of any connection with theatrical publicity, gave keen exploitation to "Why Change Your Wife" which was booked for the Grand theatre, at Williamsport, Pa. While the discussion of divorce through readers' letters in the press has previously been used for the exploitation of this production, Eli M. Orowitz, exploitation representative at the Philadelphia Exchange of Famous Players-Lasky Corporation, gave it a new touch by eliminating any semblance of publicity.

The argument was started through the columns of the Williamsport Sun, which officially asked its readers for an expression of opinion on the divorce problem under the caption of "Why Change Your Wife." As an incentive it offered three prizes for the best essays, ranging from $10 to $25. Letters poured in by the score and public interest in the argument waxed hot.

Throughout the entire contest not a single mention was made of the motion picture. When at the conclusion of the contest, however, the theatre announced the showing of "Why Change Your Wife" so strong had the division of opinion become that anyone who went to the "movies" at all wanted to see how Cecil B. DeMille looked at the problem. The stunt had worked!

Nesbitt Adopts System in Managing the Linwood

Here Is a Small Town Exhibitor Who Can Give the City Guy Some Pointers

"NOT all of the live wire showmen come from the small towns—some of them are still there," which quotation will serve to introduce to our readers Earle S. Nesbitt, of Tarkio, Mo., manager of the Linwood theatre, the author of the following article at our request, on how he has systematized certain parts of his job so that he is able, after the expenditure of a little time each week, to have at hand a fund of information that the average exhibitor tries vainly to carry around in his head.

The article is Mr. Nesbitt's own story. There have been no additions or erasures. None were needed.

"To so accumulate and segregate all the reviews, producers advertisements, newspaper ads, lobbies, prologues, stage settings and novelty exploitations recordea in the various trade journals, in such a manner that all such data on one certain picture would be available to you on a moment's notice, would seem to be somewhat of a task on first thought. And then to continue this work until you had such information on practically every picture that came on the market, might be considered by some exhibitors as requiring far more time than they could possibly spare. Of course, no one will doubt that given such information, it would be a very easy task to buy only the cream of the market (the producers willing, of course), and to have A-1 exploitation and presentation on each and every program offered to the public.

"But man, it's simplicity itself, and six hours or at the outside ten hours each week will do the trick. And in return, good programs day in and day out, exploitation designed for your use by McCormick, Franklin, Ruffner, Thomas, and all the other successful exhibitors. Prologues, stage settings and presentation novelties that Grauman, Rothaphel, Newman and other geniuses have offered with pride in their cinema palaces. All this right at your finger tips the minute that you want it. And it's live stuff, stuff that you can use, stuff that you need and can bank on because it has all been tried and found not wanting.

"The requirements are few. Just such trade journals as have your confidence—don't monkey your time away with others. A card system of 5 x 8 cards and two drawers for filing them, with alphabetical guide cards for separating them into sections. An innate desire for work and a certain amount of stick-to-it-iveness.

"Now as your trade journals come to your hands each week get out your drawers of cards and start right in at the first of the magazine. The first thing that will appear on a picture is either a producer's advertisement or an announcement of the production of same. Right here, allow me to say that the producers put their very best advertising brains in their advertisements to the exhibitor—not in the press book. And that by a little working over, the exhibitor can use their arguments or sales talk save when they play havoc with the superlatives. You can't tell those kind of lies to your trade; or, at least, not so often.

"In working, go straight through the paper, it being easy to keep the cards in alphabetical order. Each card should contain information on one picture only. It will probably take twelve or more issues of a trade journal to exhaust all the news of the various points in the history of a picture from its inception via producers ad to exhibitors' comments and exploitation on same.

"When you have finished collecting data on a picture, you will find that you have an excellent guide in your buying from the exchange on the one hand and on the other, the best press book in the world for selling to the public. You can use both sides of the card, making one side the buying side, the other the selling. The following is a copy of one of the card's with the buying side first:

"Mark Twain—'Huckleberry Finn.' Paramount.

"*News,* 3/6, 2393: Mark Twain's Immortal Story Lives on the Screen. The interest of the picture never flags. The author's intention is revealed pictorially and dramatically.

"*World,* 2/21, 1290: Vastly entertaining. Good for grown-ups as well as children. Well made. Delightful entertainment.

"*Billboard,* 3/6, 82: This show was well patronized at the Rivoli, children and young folks being strongly represented. The picture is long drawn out, lacks continuity, but has some good laughs. Doubt whether average audience will go wild over this. Entertainment value—good. People who have read the book will enjoy it. Atmosphere absolutely true to life.

"*Consensus (Wid's):* Mark Twain lives again on the screen in a picture of wide appeal. (*E. H.*) The exhibitor who can play it is assured of big business and a grateful patronage.

"*Exhibitor Comments:* 'A very good picture which played my house one week to big business.' 'An average picture to poor business three days.' 'This picture appealed to our audiences. Played it one week, however, to poor business.'

"And on the reverse side, the selling dope, this being mostly index and requiring that your magazines should be filed according to dates:

"*Producers Ads:* N, 1-10, first; N, 1-17, first; W, 1-17, first; N, 1-24, 932; W, 1-31, first; N, 2-7, first; N, 2-14, 1549; W, 2-14, first; W, 2-21, first; N, 2-28, 2119; N, 3-13, 2410.

"*Newspaper Ads:* N, 2-28, 2119; N, 3-6, 2313; N, 4-3, 79; W, 5-15, 951.

"*Exploitation:* N, 3-13, 2513; W, 4-24, 571; N, 5-8, 3995.

"*Lobby:* N, 4-37, 2908.

"*Stage Setting:* N, 3-20, 2696; W, 3-20, 1960.

"*Prologues:* W, 3-20, 1960; N, 4-10, 3279.

"'Twain's Huck Has Premiere Showing'—N, 2-27, 1444.

"'Doob Jazzes Ohio Town for Premiere Showing'—W, 2-7, 886.

"'State-Wide Hook-up' — W, 3-6, 1629.

"That is just one example. You will have the same line of information on every picture that you play—valuable information, to say the least. And it is quite a bit of knowledge to be contained on one little 5 x 8 inch card.

"How it Works: When Mr. Salesman calls, full of bull as usual, you simply pick out the card on the picture in question. Read the various reviews, not forgetting the comments of your brother exhibitors. Take a glance at the other side to see how much exploitation dope you have on the picture. And then, decide with something like brains whether or not you can pay his price.

"As soon as you buy a picture, take the card out Drawer No. 1, which contains dope on all pictures which you have not contracted for, and slide into its alphabetical place in Drawer No. 2, which contains the cards of the pictures which you have under contract. Then, when making up your bookings, you will find Drawer No. 2 an invaluable aid in getting the proper variety in your programs, in selecting pictures for specific occasions, and etc.

"And lastly, when you come to play said picture, look up all references in your trade journal files, fill your mind full of the picture's qualities, become drunk with its greatness, work like hell and you will probably make a few dollars more than you would have done under a blind or trust to the press book system; but, best of all, you will have the supreme satisfaction of knowing that you did your darndest."

PROGRAMS FOR THE WEEK OF SEPT. 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—"Mignon." Presented by Capitol Orchestra.
Ballet—Dancing specialty by Mlle Gambarelli and a quartet of esthetic dancing artists.
Scenic—Yellowstone Park.
Musical—Aria "Moon of My Delight" from "In a Persian Garden" rendered by Sudworth Frasier.
Current Events—Capitol News—Compiled from all releases.
Musical—Recitative and Aria "Iolanthe" from Gilbert and Sullivan Opera. Presented by Bertram Peacock and Tommy Dowd.
Feature—"It's a Great Life."
Musical—"Merry Widow." Presented by the Capitol Orchestra.
Cartoon—"Such is Sporting Life"—Hy Mayer.
Organ—Finale, "Fifth Symphony"—Vidor.
Special—"Milestones."
Comedy—"It's a Boy"—Mack Sennett.

Rivoli Theatre—
Overture—"Tales of Hoffmann"—Jacques Offenbach.
Current Events—Rivoli Pictorial.
Added Attraction—"In a Watteau Frame." Song and dance number presented by Paul Oscard and Vera Myers, dancers, Charlotte Bergh, soprano.
Feature—"Lady Rose's Daughter"—Elsie Ferguson.
Musical—Violin Solo (a) 'Romance." (b) "Meditation" from "Thais." Presented by Willy Stahl.
Comedy—"Seven Bald Pates"
Organ—Solo March in D Major. Played by Professor Firmin Swinnen.

Strand Theatre—
Overture—"Cohanesque Rhapsody."
Current Events—Strand Topical.
Scenic—"The Tamer the Wilder."
Vocal—"So Long Mary." Presented by Lyric Male Quartette, Virginia Burt, soprano.
Feature—"45 Minutes from Broadway"—Charles Ray.
Musical—Violin Solo by Katherine Stan. (a) "Caprice Viennios. (b) "From the Canebreak."
Comedy—"Good-Night Nurse"—Alice Howell.
Organ—Solo, "Valse Amoureuse."



Ten inch by four column display for "While New York Sleeps" by the Alhambra theatre, Los Angeles.

Rialto Theatre—
Overture—Ballet Music from "The Queen of Sheba."
Scenic—Palestine.
Musical—"Through the Ages." An original conception of the Jewish song "Eli, Eli" by Josiah Zuro.
Feature—"Humoresque"—Alma Rubens.
Added Attraction—Danse De Kassandra. Presented by Mlle Thalia Zanou.
Comedy—"Salome vs. Shenandoah."
Organ—Solo—Sixth Sonata. Played by John Priest.

Broadway Theatre—
Overture—Excerpts from Faust.
Current Events—Broadway Topical Review.
Educational—Topics of the Day.
Special—Babe Ruth in "Action on the Diamond."
Comedy—The Hall Room Boys in "Wild-Wild Women."
Feature—"Big Happiness"—Dustin Farnum.

Casino Theatre—
Feature—Democracy—The Vision Restored."

LOS ANGELES

Kinema Theatre—
Overture—King Dodo.
Scenic—Nocturne in Blue and Silver.
Vocal—Castle of My Dreams. Solo by Annabelle Marlowe.
Comedy—Duck Inn—Educational.
Current Events—From International, Selznick and Pathe.



This seven inch by five columns ad for "Life's Twist" is by Modern theatre, Providence, R. I.

Novelty—Musical number in a full stage setting with drop showing a Gypsy camp at left. Roy Smoot, Annabelle Marlowe and chorus of eight sing "Tell Me Pretty Gypsy."
Feature—Go and Get It—Neilan First National.
Next Week—The Notorious Miss Lisle.

California Theatre—
Overture—Orpheus.
Scenic—One Drop Was Enough—Chester Educational.
Organ—Tripoli. Played by Milton Charles.
Current Events—From Pathe, International and Gaumont.
Novelty—California ensemble present excerpts from "Cavalleria Rusticana." A full stage setting shows a Sicillian village street with a big cathedral in the center. There are twenty people in the cast. All are costumed in keeping with the roles of the opera.
Feature—It's a Great Life—Eminent Authors—Goldwyn.
Cartoon—The Rhyme That Went Wrong—Bray-Goldwyn.
Next Week—The Man Who Had Everything.

Grauman's Theatre—
Overture—The Only Girl.
Novelty—The Melting Pot—Hy Mayer Travelaugh.
Organ—Medley of Scotch airs. Henry Murtaugh, soloist.
Current Events—From Fox and Pathe News—Topics of the Day—Pathe.
Novelty—Virginia Lee Corbin in a song and dance act.
Scenic—Duck Days—Educational Screenic.
Ballet—Griffin Twins in an eccentric child dance act.
Feature—The Jail Bird—Douglas Mac Lean. Presented with a prologue. Male singer in set representing a prison sings "The Trail to Home Sweet Home" through the bars of the jail door.
Next Week—The Round Up.

Superba Theatre—
Second week of "Shipwrecked Among the Cannibals."
Next Week—The Devil's Passkey.

Clune's Broadway Theatre—
Current Events—Selznick News.
Educational—History of the Pearl—Bray Goldwyn.
Comedy—The Pluck of the Irish—Independent.
Novelty—Virgie Best, child dancer in feature ballet act.
Feature—Youthful Folly—Olive Thomas.
Next Week—Hairpins.

Pantages Theatre—
Feature—The Garter Girl—Corrine Griffith.
Six acts of vaudeville.

Symphony Theatre—
Current Events—International News.
Cartoon—Mutt and Jeff—Fox.
Vocal—Neil Brody in "rube" songs.
Cartoon—Andy on a Diet—Gump.
Feature—The Figure Head—Eugene O'Brien.
Next Week—Sink or Swim.

Tally's Broadway Theatre—
Overture—The Fortune Teller.
Novelty—Screen Snapshots.
Current Events—International News.
Vocal—Just Like a Gypsy. Solo with violin obligato.
Feature—The Fortune Teller—Marjorie Rambeau.

Grauman's Rialto—
Fourth week of "Humoresque."

New Pantages—
Serial—The Lost City.
Feature—The Children of Destiny—Edith Hallor.

Victory Theatre—
Current Events—International News.
Novelty—Sennett's Studio Chatter.
Vocal—Hiawatha's Melody of Love. Presented by the Connor Twins.
Feature—The Misfit Wife—Alice Lake.



One man who took our advice and featured "High and Dizzy." The ad shown is by the Pantheon of Toledo, and was ten inches by four columns.



Small hand drawn display for "The Village Sleuth" by the California, San Francisco.

SAN FRANCISCO

Tivoli Theatre—
Features—Polly of the Storm Country. A Dark Lantern—Alice Brady.

California Theatre—
Current Events—Pathe News.
Instrumental—Beautiful Galatea—Marriage Blues. By the California orchestra.
Novelty—Topics of the Day—Pathe.
Comedy—An Overall Hero—Chester Educational.
Novelty—Baby Boynton, the world's youngest organist plays Rachmainoff's "Prelude."
Feature—Guilty of Love.
Next Week—The Cradle of Courage.

Imperial Theatre—
Current Events—Pathe Weekly.
Novelty—Screen Snapshots—Jack Cohn.
Instrumental—Selections from "Madame Modiste" and the Granada Fox Trot by the Imperial orchestra.
Cartoon—Felix as a Mouse Trap.
Organ—Whispering.
Feature—Under Crimson Skies—Elmo Lincoln.
Next Week—Humoresque.

PHILADELPHIA

Stanley Theatre—
Overture—Raymond, by Thomas.
Feature—The Yellow Typhoon—Anita Stewart.
Comedy—Don't Weaken—Paramount.
Stanley News—Compilation from Fox News, Pathe News, Select News.
Topics of the Day—Literary Digest.
Next Week—What's Your Hurry—Paramount.

Arcadia Theatre—
Feature—Slim Princess—Mabel Normand.
Comedy—Edgar's Sunday Courtship—Goldwyn.
Current Events—Pathe News.
Educational—Paramount Magazine.
Next Week—Crooked Streets—Paramount.

Victoria Theatre—
Feature—The Terror—Tom Mix.
Current Events—Pathe News.
Scenic—One Drop is Enough—Electric.
Humorous—Illiterate Digest No. 6—Metro.
Next Week—The Fighting Chance—Paramount.

Palace Theatre—
Feature—Yes or No?—Norma Talmadge.
Comedy—Edgar's Sunday Courtship—Goldwyn.
Current Events—Pathe News.
Humorous—Illiterate Digest No. 6—Metro.
Next Week—Going Some—Rex Beach.

Regent Theatre—
Feature—The Very Idea—Taylor Holmes.
Educational—Ford Weekly.
Cartoon—Napoleon—Mutt and Jeff.
Next Week—What Happened to Jones—Bryant Washburn.

Capitol Theatre—
Feature—Don't Ever Marry—Marshall Neilan.
Comedy—The Stage Hand—Vitagraph.
Current Events—Select News.
Scenic—Pyranees and Wonderland—Electric.
Next Week—The White Circle—Maurice Tourneur.

WASHINGTON

Loew's Columbia—
Next Week—Humoresque.

Loew's Palace—
Overture—What's in a Name—Gannon Conducting.
Current Events—Pathe News—Topics of the Day.



Two column by nine inch ad for "The White Circle" playing this week at the Columbia theatre, Washington.



This ad for "The Chorus Girl's Romance," ten inches by three columns, is the work of the Metropolitan theatre, Washington, D. C.

Cartoon—Mutt and Jeff.
Comedy—Slippery Feet—Sunshine.
Scenic—None.
Feature—Guilty of Love—Dalton.
Next Week—What's Your Hurry—Reid.

Metropolitan—
Overture—Light Cavalry, with xylophone solo.
Current Events—Pathe News—Topics of the Day.
Cartoon—None.
Scenic—Pathe Review.
Feature—A Chorus Girl's Romance—Viola Dana.
Next Week—Love Madness—Louise Glaum.

Moore's Garden—
Next Week—Prince Chap—Meighan.

Moore's Rialto—
Overture—Breesking conducting—La Forza del Destino.
Current Events—Fox News.
Cartoon—Bray.
Scenic—Tale of the Iron Horse.
Scenic—Dartmouth's Skiing Class.
Feature—39 East—Constance Binney.
Next Week—Madame X—Pauline Frederick.

CINCINNATI

Walnut—
Walnut—Current Events Pathe 68.
Literary Digest 69.
Comedy—Ship Ahoy—Al St. John.
Feature—Sick Abed.
Next Week—The Toll Gate.

Strand—
Current Events—Pathe 69.
Comedy—Torchy Comes Through—Master Pictures.
Feature—Homer Comes Home.
Next Week—The Prince Chap.

Keiths—
Current Events—Kinograms.
Literary Digest 69.
Feature—Below the Surface.
Next Week—The Idol Dancer.

Gifts—
Current Events—Fox News 60.
Comedy—The Ugly Duck—Standard.
Feature—The Joyous Troublemakers.
Next Week—Sweet Lavender.

Palace—
Current Events—Kinograms.
Literary Digest 69.
Feature—The White Circle.
Next Week—What Happened to Jones.

Lyric—
Comedy—Sinbad the Sailor—Universal.
Feature—The Adorable Savage.
Added attraction—Fiji Island Quartette, in native songs and dances.

Grand—
Fox News 60.
Feature—The Devil's Passkey.

KANSAS CITY

Newman—
Overture—"Echoes of the Metropolitan Opera House."
Current Events—Newman News and Views.
Vocal—Solo, "Invictus"—Herbert Waterous, basso.
Scenic—"Some Speed to Shurgo"—a Chester Outing Picture.
Feature—Wallace Reid in "What's Your Hurry?"
Comedy—"An Overhall Hero" (Chester).
Organ Solo—Selected.
Next Week—Elsie Ferguson in "Lady Rose's Daughter."

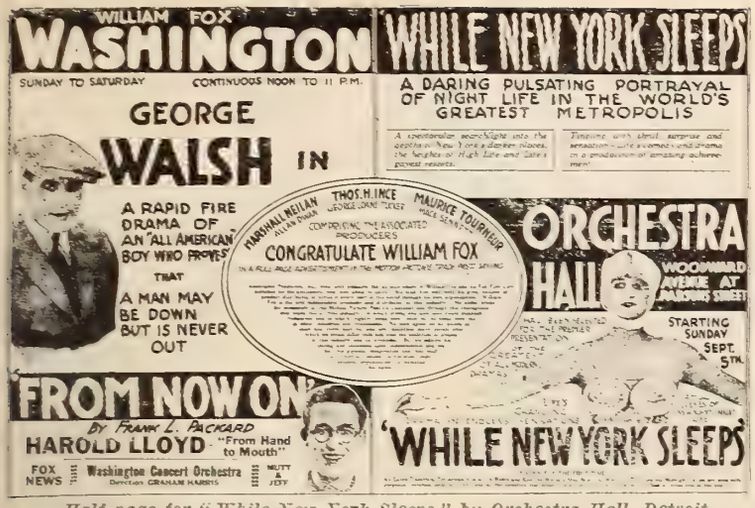
New Royal—
Overture—"Starlight Love."
Current Events—Topics of the Day.
Specialty—Atmospheric Prologue introducing "Kismet," sung by Marie Conte, soprano and Harry Harper, tenor.
Feature—The Right to Love.
Next Week—Humoresque.

New Twelfth Street—
Overture—Popular Selections.
Novelty—Will Rogers' Illiterate Digest.
Feature—Dustin Farnum in "Big Happiness."
Comedy—"The Rent Dodgers."
Next Week—Charles Ray in "A Village Sleuth."

Liberty—
Overture—"Mirella."
Current Events—Pathe News.
Feature—The Devil's Passkey.
Next Week—Constance Binney in "39 East."



This display on "The Chorus Girl's Romance" a quarter page, is by the Strand theatre of Milwaukee.



Half page for "While New York Sleeps," by Orchestra Hall, Detroit

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Screen Smiles.
Universal Weekly—Two Issues.
Comedy—"Spring."—Mack Sennett.
Special Stage Setting—Red plush drop curtains with floor lamps at about stage. White and green lattice work partly screening orchestra on the stage.
Features—New Summer Policy—"His Wife's Friend"—Dorothy Dalton. "Hawthorne of the U. S. A."—Wallace Reid. "Behind the Door"—Ince Special.
Next Week—New Summer Policy—"Red Hot Dollar"—Charles Ray. "Woman in the Suit Case"—Enid Bennett. "What's Your Husband Doing"—Doris May.

Modern Theatre—
Overture—Piano and Organ.
Topics of the Day.
Pathe News—Two Issues.
Comedy—"Aero Nut"—Al St. John.
Special Stage Setting—Gold Fibre Screen.
Features—"Hairpins"—Enid Bennett. "The Law of the Yukon"—All Star Caste.
Next Week—"The Hope"—All Star Caste. "For the Soul of Raphael"—Clara Kimball Young.

DETROIT

Adams—
Overture—Tschaikowsky's "Symphony in F Minor."
Current Events—Adams Pictoral Review.
Vocal Selection—Marjorie Squires.
Feature—"Forty-five Minutes from Broadway"—Charles Ray.
Comedy—Selected.
Next Week—Wallace Reid in "What's Your Hurry?"

Broadway Strand—
Overture—Selections from "The Chocolate Soldier."
Current Events—Broadway Screen Review.
Vocal—"You Are the Only Girl Who Made Me Cry," "Daddy, You've Been a Mother to Me"—Charles H. Nelson and Gracie Weiss.
Novelty—Will Rogers' "Illiterate Digest."
Scenic—"The Valley of Ten Thousand Smokes."
Comedy—"Duck In," Lloyd Hamilton and Marvel Rea.
Feature—"The Prince Chap," Thomas Meighan.
Next Week—Alma Ruben in "Humoresque."

Madison—
Overture—"Slavische Rhapsodie."
Current Events—Madison Topical Review.
Vocal—"My Old Lady"—Caesar Nesi.
Feature—"Darling Mine"—Olive Thomas.
Comedy—"The Adventurer"—Charlie Chaplin.
Next Week—Elsie Ferguson in "Lady Rose's Daughter."

Orchestra Hall—
Overture—"Hail to the King."
Current Events—Fox News.
Feature—"If I Were King"—William Farnum.
Comedy—Mutt and Jeff, "Napoleon."
Scenic—"Horseshoe and Bridal Veil."
Next Week—"While New York Sleeps."

Washington—
Overture—"Madame Sherry."
Current Events—Washington Animated Review.
Scenic—"Forbidden Fanes."
Comedy—"From Hand to Mouth"—Harold Lloyd.
Feature—"From Now On."—George Walsh.
Next Week—William Farnum in "If I Were King."

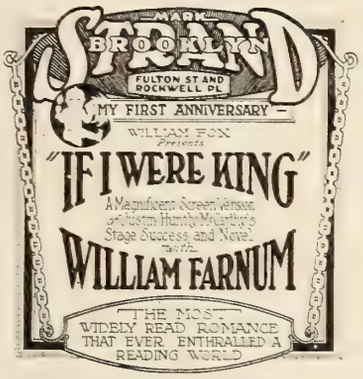
BROOKLYN

Mark Strand Theatre—
Overture—"If I Were King."
Strand Symphony Orchestra, Alois Reiser, Director.
Novelty Reel—"Our First Anniversary."
History of Strand—Pictures of Moe Mark, President; Walter Hays and Max Speigel, Vice-President.
Vocal—"When You Come Home"—Emmy Zieguener—Soprano—(Futurist Setting).
Strand Topical Review—(a) American Boy Scouts Visit Paris—Pathe; (b) A New Dance In the Limelight, "El Gato"—Pathe; (c) Great Gas Gusher Bursts Into Flame"—Kinograms; (d) Stars Visit Senator Harding at Marion, Ohio—Pathe; (e) Olympic Games Are Opened by King and Queen—Kinograms Special.
Prologue—"At the Tavern"—Albert Francis Wade, Raconteur.
William Farnum in "If I Were King"—Fox.
Vocal—"Captain Mac."
Albert Francis Wade—Baritone. (Soloist in sailor uniform singing from bow of boat).
Cartoon—Mutt and Jeff in "Home Sweet Home."
Organ Solo—"Toccata and Fugue in D Minor"—Bach.
Next Week—Charles Ray in "Forty-Five Minutes From Broadway."

CHICAGO

Randolph Theatre—
Christy Comedy—"Kiss Me Carolina."
Feature—Wallace Reid in "What's Your Hurry?"
Coming Feature—"Something to Think About."

Playhouse Theatre—
Concert of Three Numbers—1—"Cavalleria of Rusticana." 2—Russian Folk Songs. 3—"Sweet de Concert L'Arlesienne."



Another of Edward L. Hyman's small hand drawn ads for "If I Were King" at the Strand theatre, Brooklyn.

Feature—"Earthbound." (Fourth Week). Prologue and presentation by Thomas Walker, as arranged by S. L. Rothafel of New York.

Orchestra Hall—
"In the Holy Land of Today"—Travelogue.
International News.
Song—"Eli, Eli" by Mr. Albert Borroff, assisted by members of the Chicago Grand Opera Company.
Orchestra—"Humoresque." (Fourth week).
Feature—"Humoresque."

Barbee's Loop Theatre—
Universal Weekly.
The Barbee Screen News.
Solo—Mr. Iven—"Whistling Song."
Comedy—"Edgar's Sunday Courtship."
Feature—Will Rogers in "Cupid the Cowpuncher."
Coming Feature—Pauline Fredericks in "Madame X."

Ziegfeld Theatre—
Scenic.
Feature—"Tillie's Punctured Romance."
Coming Feature—"Love's Protege."

Alcazar Theatre—
International News.
Mutt and Jeff Comedy.
Feature—Pearl White in "The White Moll."

Woodlawn Theatre—
Woodlawn News and Views.
Woodlawn Brighter Side of Life.
Powers Trio—Musical selections.
Comedy—"London Bobby."
Feature—Katherine MacDonald in "The Notorious Miss Lisle."
Coming Feature—Elsie Ferguson in "Lady Rose's Daughter."

SEATTLE

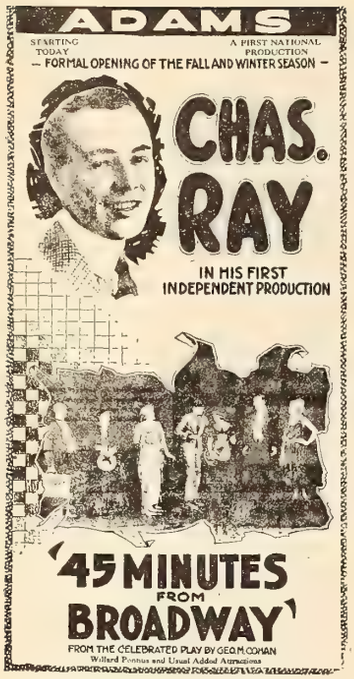
Clemmer Theatre—
Overture—Maritana.
Current Events—Fox News, Roger's Illiterate Digest.
Scenic—Some of Soloskin—Robertson Cole.
Feature—Lady of the Dugout—Al Jennings.
Jennings makes a personal appearance and a prologue for the feature is given.
Next Week—The Slim Princess.

Liberty Theatre—
Overture—Chinatown, my Chinatown.
Current Events—Pathe News No. 66 with local views.
Scenic—Hope of Adventure—Educational.
Feature—The Deep Purple—Dwan Special.
Given with a prologue in which a special policeman sings "Chinatown, My Chinatown."
Next Week—The Village Sleuth.

Strand Theatre—
Theme—Selections from operas.



Half page for "The Fighting Chance" and "Held in Trust" by Loew's Cleveland theatres.



Twelve inch by three column ad for "45 Minutes from Broadway" by the Adams theatre of Detroit.

Current Events—International News.
Scenic—Showing Singapore—Prizma.
Cartoon—Mr. Napoleon—Mutt and Jeff.
Feature—The Right to Love—Mae Murray.
Next Week—Humoresque.

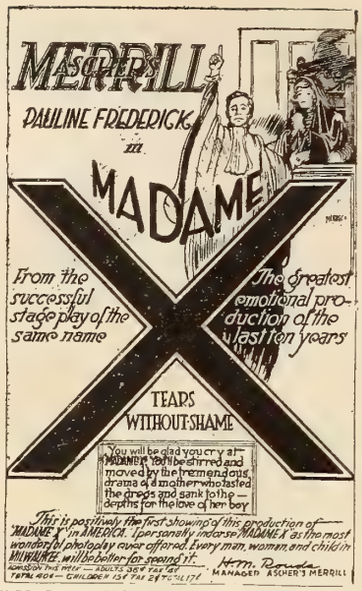
CLEVELAND

Stillman—
Overture—Il Penray.
Theme—"Two Little Brides" and "You Remind Me of Some One I Used to Know."
Current Events—Pathe News—Will Rogers' Illiterate Digest.
Cartoon—Mutt and Jeff.
Scenic—"Foam Fantasies," released by Educational Film Co.
Feature—"The Fighting Chance."
Next Week—Elsie Ferguson in "Lady Rose's Daughter."

Euclid—
Overture—Hebrew Selections arranged by Hyman L. Spitalny. Sing solo, "Eili Eili" by William Singerman.
Theme—"Humoresque."
Current Events—Kinograms No. 67A.



Display used by Tom Moore for the premier showing of "39 East" at the Rialto theatre, Washington.



"Madame X" is receiving its premiere at Milwaukee this week. This is the Merrill's ad, a quarter page.

Comedy—"Duck Inn"—Mermaid Comedy.
Feature—"Humoresque"—fourth week.
Next Week—Mae Murray and David Powell in "The Right to Love."

Metropolitan—
Overture—"Mignon."
Theme—"A Pretty Maiden," written by Leonard Ginsberg, a local composer.
Current Events—Select News.
Comedy—"Virtuous Husbands"—Sunshine Comedy.
Educational—Bray Pictograph, "A Wonderful World."
Feature—"Go Get It."
Next Week—"45 Minutes From Broadway."

Alhambra—
Overture—"1812," by Tchaikowsky.
Theme—"The Love Boat."
Current Events—Pathe News No. 69.
Comedy—Bringing Up Father, "Father's Close Shave."
Scenic—"Wanderlust"—Educational Film Co.
Feature—May Allison in "Held in Trust."
Next Week—Enid Bennet in "Hairpins" and Buster Keaton in "One Week."

Strand—
Overture—Martha.
Theme—Selections specially arranged by Phil Spitalny.
Current Events—Liberty Digest, Topics of the Day.
Comedy—"Nobody Home."
Feature—"Go Get It."
Next Week—"45 Minutes From Broadway."

DENVER

America Theatre—
Comedy—One Week—Eaton.
Feature—It's a Great Life—Goldwyn special.
Next Week—The Branding Iron.

Rialto Theatre—
Feature—The Right to Love.
Next Week—What's Your Hurry—Wallace Reid.

Rivoli Theatre—
Feature—Jinx—Mabel Normand.
Special—Local cabaret revue.

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WHAT THE BIG HOUSES SAY—PAGE, 2057

THE HOPE *is one of the really great pictures of the year. It has all the qualities that make for a tremendous, smashing, fat Box Office success.*

Book it and step away from all opposition.

You will fill your theatre with it and turn 'em away







THE HOPE

From the stage triumph by
CECIL RALEIGH *and* HENRY HAMILTON
Directed by HERBERT BLACHE
MAXWELL KARGER *Director General*

METRO

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.*
Sir WILLIAM JURY *Managing Director.*

ARTHUR H. SAWYER

PICTURES

HERBERT LUBIN

Present



INTO HIS APARTMENT

in the dead of night the woman came for protection and then demanded love . . .

But there was a husband & a girl he adored above all else . . .

Such was Stuart Emmett's quandary.

WHAT DID HE DO ?



BOOK IT AND CLEAN UP

EUGENE WALTER'S

LOVE·HONOR AND OBEY

With an ALL STAR CAST

Based on CHARLES NEVILLE BUCK'S widely read novel THE TYRANNY OF WEAKNESS Directed by LEANDER de CORDOVA

Made at METRO'S Eastern Studios under the supervision of

MAXWELL KARGER





Exclusive METRO Distributors

COMING

A flash of steel and the sound of a body falling

"I killed him" whispered the woman. "The beast he . . . ."

And Leigh Dering, with everything before him, shouldered the blame.



METRO announces

Mr. BERT LYTELL *in* *The* PRICE *of* REDEMPTION

Adapted by JUNE MATHIS *from* I.A.R. WYLIE'S *popular novel* THE TEMPLE OF DAWN

Directed by DALLAS M. FITZGERALD

METRO

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.* Sir WILLIAM JURY *Managing Director.*

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

Exhibitor's Reports De Luxe

EXHIBITORS' reports on the feature pictures playing leading theatres of the country are shown on this page. Only such houses as play a picture a full week are represented. An entirely new list of comments appears each week, same being for the bills played the previous week. After publication once on this page the reports are transferred to the "Exhibitors' Box Office Reports" department appearing on the pages backing the "Plan Book" reviews.

The theatres reporting or the cities from which the reports have been secured are not given, since few managers of leading theatres will permit their opinions on this page to be quoted.

Managers who are willing to assist in compiling this most valuable exhibitor service will be furnished blanks for returns and assurance is given that their reports will be considered strictly confidential.

Earthbound—Goldwyn

"Wonderful and unusual picture. Drew large audiences especially after first week. Has run four weeks." (Middle West).

Humoresque—Famous Players

"A wonderful picture. Has broken all records during its four weeks' run in this theatre." (Middle West).

"Playing to bigger business every day. Draws same people two and three times. Most universally popular picture ever shown here." (Middle West).

"Business excellent. Thousands turned away. Exceptionally fine picture." (East).

"Excellent picture. Went very big." (East).

The Street Called Straight—Goldwyn

"Did better than average business for week. Is interesting picture and appealed particularly to the better class of women." (Middle West).

The Perfect Woman—First National

"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." (Middle West).

"Fine picture. Drew average crowds."

"Good business. Picture about average." (West).

"Splendid. Went over extra big." (Middle West).

Civilian Clothes — Famous Players

"Good box office attraction and brought in good business for three days." (Middle West).

The Fighting Chance—Famous Players

"Opened strong. Good picture of popular brand." (Middle West).

Go Get It—Famous Players

"Did exceptionally good business. Picture all that is claimed for it." (Middle West).

"Good picture because audience picture, not too much love or too much display of villain."

Held in Trust—Metro

"The best picture May Allison has ever appeared in, is the opinion of the manager of the house and of the patrons. Action well sustained throughout. Fine picture. Doing well." (Middle West).

The Wonder Man—Robertson-Cole

"Audience turned away first three days. Filled house remainder of week. One of the best attractions of the season." (East).

"Not considered good because too much rough stuff and audience disappointed with acting." (West).

Luck in Pawn—Famous Players

"Drew large house for two days. Rest of the week poor." (East).

Yes or No—First National

"Drew well its entire run because of star, Norma Talmadge. She was not at her best. The story was only ordinary." (East).

"Drew fair patronage. On the whole, was not given favorable press criticism." (East).

Away Goes Prudence—Famous Players

"Only moderately entertaining. Billie Burke who starred in it was good. Returns fair." (East).

The Cheater—Metro

"Pleasing drama. Handicapped, however, by the fact that it came after "The Miracle Man." Box office returns fair." (East).

Sex—Hodkinson

"Name of play together with name of star, Louise Glaum, made business very good. Censors cut a great deal of it. Fair picture." (East).

Jes' Call Me Jim—Goldwyn

"Picture fair. Business fair. Will Rogers' name has little box office value here. (East).

Dollars and Sense—Goldwyn

"Picture pleasing. Star charming. Business good." (East).

Below the Surface—Famous Players

"Great business. Wonderful production."

The Notorious Miss Lisle—First National

"Fair picture. Rather interesting story, well directed."

The Fourteenth Man—Famous Players

"Fine picture, splendid theme and well done. Went very big all week."

The Beauty Market—First National

"Picture went big. House was packed and jammed."

Suds—United Artists

"Poor picture. Played to average audiences."

"Excellent picture. Holding it for second week."

Marooned Hearts—

"Picture well liked. Played to good audiences."

Desert Love—Fox

"Fair picture, poor box office attraction."

Riders of the Dawn—Hodkinson

"Fast moving picture and an excellent box office attraction."

"Wonderful picture. Drew large crowds." (West).

Hairpins—Famous Players

"Seemed to please."

"Week's audiences were about the average. Picture was fair.' (East).

High and Dizzy—Pathe

"Drew much patronage. Pronounced by one critic the best comedy since 'Shoulder Arms.'"

A Chorus Girl's Romance—Metro

"Drew well all week. Excellent picture. Viola Dana is an especial favorite." (East).

"Fair picture. Drew average audience."

The Slim Princess—Goldwyn

"Great picture. Went big." (West).

While New York Sleeps—Fox

"Good picture. Better than average business." (West).

The Misfit Wife—Metro

"Pretty good business. Fair picture."

Crooked Streets — Famous Players

"Fine business all week. Unusuall interesting entertainment."

Ladder of Lies—Famous Players

"Fair picture drawing average business." (West).

The Cyclone—Fox

"Average picture but went over big." (Middle West).

The Jack Knife Man—First National

"Picture well liked. Drew large audiences." (Middle West).

The Yellow Typhoon—First National

"A very good picture. Good drawing production." (West).

The Strange Boarder — Goldwyn

"A pleasing picture to good business." (West).

The Right to Love—Famous Players

"Wonderful picture. Went over big." (West).

Isle of Conquest—Select

"Fair picture. Played to average audience." (West).

Mutiny of the Elsinore — Metro

"Splendid. Drew large audiences." (West).

"Wonderful picture but brought only average business." (West).

Stop Thief—Goldwyn

"Fine picture. Drew more than average crowds." (West).

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Carter De Haven, en route to New York with the print of "Twin Beds," stopped over in Chicago last week for a visit at the Rothacker Laboratories. President Watterson R. Rothacker is back from Europe, and was expected to arrive at the Chicago plant this week after a few days spent in New York.

Richard Robertson, advertising and exploitation manager of the Independent Films Association, left Chicago last week for Los Angeles for the purpose of creating a campaign of exploitation behind the new series of Pinnacle Comedies that will equal in scope and distinctness, the campaign which has been started on the Neal Hart features.

Kenneth L. Eaton, formerly connected with Paramount in the Minneapolis territory, and Howard Robertson are the latest additions to the sales force of Independent.

Finishing touches are being put on the new front of Majestic theaatre at Racine, Wisconsin, and the interior of the house has been cleaned and redecorated. Manager Wolcott hopes to reopen early in September.

Nathan Bloomberg, of the Rialto theatre, Racine, has entered the ranks of the benedicts, having been married on August 24th to a charming society girl of that city.

The premier Chicago showing of Charles Ray's first Associated First National Picture, "Forty-five Minutes From Broadway," was held in Universal's projection rooms, Consumers building, last Friday, and the picture produced an excellent impression on those who viewed it. The consensus of opinion was that Ray was up to the high standard he set in previous pictures and that Dorothy Devore made a very appealing Mary. Also that there was plenty of action and clever comedy in the screen adaptation of the famous Cohan play. The picture started on its three week's run on Madison street at the Rose on August 29th, and is drawing big houses.

Rex Lawhead, of the Lincoln Square theatre, Decatur, Illinois, dropped in last week to tell us that the $20,000 job of redecorating and refurnishing this sixteen hundred seat house, is practically complete and that the Lincoln Square will reopen on September 5th with Douglas Fairbanks in "The Mollycoddle" as the feature. Mr. Lawhead, who is a firm believer in the drawing power of good music, will have eighteen men in his symphony orchestra this season, having signed up several Chicago musicians of high reputation for a year in addition to his old players.

The feature of Milwaukee's B. P. O. E. week was the presentation of a new play, "When Elk Meets Elk," a screaming farce from the pen of Ralph T. Kettering, general representative of Jones, Linick & Schaefer, Chicago. Ralph should know whereof he writes, as he is one of the most active members of Chicago Lodge No. 4, and was a member of that prolific publicity committee for the Grand Lodge Convention recently held in Chicago.

Jones, Linick & Schaefer, of Chicago, announce the personnel of their executive and theatre staffs for the new season of 1920-1921. Norman E. Field is general manager of all their interests, while Ralph T. Kettering acts as their general representative. J. C. Matthews is general booking manager, while John J. Jones is the executive vaudeville booking director. Sadie Kusell is assistant to Mr. Matthews.

The Rialto theatre is managed by William Rosenblum with George Burdick and Al De Veto as assistant managers.

McVicker's theatre is managed by John G. Burch, with Chester Amberg and Starr Walsh as assistant managers.

The Randolph theatre is managed by Louis J. Jones, with Walter Moore and Jack Karno as assistant managers.

The Orpheum theatre is managed by George H. Moore, with Mike Simons as assistant manager. Mr. Moore is also manager of the Lyric theatre.

The Bijou Dream is managed by Sigmund Faller, with Ben Anderson as assistant manager.

The executive department, located in the Rialto Theatre Building, has Emil Mayer as Chief Accountant. The publicity department, presided over by Ralph T. Kettering, has Matt E. Niessen, as first assistant and Cyril Samuels as secretary. Adolph Linick will have the assistance of Sidney Weisman in the financial direction of the firm.

The first series of Pinnacle Comedies, consisting of twelve two-reelers, will be given their initial release November 1st, with appearances every two weeks thereafter, and according to Manager Eddy Eckels of Independent Films Association, options have already been granted the following exchanges for the rights on the comedies in their respective territory: Dooley Exchange, Syracuse and Buffalo; Savini Films, Atlanta; Magnet Film Company, Davenport and Omaha; B. D. Lewis Film Company, Dallas, San Antonio, Little Rock and Oklahoma City; Crescent Film Company, Kansas City; First National Exhibitors' Circuit, Minneapolis and Milwaukee; Twentieth Century Film Company, Philadelphia; Warner Film Attractions, Cleveland; Major Film Corporation, Boston; Pearce Films, New Orleans, and Greater Features, Inc., Seattle.

Announcement of the stars in the Pinnacle Comedies is being withheld until the insertion of the first colored insert advertisement in *Motion Picture News*, at the appearance of which a genuine surprise is promised the entire independent field.

Joe Friedman, president of Celebrated Players, is back from a ten days' vacation spent with his family at Charlevoix and is more than busy clearing off the mass of mail which accumulated on the big desk during his absence.

"Madame X," starring Pauline Fredericks, the picturization of the celebrated play of the same name, has been booked by the Barbee theatre for its premier Chicago showing.

Work is to start shortly on a palatial $125,000 moving picture house at Dixon, Illinois. Parties interested in the new house are not ready to have their names announced, as yet, but say they intend to make it one of the finest picture theatres in the state.

Ike Van Ronkel returned from New York last Monday in company with Maurice Fleckels and verified the report that they had purchased the Hallmark Exchanges at Chicago and Milwaukee and that the twenty-six Triangle releases are included in the transaction. This will give Messrs. Van Ronkel and Fleckels the rights to distribute these pictures in Illinois, Indiana and Wisconsin. It is understood that Mr. Van Ronkel is negotiating for rights on a number of feature pictures for the same territory and expects to close up for them within a few days.

Harry Rice of Universal's Chicago Exchange, was in Peoria last week putting on a big exploitation and publicity campaign there in the interest of "Shipwrecked Among Cannibals." This picture had one of the longest and most successful runs recorded among the Madison street theatres, Chicago.

Manager Willard of Realart's Chicago Exchange, reports that "Youth" has been booked for a two weeks' run on Madison street, starting September 5, at the Rose theatre, and his prediction is that this production will be one of the biggest successes of the year. "Sweet Lavender," the first of Realart's Fall series was screened last week for Chicago exhibitors and many of those who were present declared it the best picture ever made by Mary Miles Minter.

Harry Weiss of Superior Screen Service, Inc., is preparing for the release of "For the Freedom of Ireland," the Creation Film Company's production which he will release in this territory.

Harry Spanuth of Commonwealth Pictures Corporation, plans to put out a series of Billy Whiskers one reelers this Fall along the lines made successfully by the Billy Whiskers two-reel comedies he produced last Spring.

District Manager Wolfberg of Famous Players, has recovered his automobile which was stolen from him more than a week ago in South Chicago. Publicity Director Doob had just put a "What's Your Hurry" pennant on the car when it disappeared and he had a hard time convincing Mr. Wolfberg that his car was really stolen and that it was not all a press agent stunt.

Chicago's new motion picture palace, the Stratford theatre, located at 63rd and Halsted streets, is practically completed and the opening was scheduled for this week. The Stratford will be under the personal supervision of W. P. Clement, a well known motion picture manager. One of the many features of this new million dollar theatre will be a forty piece symphony orchestra under the supervision of Walter Blaufuss, the well known song composer. In addition to the regular forty piece symphony orchestra, which the Stratford will have, there will be a Jazz Orchestra which will be directed by John Alden, also well known as a composer of popular music and composer of "La Veeda" which is his latest hit. Rudolph Mangold, formerly concert master of the Riviera theatre and assistant concert master of the Chicago Grand Opera Company under the leadership of the late Cleofante Companinni, will conduct the Stratford's symphony orchestra. Mildred Fitzpatrick, who has been chief organist for Orchestra Hall ever since they put in motion pictures, leaves Orchestra Hall to become chief organist for the Stratford.

Recent additions to the Paramount Chicago organization include J. G. Mac Pherson, who enters the motion picture field after a successful career as a bond salesman, and will cover western Illinois; W. B. Singleton, formerly with Goldwyn at Cleveland, who will travel in Illinois territory and G. A. Schneider, who also came from Goldwyn office at Cleveland.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



This is from a scene from the Fox special feature, "The Untamed," in which Tom Mix is being starred with Pauline Stark in a strong supporting role

O'Brien Plays Opposite Hope Hampton

"Big" Jack O'Brien, who is starred in the new Fox serial, "Bride 13," and is one of the all-star cast in Christy Cabanne's latest Robertson-Cole special, "The Stealers," is playing the male lead opposite Hope Hampton in her latest picture, "The Better Way," by Jack Gilbert, which is being produced at the Paragon studio in Fort Lee, N. J., with a notable cast.

In this picture, O'Brien plays the semi-humorous role of a young inventor bent on discovering a way to run a gasoline engine with compressed air.

Southard Brown Made Production Chief

A number of important changes affecting the personnel at the headquarters of the Pioneer Film Corporation have taken place in keeping with the rapid growth of the Pioneer.

Probably the most outstanding change in this connection centers on the appointment of Southard Brown to the position of director of productions. Mr. Brown has been with the Pioneer Film Corporation for two years. during which time he has demonstrated unusual constructive ability.

To Release From Now On" Late in Sept.

"From Now On," a thrilling tale of the underworld written by Frank L. Packard, author of "The White Moll" and "The Miracle Man," and starring the well-known William Fox star George Walsh, is to be released the end of September.

Educational in Southwest

Offices Will Be Opened in New Orleans and Dallas Immediately

ONE hundred per cent organization of the branch offices will be completed within a very few days, according to announcement this week from President E. W. Hammons, of Educational Film Exchanges, Inc. This will include offices in every principal distributing center in the United States and Canada.

Carrying out the work that was started at the convention of Educational's branch managers for the eastern territory at the Hotel Astor, Henry Ginsberg, domestic sales manager, left this week on a tour of all the exchanges outside the eastern territory. His first stop will be in Atlanta where the office under the management of A. C. Bromberg has just been opened.

From Atlanta Mr. Ginsberg will go to New Orleans and Dallas where exchanges will be promptly opened. Many offers have been received from prominent film men who desire to become interested in those offices, but pending the completion of some other matters, installation of the offices has been held up. However, the demand for Educational product in those territories has determined immediate action.

During his trip Mr. Ginsberg will also make arrangements for offices in Denver and Salt Lake, this completing the entire system.

Distribution through Canada will begin with the full product in a few weeks, or just as soon as the legal priliminaries have been met. The Dominion company will be known as Canadian Educational Films, Inc., and there will be a main office in Toronto with a sales manager in charge and branch offices in St. Johns, Montreal, Winnipeg, Calgary and Vancouver. Physical distribution will be carried out through the Monarch Film Company, controlled by Messrs. Jule and Jay J. Allen.

Pathe Has Four Releases

Lloyd Comedy and Farrar Picture Are Ready for Release in Fall

FRED C. QUIMBY, general manager of Associated Exhibitors, Inc., has announced the completed schedule of Fall releases of that organization and in his announcement discloses the broad and independent selling policy that will prevail. Three big special productions and the first of the Harold Lloyd comedies to be made under the comedian's contract with the exhibitor organization are embraced in the schedule. "The Riddle: Woman," with Geraldine Farrar and a star cast is the premier offering and it will be available on October 3rd. Definite release dates on the others will be announced later.

Edward Jose whose work as a director is most brilliantly and artistically shown in "The Riddle: Woman" will produce a special with an all-star cast headed by Anna Q. Nillson and Earl Metcalfe. The Harold Lloyd two-reel comedy is the first under the contract which placed the comedian in the million-a-year class, and it is predicted that it will meet every standard set in the several recent successes which have placed Lloyd in his present place on the screen.

Under the contract entered into with the Pathe Exchange, Inc., by the Associated Exhibitors Pathe will distribute all of the Associated productions. Each and every production is assured of all the general public advertising and exploitation of which the Pathe organization is capable and the most complete co-operation will be extended to every exhibitor booking the releases.

"One Week" Released September 1st

"One Week," the first of the Buster Keaton comedies to be distributed by Metro Pictures Corporation, is announced by officials of that organization for release on September 1. Prints of this comedy, a two-reeler which is crowded with laughs, are already in the various Metro exchanges, together with the press sheet and other accessories designed to aid exhibitors in exploiting the Keaton subject. The Buster Keaton comedies are presented by Joseph M. Schenck.

"One Week," the first of the series that Keaton is to do, will be followed by "Convict 13," a travesty on life behind prison walls. It will be released eight weeks after the initial comedy; and others will follow eight weeks apart.



Henry Ginsberg, domestic sales manager of Educational Films Corp.

Gersten Appoints Lynn Card General Mgr.

Announcement is made by Frank Gersten, Inc., that Lynn S. Card has been made general manager of the concern and has already assumed the duties of his new office.

Mr. Card has been president of Wistaria Productions, Inc., general sales manager of the Independent Sales Corporation and Film Clearing House and an executive in the Old General Film Co., and later with the Mutual.

Capital Film Company Adds to Its Staff

C. N. Coverdale, president of the reorganized Capital Film Company of Chicago, is building up a strong organization in order to facilitate the production and distribution of films on the elaborate basis called for in the Capital Film Company's prospectus for the coming season.

The latest additions to his executive staff are Harold O. Larson and Walter S. McCloud.

Pioneer to Distribute New Warner Serial

The Pioneer Film Corporation has consummated arrangement with Warner Brothers, whereby a fifteen episode serial, "The Tiger Band," will be distributed throughout New York City, New York State and northern New Jersey under the Pioneer banner.



Two of the featured players in "Dinty," the forthcoming Marshall Neilan picture to be distributed by Associated First National Pictures: Wesley Barry, the star, and Colleen Moore, who has an important role

Splendid Cast in "Dinty"

Neilan Claims Fine Support for Wesley Barry in New Production

MARSHALL NEILAN'S newest production, "Dinty," which serves as Wesley Barry's initial starring vehicle, boasts of the most notable cast ever assembled in a Neilan production, according to an announcement of the producers. This picture, now nearing completion at the Hollywood studios, was written by Mr. Neilan himself in collaboration with Marion Fairfax, head of the Neilan scenario department.

As "Dinty's" mother, Colleen Moore, the popular little actress of Christie fame, is given a dramatic character to portray. Marjorie Daw, who has gained wide prominence since her affiliation with Marshall Neilan a year ago in such pictures as "The River's End" and "Don't Ever Marry," is another important member of "Dinty."

As Jack North, the best friend of "Dinty," Pat O'Malley is given another part that equals his opportunities in "Go and Get It," in which he played the cub reporter. Noah Beery, one of the most popular character actors in pictures, portrays the part of Wong Tai, a Chinese "heavy." Offering a delightful contrast in the light situations of this picture are the personalities of Walter Chung, a little almond-eyed youngster about the age of Wesley Barry; Aaron Mitchell, a darkie with a penchant for the "shimmy," and Newton Hall, a little tough kid.

Among the other well-known artists in "Dinty" are J. Barney Sherry, who has met with notable success in recent Neilan pictures, Tom Gallery, Kate Price and Tom Wilson.

Form Welfare Organization

Universal Employees Launch New Association as Aid to Members

A MUTUAL welfare organization of great scope and promise has been organized by employees of the Universal Film Manufacturing Company, it has just been announced. It is known as the "Universal Mutual Welfare Association" and its purpose is to aid Universal employees who are sick or otherwise in distress.

Although the organization had its origin among the members of the night force at the Universal laboratories, Fort Lee, the idea has spread rapidly through the rest of the factory and other branches. Strongly backed by R. H. Cochrane, the first vice-president of Universal and other Universal officials, it is expected to become a world-wide organization with active branches in every part of the globe where Universal agencies are located. Already steps have been taken to organize branches of the Universal Mutual Welfare Association in the fifty odd Universal Exchanges throughout the United States and Canada.

A. L. Mohan, the night superintendent at the Universal Fort Lee factory, is president of the new organization. Other officials, all members of the factory night force, who organized the association, are W. T. Richards, vice-president; F. Stocklian, recording-secretary; J. O'Toole, financial secretary; J. Roth, treasurer, and H. Truax, sergeant-at-arms. The trustees are H. Quail, H. Webber and B. Aubry.

The association has elected four honorary members as follows: Carl Laemmle, president of the Universal; R. H. Cochrane, first vice-president; E. H. Goldstein, assistant to the president, and E. F. Murphy, general superintendent of Universal's Fort Lee factory.

DEAD MEN TELL NO TALES

Big Educational Special

Twenty Prints of Babe Ruth Pictures Working in New York City

TWENTY prints of the Educational special, "Babe Ruth—How He Knocks His Home Runs" are working in theatres in New York City alone, according to reports from the New York exchange. This single reel picture which was made during an actual 1920 championship game between the Yankees and the Cleveland Indians has been booked in every theatre on the Keith and Orpheum circuits throughout the United States and Canada. Among the theatres that played it this week are the Palace, New York and the State Lake, Chicago, the finest vaudeville houses in the country.

According to Educational, the picture has been given unusual publicity on the sporting pages in practically every city. It shows Babe Ruth participating in an actual game, shows him at the bat in ordinary camera action, and then analyzes in minute detail the swing that has made him famous. All the famous players of the two teams are shown, and among the other interesting features of it are slow motion analyses of the pitching of Carl Mays, the only underhanded twirler in the big leagues; Jack Quinn and the batting of Tris Speaker, the leading batter of the American League.

While there is comedy relief afforded by the appearance of a kid batter and through some clever trick photography, there is no element of drama in the reel, it being offered only as a special news subject though every portion of it was made for the exact purpose for which it is being offered. The film was made by Science Film Company.

Educational is supplying theatres with black and white enlargements from the film itself, preferring to use these rather than any posed pictures which do not appear in the actual film.

"Concert" Ready for Screen

Goldwyn Will Make Picture of Leo Ditrichstein Stage Success

ONE of the biggest of stage successes, the screen rights of which are controlled by Goldwyn, is ready to go into production at Goldwyn's Culver City studios. It is Hermann Bahr's comedy, "The Concert," which served Leo Ditrichstein as a starring vehicle for two seasons under the management of David Belasco. Victor Schertzinger will stop directing Mabel Normand pictures long enough to see that "The Concert" is properly translated into the films. He will again direct Miss Normand's pictures, however, upon her return to the Coast. She has just left for New York where she will spend several weeks in shopping.

The cast for the screen adaptation of Rupert Hughes' novel, "Canavan," was completed this week. It is to serve Tom Moore as a stellar vehicle. In his support are Sylvia Ashton, Naomi Childers, Bertram Grasby, N. E. Stimson and Sydney Ainsworth, E. Mason Nopper is directing this picture and has already started work on the production.

Director Reginald Barker has selected the last of the players who are to appear in the screening of Graham Moffat's Scottish comedy, "Bunty Pulls the Strings." Director Mason N. Litson will complete the seventh of the Booth Tarkington two-reel Edgar series of comedies this week and after a rest of seven days will begin work on the eighth.

Pioneer Has Play Rights

Stage Successes of Morris Rose, Vice-President, to Be Picturized

A NEW and interesting chapter in the history of the Pioneer Film Corporation will have its inception as a result of arrangements which have been consummated for the acquisition by the Pioneer for the film rights to the productions of Morris Rose. Mr. Rose is a vice-president of the Pioneer Film Corporation and is also a moving spirit in the theatrical producing field.

"Scandal", the comedy which had a long run on Broadway, and which is now making a tour of the country, is one of the productions which brought Mr. Rose well into the limelight as a producer and he has now in course of preparation and in rehearsal, a half dozen big plays, dramas, comedies and musical comedies, which will shortly find their way into Broadway houses.

The Pioneer Film Corporation will have the rights to the screen versions of all the Rose productions and in this connection, unusual interest centers on the fact that Miss June Wauker, who will now play the lead in "Scandal" and who was featured with the late Clifton Crawford in "My Lady Friends" is under the management of Morris Rose.

At Pioneer headquarters, it was said, that its forthcoming activities as a result of its close connection with the enterprises of Mr. Rose were on a scale which will delight the exhibitors throughout the country.



Frank Mayo's new Universal feature, "Hitchin' Posts," is rich in the atmosphere of the West of the '50's

"Kismet" Picture Gets Wide Publicity

With "Kismet," Robertson-Cole's special starring Otis Skinner still in the making, evidences of the interest with which this offering will be met by the American exhibitor and public are already evident, says the Robertson-Cole Company in a statement just issued by that organization.

"Daily newspapers throughout the country, dramatic journals and periodicals, fan magazines and a host of other mediums have been chronicling regularly the progress of the forthcoming masterpiece of the screen," continues the statement. "Mr. Skinner's entry into motion pictures has been heralded from one end of the country to the other as an event of extraordinary importance. And as the time approaches for the taking of the final 'shots,' the columns of publicity are growing in numbers and importance."

Ruth on "Location" Is Given Reception

Haverstraw, N. Y., having been selected for the "location" of "Babe" Ruth's picture, "Headin' Home," the Yankee batsman, his director, cameraman and other members of the company recently journeyed to that town to film some of the scenes for the forthcoming production. Although the baseball player's advent to that locality was kept a secret, states the producers, Kessel and Baumann, Ruth was not long in the vicinity before his identity was discovered. Then, according to Kessel and Baumann, the whole town "knocked off" work, "declared a holiday," and flocked to see the star "slugger" go through his paces before the camera.

"Hairpins" Heads Paramount Schedule

The feature release on the Paramount schedule for August 29 is "Hairpins," a Thomas H. Ince production in which Enid Bennett is the star. The picture already has played a week at the Rialto theatre, New York. C. Gardiner Sullivan was the author of "Hairpins" and Matt Moore is Miss Bennett's leading man.

"Devil's Pass-Key" Going Big

Breaking All Previous Universal Records, It Is Reported

"THE DEVIL'S PASS-KEY," Eric von Stroheim's production of Parisian love and intrigue, is reported to be breaking all previous Universal records for popularity and success. Although only released a few weeks ago, it already has been booked in hundreds of theatres from Coast to Coast, states Universal. The Universal home-office is flooded daily with telegrams of commendation, it was recently announced by Harry M. Berman, general manager of exchanges for Universal. The following statement has been issued by Universal in connection with "The Devil's Pass-Key."

"In New York and its environs alone, 'The Devil's Pass-Key' has been booked for a total of one hundred and forty days over the B. S. Moss, Keith and Proctor and Fox Circuits, it is reported by Charles Rosenzweig of the Big U Exchange. Keith's Regent and the Flatbush theatres, which are inaugurating a two-a-day policy, will show 'The Devil's Pass-Key' during the first week of their new schedule.

"The success of 'The Devil's Pass-Key' at the Capitol theatre, New York, was more than duplicated at the La Salle theatre, in Chicago, where it was exploited under the direct supervision of Joseph H. Mayer, Universal's director of publicity. The Chicago exploitation campaign, which consisted largely of effective teaser ads followed by elaborate display ads in all newspapers, backed up by an unusual lobby display and a colorful prologue, was repeated by Mayer in Cincinnati, with equal success.

"In Milwaukee the popularity of 'The Devil's Pass-Key' was phenomenal. Opening at Saxe's Alhambra theatre with two large circuses as the most dangerous opposition, the picture created more discussion among photoplay-patrons of that city than anything ever shown there on the screen. Previous to the showing Ed. J. Weisfeldt, manager of the Alhambra, predicted an unusual run.

"His predictions were justified. After the first day he wired as follows:

"I am very desirous of expressing satisfaction with 'The Devil's Pass-Key.' The week's exploitation stunts proved a great asset. The way Milwaukeans turned out, one would think the picture was to run only one day. The box office cashier had to be relieved twice, so steady was the receipts. Our prediction of the picture proving a big success is certainly being realized.

"Commendations on 'The Devil's Pass-Key' unite in boosting it because of its finished direction and production. A large percent of those who have seen the picture cannot be brought to believe that it was filmed in Universal City, Calif., and not in Paris. It is admitted that Stroheim has achieved next to the impossible in realistic duplication of foreign scene, atmosphere and mannerisms.

"Exceptional credit in the acting has gone to Sam de Grasse, Una Trevelyn, Clyade Filmore, Maude George and Mae Busch. So excellently did they interpret the unusual roles in the 'The Devil's Pass-Key' and so thoroughly were they in accord with von Stroheim's grasp of the theme that several of them have been selected by him for his next big continental picture, 'Foolish Wives,' which will be staged in another European centre of high life and intrigue, Monte Carlo.

"It is conceded that von Stroheim has brought a new note to the American screen, a note of realism, of subtle characterization, and absolute motivation of the succeeded successive events that take place in his photo-dramas."

Bennett Starts New Series

"The Truth About Husbands" First of Play Series; Two Others Follow

"THE Truth About Husbands" is the title of the first series of three special productions which will be produced from plays by Whitman Bennett for distribution by Associated First National Pictures, Inc., in addition to the four Lionel Barrymore productions under his direction which will be handled by the same distributors. "The Truth About Husbands" is the film adaptation of "The Profligate," and the title under which it will be released was decided upon by Mr. Bennett as one which gives a more accurate idea of the story than does the title of the play.

Anna Lehr has been selected to play the part of Jeanette, which is as near a leading part as the picture affords. When the play was produced in London no less than five world famous actors and actresses had parts in it. The part of Jeanette was played by Miss Olga Nethersole in the original production and in the other leading parts were Sir Johnston Forbes Robertson, Sir John Hare, Lewis Waller and Kate Rorke. Mr. Bennett has selected his cast for the film production, it is said, with full realization of the extraordinary demands of histrionic ability, which is made upon everyone appearing in the numerous big scenes with which the story abounds, and in addition to Miss Lehr, the following have prominent parts: Holmes E. Herbert, Maxy McAvoy, Ivo Dawson, Arthur Rankin, Richard Gordon, Lorraine Frost, Paul Everton and Elizabeth Gordon.

Full scope is also being given, says First National, in the production to the numerous opportunities the story presents for scenic effects. The many scenes in Italy, however, are the ones upon which Mr. Bennett and his art directors and scenic experts have specialized. Two settings are said to be especially effective and elaborate. These show an ancient palace in the hills near Florence, and an underground bacchanalian dance hall in Rome. Both settings have been reconstructed from photographs and special color charts in order that their detail may be exact.



Elsie Ferguson as she appears in her role of the daughter in "Lady Rose's Daughter," a Paramount picture

Walter Woods Writes Arbuckle Story

Walter Woods, of the scenario staff at the West Coast studio of Famous Players-Lasky has written an original story which will be used as a starring vehicle for Roscoe Arbuckle, according to announcement made by Frank E. Woods, supervising director at the Lasky studio.

Mr. Woods has written the continuity for all of Arbuckle's pictures since he gave up making two-reelers and confined his efforts to making comedy features for Paramount. These pictures are "The Round-Up," "The Life of the Party," "The Traveling Salesman" and "Brewster's Millions."

Agnes Ayres is Given Ann Forrest Role

Agnes Ayres has been chosen to head the feminine portion of the cast of Cecil B. DeMille's current production, according to an announcement made by Mr. DeMille at the Lasky studio.

Miss Ayres will assume the role left vacant by the transfer of Ann Forrest to the cast of George H. Melford's production of "The Faith Healer," from William Vaughan Moody's play of the same name. Production work has been resumed by Mr. DeMille following the inevitable delay which the transfer of roles necessitated. Miss Ayres will play opposite Forrest Stanley and Clarence Burton.

Goldwyn Will Release "His Own Law" Soon

An early Goldwyn release is the newest Hobart Bosworth picture, "His Own Law," produced by J. Parker Read, Jr., the man who produced "Below the Surface" with Mr. Bosworth in the stellar role. "His Own Law" is said by Goldwyn officials to be one of the most human, gripping and vigorous productions of the year.

Universal Names Head for Spokane Office

Harry M. Berman, general manager of exchanges, for Universal announces the appointment of A. H. McMillan, as manager of the Spokane, Washington office. He is replacing Wallace Potter, who has resigned. McMillan has been with Pathe for some time in the capacity of salesman.

Levey in Dramatic Field

Extends Production to Dramatic Features as Well as Industrials

HARRY LEVEY, having launched the Harry Levey Service Corporation for the exclusive production of industrial-educational motion pictures, is now widening the field of his activities and will head a second corporation, known as Harry Levey Productions, which is to produce feature dramatic films for theatrical distribution. The producing centre is to be located at No. 230 West 38th street.

The following statement has been issued by the Harry Levey Service Corporation concerning this new phase of Mr. Levey's production program:

"It is Mr. Levey's plan to produce each year eight feature-pictures which shall represent in production and direction details the high-water mark of perfection in the feature field. In keeping with this ideal, the first release of the new company is to be a motion picture version of 'Uncle Sam of Freedom Ridge,' the story by Margaret Prescott Montague, which appeared in the June issue of the Atlantic Monthly, and which President Wilson characterized as 'the greatest piece of literature that came out of the war.' The story was brought out in book form immediately following its publication in the magazine, and four editions have already come from the press, with promise of more to meet the demand.

"A strong cast has been selected. George McOuarrie, William S. Sorbett, Paul Kelly, Helen Flint, Leslie Hunt, Sheridan Tansey, and Eugene Keith play leading parts. George Beranger, long a member of D. W. Griffith's direction staff, is in charge of direction. Ernest Maas wrote the continuity, and Irving B. Rubenstein is chief cinematographer."

Brinch Home from Europe

Hodkinson Representative Asserts Europe Is Considerably Behind Us

P. N. BRINCH, of the W. W. Hodkinson Corporation, who has been abroad for some months, returned to America on board the S. S. Olympic which docked in New York on Wednesday, August 25th. Mr. Brinch in his travels visited Scandinavia, England, France and Belgium, and expresses himself as being pleasantly surprised at the conditions existing.

"In the first place," he says, "I found but little trace of the so-called ravages of war. The battlefields of France are green with corn. The railroads and highways are brought to at least pre-war efficiency, and the towns are being rebuilt as rapidly as possible, except where ruins are preserved as being of historical interest. Even in Belgium, I found conditions to be flourishing.

"As regards the conditions which exist in the film industry of the countries I visited, there is much that can be said. First of all, there is no denying the fact that American-produced pictures dominate the field. The reasons for this are as simple as they are obvious. Neither the French nor the English nor the Italian films are in any way worthy to compete with those which are produced in this country. They have a wealth of material from which to draw from over there.

"The theatres are doing wonderful business and are crowded night after night, but the general run of pictures as well as their presentation, in no way approaches the standard set in America.

"The average admission charges, in France for example, run from 3 francs to 12 francs, and even at the present exchange rate this must be reckoned as a considerable sum for the people over there, and I say that they do not get their money's worth."

Fox Special on Broadway

"While New York Sleeps" Opens to Big Crowds at Lyric Theatre

THE Lyric theatre, New York, opened its doors last Sunday with the third William Fox production to be presented on Broadway this season. The 1920 cinemelodrama of life in the great metropolis, "While New York Sleeps," occupied the screen.

The records of William Farnum in "If I Were King," and Tom Mix in "The Untamed" were equalled by "While New York Sleeps." A line of people reached from the box-office of the Lyric out to 42nd street and all the way to the corner for the opening performance, and this was repeated at each showing.

Three box offices were opened to give patrons proper service and to relieve the congestion in traffic on 42nd street caused by the crowds that overflowed from the lobby. The rear exits through the stage had to be used to empty the house after the showings, and every audience that has witnessed "While New York Sleeps," was said to be enthusiastic over the production. Its story of New York as it is; its mysteries, crimes, sensations; its Gay White Way, lower East Side and underworld, quickly caught the imagination of the great audiences of New Yorkers who know their city.



Anna Lehr in a scene from the forthcoming Whitman Bennett production, "The Truth About Husbands," to be distributed by Associated First National Pictures, Inc.

De Mille Story Titled "Forbidden Fruit"

"Forbidden Fruit" is the title finally determined upon by Cecil B. DeMille for his new special production for Paramount which he is now making at the Lasky studio. As is Mr. DeMille'es custom, the producer has given out little information regarding the new production beyond the fact that the story was written by Jeanie Macpherson. The cast is headed by Agnes Ayres and Forrest Stanley and also includes Theodore Roberts, Clarence Burton and Theodore Kosloff.

Goldwyn's Exchanges in Two Cities Move

Goldwyn's New York exchange has out grown its present quarters at 509 Fifth avenue and about September 15 will be removed to the twelfth floor of the office building at 729 Seventh avenue, between Forty-eighth and Forty-ninth streets, which already houses so many motion picture producing companies and exchanges.

About November 1 the Chicago branch exchange of Goldwyn will be housed in a two-story brick building now being remodeled at Nos. 800-810 South Wabash avenue in the very heart of Chicago's film district. The building is to be known as the Goldwyn building.

Singapore Travel Picture to be Released

"Souvenirs of Singapore" will be released on August 29th in the series of Paramount-Burton Holmes Travel pictures. The harbor of Singapore is a world-crossroads and the town itself is a wonderful mixture of all kinds of interesting people. There is a Chinese section and a Hindoo and a Parsee section.

Fox Cowboy Star Growing in Popularity

Buck Jones, the cowboy star, is making great headway in popularity throughout the country, according to reports reaching the William Fox offices in New York. Bookings on his pictures grow steadily in volume. Jones' next picture will be "Firebrand Trevison" from the story by Charles Alden Seltzer, with Jones in the title role.

Southern Exchange Men at Pioneer Office

Among the recent visitors at the headquarters of the Pioneer Film Corporation in New York were A. Samuels, president of the Southeastern Pictures Corporation of Atlanta and New Orleans, also Charles Kranz, general manager of the Southeastern, and M. A. Lightman of the board of directors of the company.

Many important matters were discussed between the visitors and M. H. Hoffman, general manager of the Pioneer. The entire southeastern eight states will now be controlled with the Pioneer product by the Southeastern Pictures Corporation.

Chandlee and Wm. Laub Explain "Edititling"

Harry Chandlee and William B. Laub, editors and subtitle writers who have coined a new word to describe the service in which they specialize, explain that "Edititling," means just exactly what the combination of the two words implies. While it does not entirely cover a description of their own technique in the arranging of scenes in conjunction with subtitles, it does describe their method of editing film and writing subtitles at the same time; writing the titles on the cutting table while handling the film so that they may fit the action perfectly and blend harmoniously with the color and tempo of the story.

"Bitter Fruit" Will Be Released Soon

A statement received from the Arrow Film Corporation announces that "Bitter Fruit," a six-reel picture, has been completed and will shortly be released for the States Rights market. This picture was produced under the working title of "The Black Lagoon." An advertising campaign is being planned by Arrow for "Bitter Fruit," and they state that the advertising accessories, which are now being made, will be something new and unusual, and will afford special exploitation possibilities. "Bitter Fruit" was produced by Dramafilms, and features Miss Jane Gail and John Charles.

"Double Adventure" Nearing Completion

Charles Hutchison is at work on the fifteenth episode of his Pathe serial "The Double Adventure," at the Brunton studios, Los Angeles. With this serial completed Hutchison will begin on the picturization of Mary Hastings Bradley's novel "The Fortieth Door," which will also be done in fifteen episodes.

Big House Opens with Young Production

Clara Kimball Young in "Eyes of Youth" was the opening attraction when the new quarter-million dollar Cook theatre in Okmulgee, Okla., threw open its doors last week. "Eyes of Youth" played to capacity on the opening night, it is stated, and maintained this record throughout the entire run.

Kenneth Hodkinson Promoted

THAT this is the day of the young man in business was demonstrated anew this week when Kenneth Hodkinson, one of the youngest executives in the motion picture industry, was promoted by Hiram Abrams, president of the United Artists Corporation to the foremost post on his staff. Mr. Hodkinson has, since the organization of the "Big Four's" distributing company, held a close and confidential position under Mr. Abrams. The recent election of Mr. Abrams to the Presidency of the United Artists Corporation has naturally focused on him an enormous amount of additional responsibility and detail. Mr. Hodkinson, by virtue of his appointment to the position of Executive Manager of the Corporation, will now assume much of the detail heretofore carried by Mr. Abrams, leaving his chief free to look after the larger affairs of the Company that necessarily come to the president's office.

Not only is this appointment noteworthy in so far as it concerns the affairs of United Artists Corporation, but it is a splendid achievement in the industry that has achieved big things, for the position which Mr. Hodkinson now occupies is one of the real big jobs in the film world. Mr. Hodkinson is a very young man, as years are reckoned in business, and the position he has already made for himself foretells a splendid future.



Kenneth Hodkinson, general manager of United Artists Corporation

Before his connection with United Artists Corporation, Mr. Hodkinson had quite a number of years of intensive training and experience in the exchange end of the film business, both on the Pacific coast and in the East. He was also associated with Mr. Abrams in a confidential capacity before United Artists Corporation was formed, and as a result of their previous business relationship. Mr. Abrams called Mr. Hodkinson into his service when he built up his organization for the marketing of the "Big Four" product.

In announcing the appointment of Mr. Hodkinson as Executive Manager, Mr. Abrams paid him a splendid tribute. "Kenneth Hodkinson," said Mr. Abrams, "has earned promotion if ever a man has. His loyalty, not only to me personally, but to the Artists whose pictures we are privileged to handle, and to the principles on which this organization has been built, has been steadfast. He combines with this loyalty a sense of justice and fairplay which has made his service to us invaluable in our dealings with our customers, for in all his work he has tried to live up to the ideal of serving his company best by serving its customers best.

"And then, a man can always be judged by what his fellow-workers think of him. In our own organization, to a man, I know that this appointment will be welcomed by Mr. Hodkinson's associates, for he has earned their respect and sincere affection.

"He has youth, imagination, high ambition and splendid ability, coupled with a fine, lovable personality. To me, he typifies the very spirit of our industry, and I am glad of this opportunity to recognize his value to our own organization and to the upbuilding of the motion picture business."

Tie-Up for Mayflower Contest

News-Reel to Carry Views of Women Contestants

THE MAYFLOWER PHOTOPLAY CORPORATION announces that through an arrangement made between it and Kinograms, a news-weekly, exhibitors in all parts of the country will be enabled to establish an effective tie-up between their theatres and the newspapers in their community which have been featuring the National Sales-Girl Beauty Contest. The Newspaper Enterprise Association, working in cooperation with 300 newspapers throughout the country, it is stated, is handling this beauty contest which is proceeding under the arrangement of Mark Larkin, publicity-director for Mayflower. The mode of procedure in dealing with candidates and selecting the winners as well as the personnel of the national beauty committee is given in the following statement, emanating from the New York office of the Mayflower Photoplay Corporation:

"Papers in various cities which featured this stunt staged local contests to find the most beautiful sales-girl in their particular city. After judges appointed by the paper had decided upon a local beauty, her photograph was sent to the New York office of the Newspaper Enterprise Association, and after the New York office of this news association had received photographs of the winning beauties from all of the participating cities, the pictures were then turned over to the national beauty committee, which will soon announce the national winner.

"This committee is made up of Neysa McMein, famous illustrator and painter of pretty women; Florenz Ziegfeld, Jr., famed as a connoisseur of feminine beauty; Alfred Cheney Johnston, America's foremost photographer of women; James Quirk, editor of Photoplay Magazine, and R. A. Walsh, motion picture producer.

"Under the personal supervision of Ray L. Hall, managing editor of Kinograms, 'movies' are now being made of the contenders for first place. These pictures will be shown to the judges to help them in reaching a final decision on the national beauty and will then be released as an exclusive news-feature through the public distributing Corporation to all theatres where Kinograms are shown.

"It is estimated that at least ten-thousand sales-girls in cities throughout the United States entered this contest, and as a consequence there will be great interest attached to the news-reel, featuring these beauties. The tie-up arranged by Larkin with Kinograms will afford exhibitors of their news weekly all kinds of publicity and exploitation possibilities.

"Through the Newspaper Enterprise Association, papers which featured the contest will be told that the news-reel is coming to their town and they will be advised to communicate with the exhibitors showing this feature with the idea of cooperating on a publicity and exploitation campaign.

"On the other hand, exhibitors booking this subject can speed up the program considerably by getting in touch at once with the local paper that played this contest. This stunt presents the greatest opportunity for a profit-pulling campaign for an entire show that has been offered to exhibitors in some time."



Shirley Mason as she appears in her next Fox picture, "The Little Wanderer"

Fox Finishes Filming Will Carleton Poem

After five months' work William Fox has completed a six-reel picturization of Will Carleton's poem, "Over the Hill to the Poor-House." It is scheduled for Fall release.

Not until recently, however, was Mr. Fox able to conclude negotiations with Harper Brothers, publishers of the Carleton verses, for the film rights to the two poems.

"'Mother' pictures have always proved big attractions," said Mr. Fox, "and 'Over the Hill' is a mother picture of the most appealing sort. Aside from this, the fact that the poem is more popular than ever and that it is known to millions of people gives to it the advantage of all the word of advertising it has received during the last forty years."

Mary Carr, famed for her characterizations in "Mother" roles, appears in an all-star cast as Ma Benton. William Welsh appears as Dad Benton. John Walker plays John Benton, the black sheep of the family, Noal Tearle is Isaac, the sanctimonious eldest son. Others in the cast are John Dwyer, Wallace Ray, Phyllis Diller, Louella Carr, Vivienne Osborne, Dorothey Allen and Edna Murphy. Harry Millarde directed.

Rights on Ruth Picture Bought by B.Y.S. Co.

The New York and Northern New Jersey territory for the "Babe" Ruth picture "Headin' Home" has been sold to the B.Y.S. Films, Inc., of No. 130 West 46th street, New York. In addition to the New York and New Jersey sale, "Headin' Home" has been sold to I. R. Connor for the state of Missouri. Mr. Connor has established his headquarters at the Muelbach Hotel in Kansas City, where exhibitors in that territory can get in immediate touch with him.

A further announcement of territorial sales for "Headin' Home" will be made in a few days, a number of additional territories already having been closed and sold, it is stated. The release date for the picture, September 20th, will be maintained as per previous announcements.

Dwan's Next Picture Due in Late Fall

The negative of Allan Dwan's last production under his contract with the Mayflower Photoplay Corporation, "The Sin of Martha Queed," was shipped this week from the West Coast Mayflower studios, to the New York office of the corporation. The picture is scheduled for release in the late autumn. It will be distributed through the First National Exhibitors Circuit.

Fox News Gets Scenes of Samoa Uprising

In connection with the recent uprising of the natives in American Samoa against the administration of Governor Terhune, Fox News announces some very striking scenes. Much rioting has taken place in this far off American possession.



Two of the well known screen players who support Pauline Frederick in "Iris," the Robertson-Cole special. Left, Daisy Robinson. Right, Nigel Barrie

Strong Cast Supports Star

Careful Selection of Types Found in Cast of Robertson-Cole's "Iris"

PAULINE FREDERICK, who is shortly to be seen in her first Robertson-Cole super-special production, which is based on the Sir Arthur Wing Pinero's stage play, "Iris," has assembled to aid her in making this picture one of the best supporting casts of the year.

The screen version of "Iris" follows the exact location of the noted playwriter's original work and its characters are English. Miss Frederick and her director, Henry Otto, who personally selected the supporting cast went out of the way in order to get the exact type. It followed that they needed Englishmen, and two of the leading actors who will be seen in support of Miss Frederick are natives of England.

First of these is Nigel Barrie, who has the role of Lawrence Trenwith, in love with the heroine. Mr. Barrie was born in Calcutta, educated in England, and had a stage career in the latter country with Sir Herbert Tree, Sir Frank Benson and other noted English actors, came to this country several years ago, and were seen in vaudeville with Joan Sawyer.

The other Englishman in the cast is Howard Gaye, who plays the part of Arthur Kane in "Iris." Mr. Gaye was educated at Oxford and played in classical roles there in student theatrical organizations. Later he was with the Ben Greet players, and also with Sir Johnston Forbes-Robertson and Sir Herbert Tree.

Daisy Robinson, who plays the part of Aurea Byse, is a native of New York, who traces her theatrical career back to the days when most of young America was running about with "pig tails" and dolls. Two other prominent players in the cast of "Iris" are Maude Louis and Arthur Hoyt.

Expansion Policy in Force

New Impetus Given Production in Metro Studios in East and West

METRO'S resumption of dual producing activities at Hollywood, California, and in New York four months ago, in line with the company's policy of expansion, is reported to have resulted in a new impetus being given to production in both places.

The Hollywood studios have been expanded until they now cover six city blocks. A new dark stage has been added, making three big stages in continuous activity, and a new building has been erected for the special use of the writing staff, under Bayard Veiller, author of the stage dramas, "The Thirteenth Chair" and "Within the Law".

The biggest Metro production of the season, the picturization of Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse", with a company that, it is claimed by Metro, will number 11,000 in the scenes, showing the first battle of the Marne, has been assigned to the Hollywood forces.

The new productions for May Allison, Viola Dana and Alice Lake are likewise being made on the West Coast along with several Metro all-star specials, the C. E. Shurtleff, Inc., filmizations of Jack London's novels and the Buster Keaton comedies.

The biggest production of all, "The Four Horsemen of the Apocalypse" in now well under way. The first scenes were taken in sets representing a port town in Argentina, where were gathered derelicts from all over the Seven Seas. In order to get these types the docks of San Francisco and Lower California were ransacked, it is stated, and 500 men were gathered, most of whom are said to have refused to disclose anything of their past. June Mathis has dubbed the Hollywood studios, for the present, "The Port of Missing Men".

Eagon Places Contracts in Cincinnati

K. L. Eagon spent several days in Cincinnati, O., during the week ending August 28, placing the new Neal Hart and Pinnacle Comedies franchises.

Buffalo Booming, Says Pathe Manager

"Within two years Buffalo should develop into one of the greatest show towns in the United States." This statement is made by J. F. Kimberley, manager of the Pathe Exchange in the Bison City, who has just concluded a week's visit to New York for conferences with Director of Exchanges Elmer R. Pearson.

"We are now at the inception of one of the greatest theatre building booms in our history," said Mr. Kimberley. "Marcus Loew has started the building of a new theatre, which when completed, will be one of the finest in the country. The old Olympic, now housing vaudeville and pictures, will become an exclusive picture house when the same management opens its new 5,000 seat home, now in the course of construction."

Universal Will Make Movie Style Show

Something new in the way of motion picture style shows is promised by the Educational and Industrial Departments of the Universal Film Manufacturing Company when it has completed a motion picture for the "New York Style Service," which is composed of the leading manufacturers of women's wearing apparel of New York City.

Only the most beautiful models it was possible to obtain were used in the cast. These charming young women were selected from nearly fifty professional fashion models employed in New York's most exclusive dress salons. The tentative title is "The Girl at Rest Lodge," and the production is from an original story prepared by the Universal Educational Department staff of scenarists.

Mermaid Comedy Sets Record in Cleveland

"Duck Inn" second of the Mermaid Comedies released through Educational exchanges and starring Lloyd Hamilton, is said by that company to have broken all records for the Cleveland territory by being held over for the fourth consecutive week at the Euclid theatre.

The Euclid has set aside several of its precedents since Educational began to release comedies. Each of its pictures has been shown for a minimum of two weeks, including Chesters, Christies and Torchys and for the first time in the history of the house these pictures have been given a portion of the advertising space.

"Seven Bald Pates" on the Rivoli Bill

"Seven Bald Pates," fourth of the new Christie Comedies released through Educational, is being featured on the bill at the Rivoli theatre this week and given a portion of the display electric lights. This is the second of the new series in which Bobby Vernon is featured.

"The Tamer the Wilder," a Chester-Outing, has a prominent position at the Strand where it is given a special musical setting.


HARRY GARSON presents
CLARA KIMBALL YOUNG
In Ethel Barrymore's Sensational Stage Success -
"MID-CHANNEL"
By Sir Arthur Wing Pinero
EQUITY PICTURES


RAIDAL

HARRY GARSON *presents*

CLARA KIMBALL YOUNG

In Her Most Powerful Production

"MID-CHANNEL"

From the Celebrated Stage Success by Sir Arthur Wing Pinero

THE PRODUCTION THAT SETS A NEW
STANDARD IN THE ART OF THE PHOTOPLAY

Distributed by

EQUITY PICTURES
CORPORATION

AEOLIAN HALL ··· NEW YORK




"MID-CHANNEL"
The ULTRA SMART OF THE FINE PICTURES
¶ CLARA KIMBALL YOUNG in Sir Arthur Wing Pinero's brilliant stage success "MID-CHANNEL" is what the well informed would describe as "the ultra smart of the fine pictures". Critics and reviewers high in the industry have declared "Mid-Channel" to be a finer picture than "Eyes Of Youth" which means that "Mid-Channel" will be received with brilliant accord at the hands of the public in the finest theatres throughout the world.
¶ At no time in her long career has CLARA KIMBALL YOUNG appeared in any production that fitted her so perfectly as does the leading role of "MID-CHANNEL" The wonderful portrayal of Zoe Blundell, the acting of the brilliant cast, scenes and settings make this picture undeniably the very finest of her many cinema successes. The production elaborates the play in which Ethel Barrymore achieved one of her historionic triumphs, at the Empire Theatre in New York. Playing engagements now being arranged thru all Equity Franchise Holders.
Distributed by
EQUITY PICTURES
CORPORATION
AEOLIAN HALL ··· NEW YORK
RANDALL '20



Viola Dana is here seen in her latest Metro release, "The Chorus Girl's Romance," adapted from the Saturday Evening Post story, "Head and Shoulders." Gareth Hughes is Miss Dana's leading man.

"Bud" Duncan Chosen by Exhibs for Series

When President Cropper of Reelcraft left New York, six weeks ago on a business tour, he had options on the services of four comedy stars for their appearance in Reelcraft pictures. In each distributing center, the list was submitted first to the exchange managers, now distributing Reelcraft releases, and then to several prominent exhibitors in that particular territory. "Bud" Duncan was the evident choice and negotiations were cl with him accordingly for a long-term contract. The exhibitors were also questioned as to the style and type of comedy, with the result that the brand-name will be "Bud and His Buddies."

The new series is expected to be ready for the market by the middle of October on the basis of one reel every week.

W. Niebuhr Conferring with Exchangemen

Walter Niebuhr, president of American Cinema Corporation, is absent from New York on a trip of conference with the exchange managers, handling the company's products. He will visit Detroit, Chicago, Indianapolis, Pittsburg, and other points in the West. There are two American Cinema productions to be released within the next few weeks, "His Brother's Keeper", and Marguerite Namara in "Stolen Moments". The E. K. Lincoln production, "The Inner Voice", and Mollie King, "Women Men Forget", are meeting with general acclaim throughout the country, it is stated.

Starts Sales-Campaign on "Fourth Face"

The Climax Film Corporation, which is releasing "Love's Battle" and "The Fourth Face" on the territorial plan, are inaugurating their sales-campaign on this picture that will be far-reaching in its effects, it is expected. It is not their intention to concentrate on the state-right buyer only but to operate this campaign in such a way that it will be of assistance to the purchasers of territory with the exhibitor. The major portion of their efforts will be concentrated on the exhibitor so as to acquaint him fully with the merits of these productions.

Metro Announces Big Releases

Now Ready to Launch Campaign for Its Fall Releases

WITH eight big productions listed for release in September and October, Metro Pictures Corporation announces that everything is in readiness for the company's big Fall drive and for the most important releasing schedule for 1920-1921 that it has ever launched. The policy of bigger and better pictures inaugurated last Autumn by Metro has now gained full momentum, it is stated, so that Richard A. Rowland, president of the corporation, predicts that Metro will in the coming season stride into undisputed leadership of the industry.

Beginning with the first of the coming Metro will release "The Hope," the melodrama by Cecil Raleigh and Henry Hamilton, with an all-star cast. September 6 will see the release of "Love, Honor and Obey," the S-L super special, with an all-star cast, scenarioized by Eugene Walter from the novel, "The Tyranny of Weakness," by Charles Neville Buck.

On September 13 the Metro exchanges will offer "The Price of Redemption," starring Bert Lytell. This is a picturization of I. A. R. Wylie's novel of Anglo-Indian life, "The Temple of Dawn." On the 16th of September Metro will formally release "The Great Redeemer," the Maurice Tourneur production of H. H. Van Loan's story of western life and prison regeneration, with a strong ensemble including House Peters and Marjorie Daw.

"The Saphead," co-starring William H. Crane and Buster Keaton, is put down for release on September 16. It is an elaborate picturization of "The New Henrietta," Winchell Smiths' comedy-drama of high finance.

Metro's last September release will be "Clothes," a filmization of the drama of high society life in New York, by Avery Hopwood and Channing Pollock. The screen version is enacted by a strong cast, including Olive Tell and Crauford Kent.

October will be ushered in, according to present plans, with the release of "The Four Horsemen of the Apocalypse." This production is now in process of making at Metro's West Coast studios in Hollywood, with Rex Ingram directing.

"The Four Horsemen of the Apocalypse," based on Vicente Blasco Ibanez's novel, Metro officials assert, will be the company's crowning achievement. Every detail of the production is being undertaken on a grand scale. The cast is all-star.

With the exception of "The Four Horsemen of the Apocalypse," Richard A. Rowland, the Metro president, has made screen examinations of all the other September and October releases, and he expresses himself as immensely pleased with the work done at the company's Western and Eastern studios in preparation for the big Fall sales drive.

Bebe Daniels in New Comedy

THE second Bebe Daniels production for Realart is now under way at the Hollywood studios under the direction of Maurice Campbell. All the entertaining comedy touches of the original Bolton-Wodehouse musical success, "Oh, Lady, Lady!" have been retained in the scenario by Edith Kennedy, states Realart, and the inherent character of the screen and the individual capabilities of the star have permitted the addition of several delightfully humorous situations, it is stated.

Miss Daniels has been pronounced by Realart officials as a perfect choice for the role of "May Barber," a gawky girl who later becomes "Rilla Rooke," a dashingly fascinating young actress. The transition between the two stages of the heroine's career is said to give the star many opportunities to display those individual comedy touches that have made her so popular. There are also several dramatic moments for the star when she innocently becomes involved in a conspiracy against her old country sweetheart.

Equally interesting to the followers of Realart pictures is the announcement that the clever team of Harrison Ford and Walter Hiers is again to offer their joint services. In "Oh, Lady, Lady!" Walter Hiers has the funny role of corpulent Willoughby Finch, the slow and serious minded country sweetheart of May Barber. He has some very desperate moments when he thinks his old country sweetheart, now a lively young stage person, is about to throw a monkey wrench into the machinery of his perfectly conventional marriage with a perfectly conventional girl. The role gives Mr. Hiers the best opportunities, and he is certain, says Realart, to surpass his recent successes in "Going Some," "Mrs. Temple's Telegram," "The City Sparrow" and "So Long Letty."

Harrison Ford is expected to do much to enhance the popularity he enjoys as a leading man. His part in "Oh, Lady, Lady!" is even stronger than that in "Miss Hobbs," and it rivals his role opposite Wanda Hawley in her latest production for Realart, "Food for Scandal." In the Bolton-Wodehouse play Harrison Ford plays the part of Hale Underwood, an artist who jumps in to help his stout friend, Finch, and goes through a medley of side splitting situations as a consequence of his interference.

The other roles of the picture are taken by capable players. Also Smart, a fresh young newspaper man, is a fine comedy, but said to be ably handled by Jack Doud. Charlotte Woods has an important role of Molly, the bride-to-be of the simple Willoughby Finch. As the mother who has been scheming for years that her daughter might capture the wealthy Willoughby, Lillian Langdon is stated to be perfectly cast.

Maurice Campbell, who is directing "Oh, Lady, Lady!" came to the films after twenty-five years of continuous success as a producer of the legitimate stage

A Literary Coup by Hodkinson

Acquires the Entire Output of Irving Bacheller

THE W. W. Hodkinson Corporation announces that negotiations have been completed whereby it secures the exclusive motion-picture rights to all the written works of Irving Bacheller, the well-known American fiction-writer. The Hodkinson officials express themselves as delighted with this literary acquisition which is looked upon as a distinctive achievement for the organization. A letter, addressed by the author to President Hodkinson at the same time that the contract was closed, follows:

"I am one of the many who rejoices in your vision of better things for the moving picture stage and in your efforts to make them a reality. The silent drama can be and ought to be the most effective agency for civilization in modern life. At the same time it can afford as many thrills as any man can accommodate. It is more entertaining to see Lincoln slaying one of the great enemies of men than to witness a fatal duel in a barroom. The former excites a grand emotion which leaves in the mind something helpful and worth having; the latter takes away a little of one's respect for the sanctity of human life. Decency and virtue and high motives can really be very thrilling. The man who doubts it would better go and try to buy a ticket for John Drinkwater's play when it opens again. You do not underestimate the crowd.

"Therefore I am glad to turn my books over to you and to wish you all good luck with them. I shall be glad to do what I can to further your plans."



Irving Bacheller, famous novelist, whose books will be produced in pictures. W. W. Hodkinson is responsible for the securing of Mr. Bacheller's works for screen purposes

In a statement just issued by the Hodkinson Corporation considerable space is devoted to the career of Irving Bacheller and the place he occupies in contemporary literature. This statement follows in part:

"He himself was born in a clearing in St. Lawrence County, New York State, and he not only keeps his native land in memory but he has put it imperishably into American fiction. His books are records of the progress of America, and they are written in such a way as to make them replete with interest. The theme itself, or rather, the succession of themes, is of massive grandeur, close to the hearts of each and everyone of us—the growth of our country. And at the same time they are like the man himself, — gently humorous, quaint of fancy and entirely wholesome.

"It has been estimated by Mr. Bacheller's publishers that well over five million copies of his books have gone forth to make the world a better and brighter place in which to live. Perhaps the best known of all of them is 'Eben Holden,' his first great success. Pioneer life in America is its theme, and it is replete with action and well-sustained suspense. The same theme underlies 'The Light In the Clearing,' which is counted as one of the important pieces of fiction he has put forth.

"Mr. Bacheller's books are ideally suited to picturization,—and in this connection special stress must be laid upon 'A Man for the Ages,'—his story of Lincoln, as engrossing a tale of that great figure as has ever been written.

"It is Mr. Hodkinson's intention to hold these books until such time as he finds the independent producing company best fitted to handle them. It may be one or more of the companies now releasing their output thru W. W. Hodkinson or some new company yet to be discovered."

DEAD MEN TELL NO TALES

Unusual African Views Secured

Scientific Data and Thrilling Realism in Travel-Reels

A CAMERA expedition into the heart of the African jungles, prompted at the outstart by missionary motives and culminating in the acquisition of unusual "shots" of scientific value and educational interest, was recently terminated when Dr. Leonard J. Vandenbergh, L.L.B., J.D., returned to America with more than 36,000 feet of film, depicting the primitive natives of East Africa and Uganda. The expedition sailed for Africa last September with the financial backing of Famous Players-Lasky Corporation and under the auspices of the American Museum of Natural History.

The collection of views secured by Dr. Vandenbergh are reported to contain film records of the characteristics, customs and modes of living of some of the least-known tribes that inhabit Uganda and East African territory. The feature of the collection is said to be an African lion-hunt in which the quarry is showing as charging on the camera and actually getting within thirty-feet of the cameraman before being killed by a spear from a native's hand. The views, it is stated, are different from anything filmed before of a similar character, being possessed of a human-interest appeal and not taken especially from the sportsmanship angle. Customs and rites, fast disappearing before the restrictions of civilization, are faithfully reproduced, states Dr. Vandenbergh. These film records —showing customs and ceremonies rapidly falling into oblivion—constitute invaluable contributions to the science of anthropoligy, he says, as well as furnishing the rest of the world with interesting data about these strange unknown peoples.

The pictures taken are now being cut and titled in the East and it is expected that a trade-showing of these views will be given towards the end of September. However, in view of the great amount of work to be done in preparing the collection for presentation no definite arrangements have been as yet made.

When interviewed late last week by a representative of the NEWS at the home-office of the Famous Players-Lasky Corporation, Dr. Vandenbergh gave an interesting account of his experience in Africa and spoke enthusiastically about the results that had been achieved by the expedition. He mentioned as the high-lights of his picture-collection the views of the pigmies that he secured in the Congo forests. Here, he studied at close range the Mambuti tribe, a group of human beings averaging four feet in height. One view, he said, shows him staging a sort of Maypole dance, in which the dancers gambol around him, the tallest fully a half-foot under his outstretched arm. The lion-hunt was also described as a piece of action that is sure to equal any scene shown on the screen for its suspense and thrilling qualities. The action opens with the lion advancing about sixty yards from the camera and continues until the animal is speared within thirty feet of the operator.

Dr. Vandenbergh also noted as a distinctive mark of his work in Africa the views taken of the Alour tribe, the members of which average over six feet in height. The scenes showing the gradations in height, the distinctive customs and characteristics of the four principal tribes west of the Albert Nyanza in the Congo will, he expects, add greatly to the anthropological study of these peoples.



Scene from Allan Dwan's late Mayflower production, "The Heart of a Fool"

John Kent Stricken; Is Expected to Recover

John A. Kent, salesmanager of the Transatlantic Film Co. of America, and well-known in all branches of the film industry, is battling for his life, having been stricken with a heart attack more than a week ago.

Mr. Kent had just returned from a whirlwind trip through the Middle West, Northwest and Southwest, where he had sold Transatlantic's picture, "A Common Level," in the territories covered.

Friends of Mr. Kent throughout the country will be glad to know that his physicians have hope of his recovery, owing to his sound constitution and strong will.

Fox Has New Exchange in Butte, Montana

Because of the increased volume of business, and the desire that the exhibitor may obtain quick and efficient service, Fox Film Corporation has opened its twenty-sixth branch office in the United States, at No. 125 West Broadway, Butte, Montana.

Heretofore the Fox Seattle Exchange has handled Montana, but the business coming from that State has made this new link in the Fox distribution chain a necessity. Lawrence J. McGinley has been appointed manager.

All Set for Paramount Week

One-Third of Nation's Theatres Booked for Week Sept. 5 to 11

BASING their conclusions on the records of the bookings received at the New York headquarters of the Famous Players-Lasky Corporation, officials of that organization predict that at least one-third of all the motion-picture theatres throughout the United States will take an active part in the National Paramount Week which opens on Sunday, September 5 and concludes on the following Saturday, September 11. Reports from exchange managers indicate "that nearly six thousand theatres will play Paramount Pictures every day during the week of September 5 to 11," says a statement from the Famous Players-Lasky headquarters.

Exploitation representatives in the various exchanges have worked out a number of novel stunts supplementary to the extensive advertising campaigns being conducted through the local newspapers. One of the most striking of these was arranged by Frank A. Cassidy, exploitation representative at Cincinnati, who has completed arrangements with the Dayton-Wright company of Dayton, O., to have deliveries of film made to scores of theatres in the Cincinnati territory by airplane. A schedule is said to have been worked out whereby stops will be made in the largest cities of Ohio, Kentucky, Indiana and West Virginia, where suitable landing places are afforded. Deliveries in the smaller towns along the route will be made by means of a specially constructed parachute, it is stated, the pilot flying over a marked spot and dropping the films as bombs would be dropped from a bombing machine.

In describing the inauguration of Paramount Week ceremonies both in Chicago and at the Great Lakes Naval Training Station, Famous Players-Lasky issues the following statement:

"In Chicago, Paramount Week already has been officially proclaimed by Mayor William Hale Thompson. Through negotiations conducted by Exploitation Representative Daniel Roche, the mayor was given an honorary membership in the billposters' union and he then proceeded to post a 24-sheet advertising Paramount Week. And while he did all this a cameraman of the International News Weekly made a picture. The Herald-Examiner carried a still photo of the stunt. Ten prints of this film have been prepared to be used as trailers on Paramount Week.

"One of the most spectacular, as well as unusual, tributes ever paid to motion pictures was that which was enacted by the 5,000 officers and jackies at the Great Lakes Naval Training station, when the Government gave formal recognition to the celebration of Paramount at all its camp theatres.

"The tribute took the form of a special drill and review in the presence of Rear Admiral Kunz at the Great Lakes station. Previous to the turnout of sailors, Lieut. A. Desomer, U. S. N., Lieut. Commander E. E. Wilson, U. S. N. and chief Mate R. P. Manion, in charge of morale-work at the station arranged with Harris P. Wolfberg, district manager of Paramount at Chicago, for observance of Paramount Week at all the several theatres at the station. This was in accord with the action of the army, which through the Community Motion Picture Success, arranged for Paramount Week at all army-camp theatres from Denver to Cleveland to Atlanta.

"With Paramount Week banners gying on all the navy station theatres Chief Mate Manion and Commander Wilson decided to hold a special Paramount Week drill. Using more than 3,000 jackies of the aviation division, commander Wilson put the boys through a drill that spelled out 'Paramount Week —Sept. 5-11' on the drill field."

"Way Down East" Will Open on Sept. 3

D. W. Griffith's picturization of "Way Down East," based on the stage play by Lottie Blair Parker, which for the past twenty-two years has been one of the rural classics of the American theatre, will be presented at the Forty-fourth Street Theatre, New York, on Friday evening, September 3, with the following cast: Lillian Gish, Richard Barthelmess, Mary Hay, Burr McIntosh, Lowell Sherman, Creighton Hale, Mrs. Morgan Belmont, Kate Bruce, Edgar Nelson, George Neville, Vivia Ogden, Porter Strong, Josephine Bernard, Mrs. David Landau, Patricia Fruen, Florence Short, Emily Fitzroy and Myrtle Sutch.

"Way Down East" is announced as the biggest production Mr. Griffith has made since "Hearts of the World." It contains 12,000 feet of film and the better part of three hours will be consumed in unfolding the story. Several Griffith innovations are promised, including a thrilling snow storm and a genuine New England ice break on the Connecticut River.

Following Friday evening's premier, the production will be offered twice daily, at 2:15 and 8:15. There will be a special musical program.

Charles Ray on Another

Popular Star at Work on Light Comedy-Drama by Fred. Stowers

WHILE "Forty-five Minutes From Broadway", the Charles Ray picture, is beginning its career, the actor is hard at work on another picture, "Nineteen and Phyllis," by Frederick Stowers.

Because of the wealth of superior published material which he has accumulated Mr. Ray heretofore has consistently declined original scenarios, but "Nineteen and Phyllis" he believes to be such a compelling story that he felt he had to purchase and produce it. He has, however, clung to his rule to produce only works by well-known writers, for Mr. Stowers is an author with a large and enthusiastic following.

The scenes are laid in a small southern town, but "Nineteen and Phyllis" is not a story of the essentially small town type. Instead of being of the rustic order all the characters are well-dressed and modern. The tale is chockfull of delightful comedy features and the plot takes a novel twist which nobody foresees but which adds greatly to the interest and charm.

Clara Horton plays the leading feminine role.



Here is Charlie Ray in his latest feature, the first to be presented under the management of Arthur S. Kane as a First National release, "45 Minutes From Broadway," adapted from the famous George M. Cohan musical comedy



Two of the many intensely dramatic scenes from "The Riddle: Woman," in which Geraldine Farrar is starred. The picture is the first Associated Exhibitors' production and is to be released by Pathe

Big Pathe Program Is Coming

Future Features to Be Up to Usual Pathe Standard

WITH the adding to its schedule of forthcoming releases of "Half a Chance," a Hampton special, and "The Devil to Pay," a Brunton production, Pathe believes that it greatly increases the strength of the foundation it has built for unprecedented feature business during the Fall and Winter months.

In obtaining productions of the calibre of "The Riddle: Woman," the first Associated Exhibitors release, "Half a Chance," "The Devil to Pay" and other high class specials, Pathe seeks to live up to the message to exhibitors, delivered two months ago by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., when he said:

"Instead of devoting its energy during the forthcoming season to the introduction of 'startling policy changes,' or other schemes, which to exhibitors, have become frequent occurrences, Pathe Exchange, Inc., will endeavor to furnish its patrons with the finest feature subjects money will buy. Exhibitors are interested in pictures with box office value, not policies, and that is what Pathe will endeavor to furnish them."

Since then Pathe has released such attractions as H. B. Warner in "One Hour Before Dawn;" Blanche Sweet, in "The Girl in the Web;" Edgar Lewis's "Lahoma;" and Bruce Gordon and May McAvoy in J. Stuart Blackton's, "The House of the Tolling Bell."

In the course of the next six weeks, the Pathe schedule is also promising, with "Felix O'Day," starring H. B. Warner scheduled for issue on September 12th; "Help Wanted: Male," starring Blanche Sweet, which just completed a pre-release showing at B. S. Moss's Broadway theatre, and is listed for release on September 26th; "The Riddle: Woman," starring Geraldine Farrar, first of the Associated Exhibitors master-productions, which will have its premier on October 3rd; and "Forbidden Valley," another Blackton production featuring Bruce Gordon and May McAvoy, slated for October 10th release.

Between now and the first of the year, Pathe plans to issue a series of features that will not only surpass anything it has ever distributed, but which will rank with the highest type of photodramas issued by any one concern.

"Half a Chance" most likely will be the forerunner of the new series following the release of "The Riddle: Woman," which Pathe feels will be its greatest feature triumph. "Half a Chance" is the first of a series of special productions which will be made by Jesse D. Hampton, who is now producing the H. B. Warner and Blanche Sweet attractions. Robert Thornby directed this production, which was adapted from the celebrated novel by Frederick Isham, and features Mahlon Hamilton and Lillian Rich.

"The Devil to Pay" comes from the plant of Robert Brunton, and is a model of the splendid productions turned out by that producer. Brunton proved to Pathe followers among exhibitors that he is a superior producer, through the success of "Daredevil Jack," the Pathe serial starring Heavyweight Champion Jack Dempsey. An all-star cast appears in "The Devil to Pay," with the principal roles enacted by Roy Stewart and Fritzi Brunette.

Fox Advertises Its Serial

Newspaper Ads. in Many Cities Help to Popularize "Bride 13"

AN intensive newspaper advertising campaign in nine cities is being conducted by William Fox to assist the exhibitor in selling "Bride 13," the first Fox serial. Because adequate bill-board space in these nine key cities could not be obtained, Mr. Fox ordered a broadside directly to the people.

The advertising is being carried in newspapers in Atlanta, Indianapolis, New Orleans, Kansas City, Buffalo, Rochester, Providence, Chicago and Detroit. Six different pieces of advertising were prepared, the first two being teasers designed to attract the public to look for the subsequent advertisements. The first of the teaser copy carries only this query: "Who is Bride 13?" The second advertisement shows a bride clutched at by a grimy hand. The third piece of copy is more informative and divulges the fact that the "Bride 13" is a serial picture, produced by William Fox, costing $1,250,000, and urging the reader to ask for it at his favorite theatre.

The fourth discloses the villain and his pirate colleague leering down upon the bride in the lower right-hand corner, and the fifth presents a stirring picture of Navy men dashing to the rescue of the kidnapped brides and elaborates upon the message delivered in the preceding advertisement. The sixth advertisement, the largest of the series—containing 744 lines—carries an adaptation of the 24-sheet stand.

All the advertisements were written by experts and the art work was done by a prominent artist. The copy is an outstanding quality, fairly lifting itself out of the newspaper in which it is appearing.

Baby Show Adds Laughs to Rolin Comedy

Many amusing moments are said to be furnished in the new Hal Roach comedy, "Rock A Bye Baby," with Snub Pollard, which Pathe will release September 12th. The fun-making setting is a baby show in one of the cities of the West Coast. Roach took advantage of this actual occasion for the filming of the picture, and a great many funny moments are supplied by the prize winners in the arms of their mothers.

"Bride 13" Said to Be Winning Approval

William Fox reports that the number of contracts coming in for "Bride 13" and the character of the houses booking this Fox serial furnish strong evidence of the high favor with which this chapter-picture is meeting.

The Pantages Circuit has booked it for its theatres in Los Angeles, San Francisco, Oakland, Portland, Tacoma, Seattle, Spokane and Minneapolis. Harry Marsy, president of the General Theatres Corporation, of Buffalo, N. Y., adds his testimonial to those of other exhibitors by contracting for "Bride 13" for the Allendale, Ellen Terry, Marlowe and Circle Theatres.

Members of the Fox sales-force report most encouragingly from all over the United States and Canada. Exhibitors everywhere have been much interested in the picture and have made a point of seeing it. After the screenings they have spoken highly of the production, says the William Fox office.

Carpentier's Return Is Renewing Interest

While "The Wonder Man," Robertson-Cole special production starring Georges Carpentier, had been selling strong all summer, by reason of its merits as a picture and the widespread interest there is in the famous French warrior and boxer as a man, the news that he will meet Battling Levinsky in the ring, October 12, Columbus Day, at Ebbet's Field, Brooklyn, has vastly stimulated public and exhibitor interest in the attraction, according to a statement from Robertson-Cole.

So strongly are the bookings coming in, says the Robertson-Cole office, that 150 prints of "The Wonder Man" will be booked solidly throughout the United States during September and October. Everywhere exhibitors, feeling the pulse of the public, know that there is a new wave of interest in Carpentier, which is making him an attraction all over the country.



One of the display ads which the Fox Film Corporation is running in numerous newspapers throughout the country to aid exhibitors in exploiting "Bride 13," the new Fox serial



Marguerite Armstrong, who will play the leading role in Von Stroheim's "Foolish Wives," a forthcoming Universal-Jewel release

"Girls Don't Gamble" is Butler Picture

D. N. Schwab Productions, Inc., announces that the second of its series of photoplays starring David Butler will be distributed on a states-right basis. The picture is called "Girls Don't Gamble," and is an adaptation of the Saturday Evening Post story, "Girls Don't Gamble Any More," by George Weston.

In addition to Mr. Butler, the cast includes Harry Todd, Eleanor Fields, Rhea Haines, Alice Knowlton and Billy de Vaull. Fred Butler directed the picture, which was preceded by the production of David Butler's successful comedy-drama, "Fickle Women."

Kane Offices Doubled in New York

The Arthur S. Kane Pictures Corporation in New York has doubled its office space. The company occupies a suite on the eleventh floor of the National Association Building, 25 West 43d street.

The doubling of the quarters gives additional room for the contract, publicity and auditing departments, with space also for a private office for clients, and a motion picture library.

Press-Book Prepared to Aid Hirsh Production

In the elaborate campaign book being prepared on Nathan Hirsh's super-feature "The Woman Above Reproach," there are numberless fine ideas and suggestions outlined for the proper exploitation of the picture. The title itself is one that can be used to lure business to a theatre and which can be used in many ways in advertising and publicity, particularly in a "teaser" campaign.

Charles Urban Products Closed for Japan

How rapidly the world-wide distribution of the Charles Urban "Movie Chats" and the "Kineto Reviews" is becoming effective was illustrated this week when information came to the office of David P. Howells that arrangements had been closed for both subjects to be widely shown in Japan.

"Big Happiness" Selling Fast

Dustin Farnum Vehicle Meeting with Favor, Is Report

ROBERTSON-COLE is realizing from "Big Happiness" the first production of its new "super-special only" regime even more than it expected in the way of public and exhibitor support, for the picture, which has Dustin Farnum as its star, is selling rapidly, and meeting with unqualified praise from critic and public, according to a statement from the Robertson-Cole headquarters.

"Big Happiness" is the first of the pictures which Robertson-Cole announced as its fall attractions, and also the first under its plan to release 36 big productions yearly. In addition to this, it is the initial Dustin Farnum production under his new contract with Robertson-Cole, making the picture one of triple significance.

The statement just issued from the Robertson-Cole headquarters in connection with the release of "Big Happiness" follows:

"Exhibitors will find in Big Happiness a typical example of the sort of picture which Robertson-Cole desires to supply henceforth. It has a star who fills a particular niche of his own, in which he is unrivalled on the screen. Dustin Farnum in this picture has a role which enables him to measure up to his fullest emotional capabilities.

"Furthermore, the story is one filled with drama and suspense, and the direction which is by Colin Campbell is the best which Robertson-Cole could give Mr. Farnum.

"Added to the intrinsic worth of the picture itself, are the advertising and exploitation aids which Robertson-Cole has given Big Happiness. Exhibitors who are to show it receive a typical Robertson-Cole press book, one of the regulation campaign books which this firm is publishing with each production, a book which is unrivalled in artistic and practical qualities by any in the industry.

"Big Happiness is a gripping story of twin brothers, one a heartless man of the world whose only desire is wealth, the other a less successful fellow who dwells in the slums of Paris, but possesses a happy nature and a heart of gold. By a strange trick of fate the poor but honest brother is called upon to impersonate the other, a leading British financier, during his enforced absence from Britain.

"The story interest is further enhanced by the fact that the wealthy brother had just married a beautiful girl who did not love him, but married him because of the financial conditions of her family. Gradually, however, she learns to love the masquerader, because of his gentleness and kindness. Her love is returned, but owing to the peculiar situation, her make-believe husband cannot tell her of his affection.

"The climax of the story, when the financier, who was supposed to have drowned at sea, suddenly appears, makes this story one of tremendous dramatic appeal. The supporting cast in this picture is exceptionally good, containing such names as Kathryn Adams, popular leading woman of the screen; Fred Malatesta, the noted portrayer of "heavy" roles; Joseph J. Dowling, of 'Miracle Man' fame, and others."

"Midchannel" in Heavy Demand

Bookings Surpass Preceding Records for Clara K. Young

ACCORDING to a statement received from the headquarters of the Equity Pictures Corporation, the franchise-holders of that corporation report unusually heavy bookings for Clara Kimball Young's latest starring vehicle, "Midchannel." Despite the fact that pre-release bookings for the previous Young productions, "The Eyes of Youth" and "For the Soul of Rafael" were heavy, says the statement from the Equity offices, the unusually big demand for the new 'Midchannel" picture now in evidence is affording the Equity officials a pleasant surprise. The Equity statement follows:

"Of all the territories included in the list of Equity's franchises, those who report heaviest bookings on "Midchannel" are New York, Los Angeles, Chicago, and Cleveland, thus far. This record is based on the gross number of advance bookings. Figuring on a percentage basis—that is the number of bookings in proportion to the size of the territory—the Denver exchange leads the list, followed closely by New Orleans and Louisville, Ky. This is a significant fact. It proves to Equity and to exhibitors at large that the echo of Broadway penetrates to the remotest corners. The relatively small exchanges just mentioned are alive to the fact that "Midchannel" had a Broadway run with Ethel Barrymore in the leading role. They are aware of the prestige this gives the production, apart from all its other attractive features.

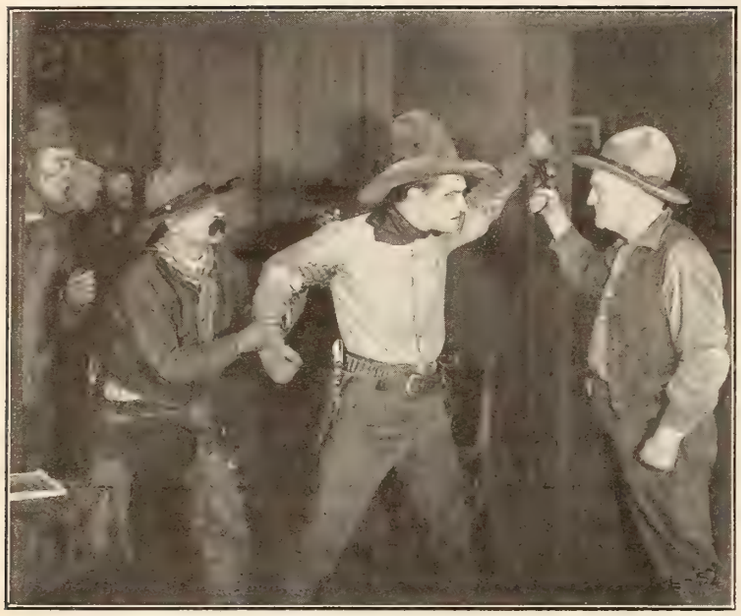
"The explanation of the great amount of pre-release bookings, as expressed by Equity's franchise-holders and exhibitors, seems to be the extraordinary combination offered in this picture—a combination that "comes once in a century"—as one exhibitor put it. First there is the star—Clara Kimball Young, with whose former productions exhibitors have realized a very handsome box-office profit. Of equal importance is the author, Sir Arthur Wing Pinero, a man who has had more plays adapted to the screen than any other playwright. Then there is the setting, the direction and the extravagant properties used. Those who know the sweeping popularity of all of Miss Young's productions know that one of the chief points of interest was the costly sets, the expensive furnishings and the luxurious clothes and gowns worn by Miss Young and the rest of the cast.

"Added to all this is the radiance of Broadway, reflected in the historic performance of Ethel Barrymore in "Midchannel" at the Empire theatre. The fact that Pinero is probably the most widely read playwright today adds so many patrons to the exhibitor's showing of "Midchannel", and to make matters still more promising, "Midchannel" is recognized as Pinero's greatest drama, its subject being the most vital and throbbing of all his plays—the problems of marriage.

"All of which proves that exhibitors are alive to the times, and leave nothing to chance when contracting for 'Midchannel' so far ahead."



Scene from the new Christie comedy, released by Educational, "Seven Bald Pates"



Tom Mix in his latest Fox feature, "The Untamed," which goes in at the Capitol theatre, New York, next week

Praise for Realart Special

New York Critics Pleased with Taylor Feature Shown at Rivoli

THE performance of "The Soul of Youth," the first special made by William Desmond Taylor for Realart, at the Rivoli theatre, New York, has brought forth liberal praise in the local newspapers. Here is what Aileen St. John-Brenon says in the Morning Telegraph:

"William Desmond Taylor's production for Realart, 'The Soul of Youth,' the feature at the Rivoli this week, brings Lewis Sargent back to the screen in one of those boy parts in which he is thoroughly delightful. You remember him as Huckleberry Finn. You couldn't forget him, and as the boy in Julia Crawford Ivers story he makes the same appeal as he did as the Mark Twain youth.

"'The Soul of Youth' is refreshing, and the audiences are going to enjoy it."

The New York American critic predicts a long and successful life for it, attributing its gripping human appeal to the work of Lewis Sargent as the boy, and to Judge Ben Lindsay.

"There is a picture," says the New York American, "heading the program at the Rivoli theatre this week that is destined to travel a long and winding way through the country, a trail verdant with endorsement. Valdosta, Ga., where the film may be somewhat frayed and scratched when it is projected, and Minot, N. Dak., are going to join with Broadway and the remainder of a film land in admitting the vast humaness of this picture It is a Realart presentation, entitled 'The Soul of Youth'. . . .

"This boy (Lewis Sargent) and this Judge (Judge Ben Lindsay) are two characters who visualize soul until they lift an every day story onto the plane of a tale of living people."

Feature Runs 8 Weeks

Goldwyn's Production Attracts Crowds in New York and Chicago

"EARTHBOUND," Goldwyn's production of Basil King's great photodrama of life after death has now completed eight weeks—four in New York City and four in Chicago. The producers announce that the reception accorded the production by the public has more than justified the faith of the organization in the powerful, human appeal of the story. Exhibitors who have seen the film are said to be as enthusiastic over its story, production, directing and acting as are the critics and the public. Also the exhibitors are confident of its drawing power. They see in it possibilities for exploitation of a character which has never before been used and with a public which seldom goes to a theatre in addition to the picture fan public.

The Goldwyn exploitation staff is taking advantage of all the unusual and unique angles for exploitation which "Earthbound" offers in the campaign book which is nearing completion and in the accessories of various kinds. The publicity and exploitation campaign for this picture will be the most complete and extensive ever conducted by Goldwyn Pictures Corporation. The picture furnishes the exhibitor the opportunity of a lifetime, the Goldwyn organization believes, to cash in. But to get the most out of the picture he must conduct a publicity campaign that will reach the non-theatregoing public as well as picture fans, and it is not only the belief of Goldwyn but also many prominent exploitation men, that pictures of this kind when once viewed by an audience, will tend to draw the intellectual class of patrons to the theatre.

SIMPLEX NOTES

It will be of interest to the thousands of Simplex users to know that Rudolph C. Kneuer, Chief of the Factory Order Division, has just celebrated his eighth year of service with the Precision Machine Company. Nearly every Simplex user who has had occasion to order Simplex parts is familiar with the name of Kneuer who, as a boy came into the employ of the company in August, 1912, when the only space devoted to Simplex manufacture, office and laboratory was a section of the 9th floor of the present twelve-story building.

At that time Mr. B. F. Porter (who is now the greater New York Simplex Distributor) was General Manager of the plant, while J. E. Robin (now Superintendent of the International Cinema Quipment Center) was sales manager.

Mr. Kneuer is now only 26 years old, but in spite of his apparent youth, it can be truthfully said that there is none who is better known to the Simplex trade nor who knows the numerous machine parts better than he. On the day celebrating his eighth year of Simplex service Mr. Kneuer remarked at the almost unbelievable growth of the Simplex factory since the early days when B. F. Porter and the late Francis B. Cannock were active in the building up of the business.

"Country God Forgot" Not New Picture

In a statement just issued, First National quotes Marshall Neilan as warning exhibitors that the picture, "The Country God Forgot," is a re-issue and not a new picture. The rest of Mr. Neilan's statement, as qnoted by First National follows:

"My present product is being distributed by Associated First National Pictures, Inc. These releases are 'The River's End,' the James Oliver Curwood story; "Don't Ever Marry,' an adaptation from Edgar Franklin's comedy; 'Go and Get It,' my current release-offering, a newspaper story the scenario of which was written by Marion Fairfax; and 'Dinty,' my latest production with Wesley Barry to be released in the fall. Other subjects to be released via First National will be made public as soon as the information is available."

Dutch Actor Appearing in Paramount Pictures

Frederick Vogeding, a Dutch actor, who has done thirty pictures with the best known film companies of Europe and was seen in vaudeville recently in this country, is leading man with Dorothy Dalton in "In Men's Eyes," the Paramount adaptation of "Jeanne of the Marshes," E. Phillips Oppenheim's novel, which is now being filmed at the Famous Players-Lasky Corporation's Eastern studios. William P. Carleton, Gladys Valerie, Lewis Boughton and Kempton Green, the last named for four years leading juvenile with Lubin, are also in the cast. Frank Reicher is directing.

DEAD MEN TELL NO TALES

M. H. Hoffman Touring Pioneer Exchanges

With a view to outlining the Pioneer policy of co-operation with the exhibitor and to make known to all exchange managers and their staffs the elaborate program of features for the new season, M. H. Hoffman, general manager of the Pioneer Film Corporation, is now enroute to all the Pioneer offices throughout the United States and Canada.

Mr. Hoffman left New York City a few days ago on a "flying trip" and will be gone for about ten days. His important stops will be made in Baltimore, Washington, Cincinnati, St. Louis, Kansas City, Omaha, Milwaukee, Chicago, Detroit, Cleveland, Pittsburgh, Buffalo and Philadelphia.

Fox Will Release Big Special Soon

William Fox is about ready to release another of the big special productions announced recently in his forty-page colored insert in the trade papers. This one is "Over the Hill to the Poorhouse," based on the famous poem by Will Carleton. The scenario was written by Paul H. Sloane and the film was directed by Harry Millarde.

Director Millarde, it is said, has produced a picture that is bound to reach the hearts of all who have known and who have loved Will Carleton's works.

Radin Pictures Make Jewish Featnre

Radin Pictures Corp. announce the completion of their latest production "Jewish Life in Poland". The picture is in five reels and depicts life in the Jewish quarters of Poland. The picture is full of interesting moments and contains excellent photography it is announced. Capitol Film Co. control the rights for Greater New York, while Radin Pictures control the world rights. The picture will be released on state rights.

H. A. Kyler Visiting in New York City

H. A. Kyler, of the Federated Film Exchanges, was a visitor to New York this week on business connected with his exchanges. Mr. Kyler is in charge of the Supreme Photoplay Corporation Exchange in Denver, Colorado, Salt Lake City, Utah, and Seattle, Washington.



First view of "Milestones," the Goldwyn special feature which has been adapted from the famous play of the same name

"Madame X" Released in Sept.

SEPTEMBER is Goldwyn's star month. Its star production in its history of three and a fraction years is to be released this month. Its first public showing will take place shortly at the Capitol theatre, New York, according to Goldwyn. It is the picturization of "Madame X," made from Alexandre Bisson's world-success on the speaking stage, with Pauline Frederick in the chief role. It was directed by Frank Lloyd and it was with this picture that he won his spurs. In the future he will be a featured director.

"Madame X" has been called by some who have known the picture game from its birth to its gigantic present as the greatest emotional picture ever made. It is the supreme accomplishment of Goldwyn Pictures Corporation—a picture to which Goldwyn pins an absolute, unshakable faith and on which it is willing to rest its reputation.

Prints of the production are in all twenty-two branch exchanges of the Goldwyn Distributing Corporation ready to be shown to the exhibitor. Pauline Frederick, in the stellar role, gives an earnest, sincere, human, powerful interpretation of the role of the mother who commits murder in order that her son may never know that his mother has trod the path of degradation and disgrace. In the spoken drama Miss Frederick has been seen in "When Knights Were Bold," with Francis Wilson; in "Samson," with William Gillette; in "Joseph and His Brethren" and as a star in "Innocent." In the films she has appeared in such pictures as "Mrs. Dane's Defense," "La Tosca," "Fedora," "Mme. Jealousy," and in the Goldwyn pictures "Bonds of Love," "The Woman in Room 13," "The Loves of Letty," and in "Roads of Destiny" for later release.

Goldwyn Willing to Bank Reputation on Production

William Courtleigh, seen in the role of Louis Floriot, the husband who unjustly casts off his wife, is one of the most popular leading men and character actors on the legitimate stage. He has supported practically all of the feminine stars of the day and been featured in a number of productions.

Sydney Ainsworth has played the lead in "Arizona," supported Robert Edeson in "Soldiers of Fortune," "Strongheart" and "Classmates" and acted in "The Fortune Hunter" on the spoken stage. In the films he has appeared in "Graustark," "On Trial," "Brown of Harvard," etc. He has an important role in Goldwyn's picturization of "The Branding Iron."

Lionel Belmore was for three years a member of Wilson Barrett's company, for twelve years with the late Sir Henry Irving and for six years with William Faversham. In pictures he has appeared in Vitagraph, World, Metro and Goldwyn productions. He was the villain in Goldwyn's Will Rogers pictures "Jes' Call Me Jim" and has the role of the father in "The Man Who Had Everything," starring Jack Pickford.

Casson Ferguson has played with Robert Mantell, appeared in musical comedy in New York and grand opera in Paris.

Comedy Shows Good Cast

T. Roy Barnes, Colleen Moore, Grace Darmond and Walter Hiers Engaged

AL CHRISTIE, producer and director of the screen version of "So Long Letty", Oliver Morosco's stage play, believes that the cast which will be seen in this comedy-drama soon to be released by Robertson-Cole is the best one ever assembled for a production of similar nature and one which will interest every exhibitor seeking the best grade of pictures which mingle wholesome fun with dramatic suspense.

The cast of "So Long Letty", when it scored its great success on the spoken stage, was an especially strong one, and Mr. Christie took great care in selecting his screen cast, so that it might hold a position of corresponding importance. He needed but four principals. But, as is always the case in a smaller cast of principals, each must be capable of greater time and finer work before the camera.

The cast, comprising T. Roy Barnes, the comedian of the legitimate stage; Grace Darmond, the beauty and screen star; Colleen Moore, the little leading woman of many successful photoplays; and Walter Hiers, known for the fine character of his comedy roles, was selected with a special eye to these requirements.

Besides these, there is a large number of California bathing beauties.

T. Roy Barnes, Mr. Christie says, fits admirably into the part of "Henry Miller", the husband who spends his waking hours trying to be a "good fellow". Grace Darmond plays the part of "Letty", the temperamental wife who preferred tangoing to preparing a "square meal".



Quartet of popular players who appear in Robertson-Cole's forthcoming special, "So Long Letty." (Left to right), T. Roy Barnes, Grace Darmond, Colleen Moore, Walter Hiers

"The Stealers" to Have Big Premier

"THE STEALERS," the Robertson-Cole super-special directed by William Christy Cabanne, which is for early fall release, will have its premier in the grand ballroom of the Hotel Astor, Sept. 17. Robertson-Cole claims that this production has a wider appeal and superior entertainment quality to any other picture the company so far has offered to exhibitors.

"The Stealers," which was made in the East this summer, tells a story which Mr. Cabanne has been working on for the past two years. With powerful, impressive strokes it goes deeper than the emotions, touching in artistic, awe-inspiring scenes the most fascinating and mysterious subject known to mankind. Thousands of persons were used in making "The Stealers," which alternates simple heart interest scenes with others of wonderful spectacular depth.

Evidence of Good-Will Pleases Donaldson

Arthur Donaldson, star and general-director of the Arthur Donaldson Productions Company has made the following statement to the trade:

"That the majority of exhibitors are with me in my new venture is proven by the number of letters and telegrams of congratulation that I received immediately the announcement was made that a company was formed to star me.

"Preparations are now under way for the launching of our first production, 'Sun Valley,' which was especially written for me by Chester De Vonde. Mr. Shaw, our production manager, is now endeavoring to acquire a suitable Broadway house for its premiere. We expect to start rehearsals within a very short time."

C. B. C. Film Sales to Market Feature

Joe Brandt, president of the newly formed C. B. C. Films Sales Corporation, and who is now at the Coast supervising production of a serial and several short subjects for this organization, announces that he has purchased the first big feature picture for C. B. C. marketing.

He would not divulge the name or any details of the production beyond saying that it is now in nine reel form and that it would be cut down to five reels for marketing under the C. B. C. banner.

Parker Gets American Cinema Franchise

Parker Film Company of Dallas, Texas, has acquired the Southwestern territorial franchise for American Cinema Corporation productions.

"Golden Trail" Rated High

Arrow Claims it Will Prove One of Biggest Productions of the Year

ARROW'S production "The Golden Trail," which is being given a widespread advertising and publicity campaign, is described as one of the few stories of the far North having a convincing theme. This is the report of one of Arrow's officials. The story lends itself admirably to exploitation as well as publicity, it is stated. The Arrow official points out that the attractiveness of the story lies in the fact that part of it is written around life in the East and the major portion around life in Alaska.

Jane Novak is starring in this production. Arrow has just issued a sixteen-page exhibitors campaign book on "The Golden Trail." This campaign book contains sufficient publicity material and advertising ideas to enable the exhibitor to play this production as one of the biggest of the year, says Arrow Film.

The cast of "The Golden Trail" includes such players as Jack Livingston, Jean Hersholt, Bert Sprotte, Otto Matiesen, Broderick O'Farrell and William Dills.

The picture, according to the Arrow officials, "may easily be classed as one of the biggest productions ever offered to the independent field of pictures." Constant inquiries regarding territory available are being received at the Arrow offices, and according to the Arrow official, who has made the foregoing statements, all the territories on this production will be disposed of within a short time.

Star in Locklear Thriller

Louise Lovely Plays Second Part in Fox Feature, "The Skywayman"

WILLIAM FOX reports that the presence of Louise Lovely in the chief feminine role of the cast of "The Skywayman" is lending additional interest to this new Fox production. Despite the fact that Miss Lovely is now a Fox star in her own right, says the statement from the Fox headquarters, she consented to play second part in "The Skywayman," featuring Lieut. Ormer Locklear, because of the unique part assigned to her in this picture. A synopsis of "The Skywayman" story is given in the following Fox statement, and some of the "stunts" found in the picture are also recounted:

"'The Skywayman,' which is to be released very soon, is the story of an American aviator who invalided home from France, needs a counter shock to restore his memory. His doctor and a girl whom he has known abroad as a Red Cross nurse conspire to give him the necessary shock, and as a result he finds himself in the midst of what he takes to be a vast international plot. A serious note is added by the fact that the doctor is carrying on a double deception, with the aim of bringing disaster to his patient.

"In making this picture, Lt. Locklear was called upon to exercise all his skill, the result of his long experience as an inventor of flying stunts. He performed not only his unique feat of stepping from one airplane to another in mid-air, but new feats never before seen on the screen. He leaped from an airplane to an express train, then climbed back again; he landed in the narrow court of a skyscraper hotel; he deliberately collided with an automobile; he drove his airplane at a church steeple, and took the weather-vane off. All these feats are shown in detail in the film.



Scene from the current serial production, "Bride 13," produced by William Fox. This is Mr. Fox's first venture in the serial field, and judging from the reviews given the production, it should be a big box-office winner

Kaufmann Arrives From Coast for Conference

EUGENE H. KAUFMANN, manager of the Accessory Department of the Inter-Ocean Film Corporation, arrived in New York this week after a four months' stay in California. The nature of Mr. Kaufmann's return from the Coast in the midst of his activities, pending the establishment of two additional service stations to be opened in San Francisco and Portland, is for a series of important conferences with President Cromelin who recently returned to this country after an extended trip through Europe.

While in Los Angeles, Mr. Kaufmann opened a service station at 6514 Hollywood Boulevard—the first of the three offices which the company proposes to establish on the Pacific Coast, and which will serve as branch depots to accelerate shipments of American films and motion picture accessory products into Far Eastern film markets. An entire building has been rented at the above address, and according to Mr. Kaufmann, the structure has been entirely overhauled to meet the company's manifold requirements.

It is understood that Mr. Kaufmann will remain in New York for about four or five weeks, after which time he will return to the West Coast and take up the work of opening the two additional service stations in San Francisco and Portland.

Author Is Pleased at Kerrigan Picture

William Johnston, author of "The House of Whispers," which has been picturized with J. Warren Kerrigan in the leading role, issued the following statement after witnessing a private screening of the production recently:

"I am astonished and delighted by the production which Robert Brunton has given my novel, and I just want to say that the film is infinitely better than the book. It is absolutely a Kerrigan masterpiece and I am thoroughly delighted with it."

The W. W. Hodkinson Corporation will release "The House of Whispers" during the month of October.

Coast Workers Choose Mary Miles Minter

"A Cumberland Romance," a Realart picture starring Mary Miles Minter, was the choice of the employees of the Sun Drug Company of Los Angeles, when, during a celebration, they were asked what show they desired to see. In spite of the popular counter attractions that were playing in the city, every one of the two hundred employees voted to see Mary Miles Minter in "A Cumberland Romance" at the California.

Rarely Do They Get As Enthusiastic As This-
Read what "SCREEN OPINIONS" says about

GEORGE B. SEITZ

in the PATHÉ Serial

PIRATE GOLD

with Marguerite Courtot

Produced and Directed by George B Seitz

	Value
Story	Good serial—Family
Star	Very good —George B. Seitz
Author	Very good —Frank Leon Smith
Direction	Very good —George B. Seitz
Photography	Very good —Harry Wood

Producer—George B. Seitz 10 Episode Serial Distributor—Pathe

Our Opinion

A Serial That Will Appeal to People Everywhere

The production of this serial has been handled in such a manner that in addition to appealing to those folks who are avowed followers of film serials, *it will reach out and interest those of higher intelligence who have looked askance at serials.* There is a vein of comedy running through the serial that takes away the dead monotony of exaggerated thrills and yet leaves no opportunity for a drag in the interest. Romance and adventure are the fundamentals upon which the plot is based and the spectator's interest is maintained steadfastly throughout.

The serial has all the thrills and suspense one expects to find in a serial and gets away from the usual run of serials in that instead of ending each chapter with someone hanging at the end of a cliff or awaiting death in one form or another, each chapter ends with a situation so full of suspense that *the interest is worked to an even higher pitch and the spectator is twice as anxious to get back and see the rest.*

Many men have produced, directed and acted in their own stories, but those who have been as successful as this young and enterprising producer-actor-director are few and far between. The direction of the serial has been handled in a very fine manner and the work of George B. Seitz in the featured role is appealing and convincing.

The cast supporting him has been well selected and renderes him capable assistance. *The success of "Bound and Gagged" is a well-known fact and this serial by the same producer promises big things for the man who is on the lookout for good serials.*



Pathé Distributors

It's a Sure Clean-up:
Ask to See the First Episodes
at the Nearest Pathé Exchange

Ruth Roland

A
Pathé
Serial



in

Ruth of the Rockies

Produced by Ruth Roland Serials, Inc.
from the story "Broadway Bab"
by Johnston McCulley

As "Western" as its title.

The greatest serial money-star in the world, in the kind of a serial where she shines alone.

Cowboys, crooks, gamblers, desert plains, lofty mountains, shooting, thrilling aeroplane stunts, escapes, pursuits, and romance.

Miss Roland's name will bring them in in crowds for the first episode, and after that you can rest easy; you'll be "sitting on the top of the world."

ASK THE NEAREST PATHE EXCHANGE TO SHOW YOU THE FIRST EPISODES.

Pathé Distributors

Edgar Lewis Productions Inc.
presents

LAHOM

A Story of Early Days in Oklahoma

from the novel by John Breckinridge Ellis
personally directed by EDGAR LEWIS



Pathé Distributors

As a plain tale of the early days of Oklahoma "Lahoma" would be an excellent production, but it is more than a plain tale.

As a drama, alive with life and action, it would be considered one of the best of the current season, worthy of presentation in the best theatres in the country, but it is more than a drama.

As a theme play, big and sweeping, it could take its place among the finest pictures of this character, but it is more than a theme play.

It is a great story of the pioneers of the West, told in a sequence of great dramatic suspense, and carrying throughout a theme as vital as the human heart is to life itself.


A
Pathé
Distributors



HAL ROACH

presents

ROLIN COMEDIES

with

"SNUB" POLLARD

and the little darky

SUNSHINE SAMMY

They are shown in more theatres than any other single reel comedy ever released. They are gaining every week in the number of theatres in which they are shown. They more than satisfy patrons and get their value and your profit into the box-office.

PRODUCED BY ROLIN FILM CO. DIRECTED BY ALF GOULDING

Pathé Distributors

New West Coast Film Incorporations

LOS ANGELES: Nell Shipman Productions, Inc.—Cap. $200,000; Nell Shipman, Burt Van Tuyle, W. H. Clune, O. K. Evans and Anna G. Brown; Jessie McDill, notary.

Los Angeles.—Standard Film Laboratories—Will erect Laboratory building at cost of $200,000.

Pathe Has One Reeler for Americanization

Pathe's share of the part being played by the motion picture industry in the Americanization campaign, conducted by a joint committee of the United States Senate and House of Representatives, is a one-reel picture of strong patriotic appeal entitled "The Land of Lafayette."

This film is a photographic chronicle of a profoundly impressive celebration held in Paris July 4, 1920, as a mark of appreciation for America's generosity toward the French war orphans, thousands of whom marched in a gigantic procession through the streets of the French capital. "The Land of Lafayette" will be the second release of the Americanism Committee of the Motion Picture Industry of America.

Metro to Launch Big Advertising Drive

The Chicago office of Metro is about to start an extensive advertising campaign in the daily newspapers with the aim of bringing before the public the merits of the super specials which will be released during the fall and winter.

Approximately $40,000 will be expended, it is stated. According to present plans, a quarter page will be taken four times a week in the Tribune and Examiner and two of the afternoon newspapers on every feature picture, which will mean a total of four full pages of newspaper advertising for each feature.



Joe Brandt, president of the C. B. C. Film Sales Corporation



Scenes from new Chester comedies released by Educational. (Left), "The Big Show." (Center), "An Overall Hero." (Right), "Four Times Foiled"

Chester Comedies Exploited

Showmen Are Featuring Them, Says Educational

SUCH an unusual success has been scored by Chester Comedies, Educational Film Exchanges, Inc., reports, that many exhibitors are now devoting a considerable portion of their newspaper advertising to the comedies and are putting forth considerable effort on their exploitation.

With reports from all the exchanges not yet at hand, Educational points out that the two-reel animal comedies have already attained bookings in leading theatres that challenge comparison with any other pictures of the class, no matter how long they have been on the market. Many exchanges report the comedies booked for months in advance.

Included in the houses which have signed contracts for the entire series are the Rialto and Rivoli, entire Marcus Loew metropolitan circuit in New York; the Riviera and Central Park, the Balaban and Katz Chicago houses; the Walnut in Cincinnati; Strand in Dayton, O.; Colonial in Columbus; H. C. Horater's Alhambra and Patheon in Toledo; the Loew houses in Cleveland, with first runs of two weeks each at the Euclid; A. H. Blank's theatres in Des Moines and Omaha; the entire Butterfield circuit in Michigan; the Circle in Indianapolis; Strand in Louisville; the Mastbaum houses in Philadelphia; Rowland and Clark's chain in Pittsburgh and Erie; Loew's Palace and Columbia in Washington; Stanley Champber's Palace in Wichita; Grauman's in Los Angeles; Wells theatres in Richmond; Turner and Dahnken circuit in California; the entire Ruben and Finklestein chain in Minneapolis and St. Paul; the Jensen and von Herberg houses in the northwest; the Gordon interests in New England; the Poli theatres through Connecticut, and in fact principal theatres in every territory.

In Canada Messrs. Jule and Jay J. Allen have not only instructed that these comedies be booked at every one of their theatres through the Dominion, but have also advised their managers to play up the Chesters in their advertising and exploitation.

According to Educational the booking of these comedies is so heavy that the entire stress is being placed upon this advertising and exploitation angle and the attention of exhibitors who have booked them to the possibilities of the pictu

Newspaper advertising, in both cut and mat form is being provided on all of the two-reel comedy releases, and special scene pictures supplied those who design their own displays. Special suggestions for lobby display and unusual exploitation angles are being given with each release.

"The Big Show," the third Chester release, is offered as supplying unusual opportunities for the showman. A considerable portion of the action is built around a kid circus with youngsters as wild men, tattoed folk, Egyptian dancers and the like. This portion of the picture supplies a great portion of the amusement, but there are thrills in abundance when little Arthur, the baby actor, is seized by the villains and rescued by Snooky.

All sorts of circus methods are suggested for exploiting the picture which is being advertised as "for kids of six, thirty-six and sixty." Since he has been given the sobriquet of "the Humanzee," "Snooky" has proven an unusually easy subject to exploit.

The fourth Chester has been completed and is en route to New York. It is "A Tray Full of Trouble." "The Big Show" is scheduled for release the week of September 12.

Lloyd Release on Sept. 12

"Get Out and Get Under," Latest Laugh Maker, Scheduled by Pathe

"GET OUT AND GET UNDER," second of Harold Lloyd's new series of two-reel comedies, will be released early in September according to an announcement just made by Pathe Exchange, Inc.

In "Get Out and Get Under," Lloyd is supported by the same company which helped him establish "High and Dizzy." An addition to the cast, however, is little Frederick Ernest Morrison, otherwise "Sunshine Sambo" whose ability is known to all who have followed the Rolin one-reelers featuring "Snub" Pollard. Mildred Davis, who has been Lloyd's leading woman in the last five of his two-reel comedies, is again his principal support.

In Buffalo, the Shea Amusement Company, operating the Hippodrome, broke its first run rule and consented to share Lloyd's pictures with the Strand of that city, playing them day and date. After showing "High and Dizzy," Harold B. Franklin, manager of the Hippodrome ,sent the following letter to the Pathe Home Office:

"Harold Lloyd would feel amply rewarded if he could hear the long, spontaneous shrieks of laughter of our audiences while watching his latest comedy, 'High and Dizzy.' Beyond a doubt, Lloyd is established in the affections of theatre-goers as one of the rarest comedians that has ever graced either stage or screen. We consider it a privilege to play the Lloyd pictures on our program."

DEAD MEN TELL NO TALES

DEAD MEN TELL NO TALES



Four gradations of tribes from the west shore of Lake Albert Nyanza to the Congo forest. Photograph obtained by the Famous Players' Vandenbergh expedition

Wide Appeal in Program

Hodkinson Claims to Have Pictures for All Classes of Fans

THE showman knows that to give his audiences what they demand in screen entertainment he must show pictures of every nature, differing widely in theme, appeal and locale, and the W. W. Hodkinson Corporation announced in preparing their output they kept this fact firmly in mind.

Hodkinson claims to have a picture which will suit any class of audience. "Firstly," reads their announcement, "there is the big, spectacular, lavish productions. Under this heading may be listed the colossal success 'Sex' and the soon-to-be-released 'Love Madness.' Secondly: The ever popular 'Westerners.' And under this heading there are the great Benj. B. Hampton productions such as 'The Westerners,' 'Desert Gold,' 'The Sagebrusher' and 'Riders of the Dawn'."

"Thirdly: Pictures dealing with great, big stories of present day conflict of which 'The Dwelling Place of Light' scheduled for early release is typical. Fourthly: Sea stories. And it is said that in 'Bucko McAlister' the next J. Parker Read, Jr., production, starring Hobart Bosworth, the Hodkinson organization have a picture which will live long as a deep-sea epic.

"Fifthly: Pictures with locale laid in the South with all the charm of beautiful women, wonderful horses and widely-verandahed stately homes. 'The Kentucky Colonel' is ideally representative of this type.

"Then mystery stories,—the sort of pictures in which Robert Brunton has been presenting J. Warren Kerrigan, and lastly rural drama, such as Wallat's "Down Home."

Bennett to Make Specials

First National Will Distribute Series; Pinero Drama Is Started

BY the terms of a further contract signed with Whitman Bennett, Associated First National Pictures, Inc., have secured a series of special pictures to be forthcoming from that producer in addition to the four Lionel Barrymore productions already provided for according to an announcement from Associated First National this week.

These special productions under the additional agreement are to be three in number, and together constitute a series of emotional dramatic subjects based on themes of intimate feminine interest, it is announced. The first of these is "The Profligate" by Sir Arthur Wing Pinero and the actual making of this production by Mr. Bennett is already in progress at his Yonkers studios under the direction of Kenneth Webb.

"The Profligate," when produced on the speaking stage some years ago in England proved an enormous success. The original cast included Sir Johnston Forbes Robertson, Sir John Hare, Lewis Waller, Kate Rorke and Olga Nethersole among other players of international fame.

Whilst the name of original play is being used as a working title the final title of "The Profligate" will in all probability be changed to one more aptly conveying the theme of the story. The production of the feature will not in any way interfere with the work on the Lionel Barrymore series, said Mr. Bennett.

R. A. Walsh Completes Second Production

With the filming of a sequence of elaborate scenes depicting Monte Carlo now in progress, R. A. Walsh this week completes actual camera work on his second independent special to be presented by the Mayflower Photoplay Corporation as a First National Attraction.

Chester Comedy Wins by Direct Appeal

AN unusual piece of sales work is reported by A. C. Bromberg, manager of the Atlanta office of Educational Film Exchanges, Inc. Manager Charles W. Picquet, of the Carolina theatre, Pinehurst, N. C., a town with a population of less than 250, felt that he could not afford to pay the price asked for Chester Comedies, so Mr. Bromberg sent him "Four Times Foiled," first of the series, and asked him to show it and fix his own price.

This Mr. Picquet did, and just before running the comedy used the following slide:

"Good two-reel comedies are very scarce. It's more difficult to get good ones than features. We have tonight the first of a new series of animal comedies which has been sent us on trial. If you like it, we will book the series. If not, this will be the last."

The result: Mr. Picquet writes:

"I am sorry you left the price-making of the Chester Comedies to me. I didn't realize how embarrassing it would be until now. 'Four Times Foiled' made an unqualified hit. On account of my limited business I am unable to pay you what it is really worth."

"Felix O'Day" Will Be Released Sept. 12

Gauging their opinions by the success of "One Hour Before Dawn," Pathe officials are looking to H. B. Warner for another triumph when "Felix O'Day" is released. The screen version of F. Hopkinson Smith's novel, heads the schedule of Pathe for the week of September 12th. The cast supporting Warner is small, but select, and includes Marguerite Snow, Lillian Rich, Ray Ripley and Karl Formes. Robert Thorney directed.

Frank Griffin Is Main Production Manager

Coincident with the taking over by the Special Pictures Corporation of the Balshoffer studios in Hollywood comes the announcement from President Louis W. Thompson of the Los Angeles organization that Frank C. Griffin, the former Sennett rightbower, has been engaged as production manager.

Griffin, who has grown up with the picture industry since the old Biograph days, will have entire supervision over the production activities of the Special Pictures Corporation.

The VICTIM is coming



Here is shown some of the comedy values to be found in Harold Lloyd's next release on the Pathe program, "Get Out and Get Under"

First National Straw Vote Causes Interest

With 8,000,000 more women eligible to vote for president this year than ever before now that the suffrage amendment has been proclaimed a part of the constitution of the United States by Secretary of State Bainbridge Colby, and with early prophecies as to the outcome of next November's election upset, the shrewdest politicians are looking to the Presidential Straw Vote to be launched by more than 5,000 film theatres the week of September 19th under the supervision of Associated First National Pictures for the most accurate forecast obtainable.

In the week of straw balloting the motion picture theatres are expected to reach between 4,000,000 and 6,000,000 voters, and it is expected that the final result will be announced from Associated First National headquarters in New York fully a month before the November election.

human Harry Carey says



EVERY fellow is a boob by rights. That's why the Lord gives him the license to laugh at himself. But the more he laughs at himself, the less of a boob he really is.

—Watch for "SUNDOWN SLIM"

Pathe Has Three Big Features

Blackton Production, Blanche Sweet and Warner Ready

MEETING the predictions of a season greater than ever as voiced by exhibitors everywhere, Pathe will release three superb feature productions in the month of September. They are the first of a steady stream of high class motion pictures which will be offered throughout the coming fall and winter months.

The schedule for the month in the feature field calls for the release of a new J. Stuart Blackton production "The House of the Tolling Bell," a play from the novel by Edith Sessions Tupper in which May McAvoy and Bruce Gordon are featured; Blanche Sweet in a cantering romance, "Help Wanted—Male"; and H. B. Warner in a strong drama, "Felix O'Day," from the famous story by F. Hopkinson Smith.

"The House of the Tolling Bell" is a drama of love and mystery laid in the Southland. It will be released on September 5th. The novel from which it was adapted appeared serially in the Illustrated Sunday Magazine with a circulation of over four million readers. The action is laid in old Louisiana in an atmosphere of old colonial mansions, broad lawns, old colonels, and all the essentials of healthy, happy Southern life. The romance of it fits the background.

In the selection of a cast Commodore Blackton picked May McAvoy, who has scored remarkably under his direction in previous offerings, and Bruce Gordon. Miss McAvoy justifies her selection with a remarkable portrayal of a brave little girl of the South, Eulalie Jensen, who has been achieving distinction in recent work, has an important part and others in the cast are Edward Elkus nd Edward R. Dunn.

The Warner picture, "Felix O'Day," will be released on September 12th. The book was the last book written by F. Hopkinson Smith before his death and by many critics it is said to be his best work. It is the tale of Felix O'Day, an Irish gentleman and sportsman who is carried from the heights of society to the depths of the underworld and to utter poverty in his pursuit of a man who had betrayed his friendship. A remarkable situation is developed when Felix O'Day finds his erring wife and the man who stole her from him.

H. B. Warner is ideal in a role with force, dignity, and in an atmosphere of refinement and social recititude, and this production is of just that character. The action is strong but never unnatural and the quiet portrayal by Warner as against heroics of some screen stars is in keeping with the story.

"Help Wanted—Male," released September 26th, may be termed a glorious comedy. To quote a recent pre-release review it reveals a hitherto unsuspected Blanche Sweet, an animated young lady who wears gorgeous gowns, hats, and hose, and wears them well and who glides through her scenes in a manner at once piquant and passionate.

Three Fox Films on Broadway

PRODUCTIONS made by Fox Film Corporation have played a big part in helping provide entertainment to the vast army of theatregoers on Broadway during the past week. In three of the photoplay houses along the "Gay White Way"—the Capitol, the Lyric and the New York theatre and Roof—three of the latest Fox productions, capacity business was the rule.

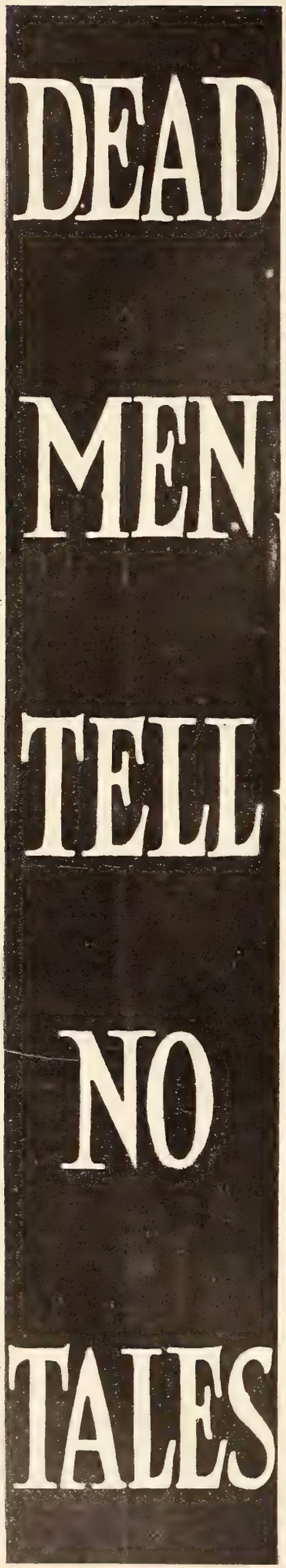
"While New York Sleeps," a Fox "special," appropriately styled "The 1920 Cinemelodrama of life in the metropolis," holds the centre of the stage at the Lyric theatre. Reports during this first week indicate that a new record for attendance at motion pictures will be hung up by the time the two weeks' engagement is ended.

"The Untamed," Max Brand's story picturized with Tom Mix, the daredevil star in the title role, is the second Fox production that blazed forth in electric lights on Broadway, holding forth at the Capitol theatre, which is recognized as the largest motion picture house in the country. A two-fold significance was attached to the showing of "The Untamed" at the Capitol from the fact that this is the first time Tom Mix has played at one of the big Broadway houses and the first time a William Fox production has been shown in the Capitol theatre.

Manager Rothapfel is said to have booked "The Untamed," which was staged by Emmett J. Flynn, for the Capitol upon its inherent merit, in entertainment value, both from the standpoint of Tom Mix's work in the role of Whistling Dan, and the intense heart interest which the story arouses in the spectator. That Manager Rothapfel's judgment in selecting the Fox production for the Capitol was sound is evident from the verdict of many of the New York motion picture critics.

The third Fox production to grace the screen of a Broadway theatre was "The Little Wanderer," with Shirley Mason in the title role. This picture, just released to first-run houses, entertained audiences at the New York theatre and Roof, where Fox pictures are shown.

"If I Were King," the famous stage success and novel by Justin Huntly McCarthy, enjoyed a success at the Lyric theatre for two weeks.



Seitz Returns from Spain

Trip of Picture Company Reported a Success from Every Standpoint

GEORGE B. SEITZ, recently returned from Spain, brought back with him approximately thirteen thousand feet of film for his Pathe feature, "Rogues and Romance". The scenes were taken in southern Spain, in the provinces of Malaga, Cadiz, Seville and Granada. Mr. Seitz was informed by natives that his was the first company of screen players to take pictures in these localities.

The company experienced the most favorable weather conditions. Mr. Seitz said that out of the entire seven weeks spent on a trip work was not held up more than two hours on account of adverse weather conditions. The members of the producing unit were June Caprice, Marguerite Courtot, Harry Semels, Frank Redman, assistant director William Sullivan and cameraman Harry P. Wood.

The production is a picturization of a play, "The Golden Senorita", written by Seitz. The title is to be "Rogues and Romance" which will be this director-star's first feature offering. It is a romantic drama, dealing with the adventures of two young Americans who become involved in a Carlist uprising. Practically all the action takes place in Spain, and in staging the piece, Mr. Seitz used the actual locations demanded by the story.

Save for the necessary studio scenes and a street scene requiring special effects, not possible of achievement outside of America, the entire picture was filmed in Spain.

"Scenically, 'Rogues and Romance' will be one of the most pretentious photoplay offerings," says Pathe. "In putting his story into pictures, Mr. Seitz disregarded production cost, concentrating on the aim to realize the maximum in cinematic and dramatic effect. The street set he has erected at Larchmont, N. Y., is the most elaborate attempted in the East and compares in size with the biggest settings constructed for a motion picture."

Pioneer Exchange in South

New Office to Distribute Product in Mississippi and in Louisiana

ANOTHER link in the chain of exchanges of the Pioneer Film Corporation was established yesterday when arrangements were completed for the distribution of Pioneer pictures in Louisiana and Mississippi.

A. Samuels and his general manager Charles Kranz will handle the Pioneer features as a result of negotiations made with Pioneer's general manager, M. H. Hoffman.

This deal between the Pioneer and the Southeastern Pictures Corporation is regarded at Pioneer headquarters as being of the utmost importance and makes the latter concern the largest independent organization, operating throughout the eight Southeastern states.

There is no doubt but that the exhibitors in Louisiana and Mississippi will welcome the news which will enable them to procure the many successful features which the Pioneer has released of late and which it is about to release for the coming 1920-1921 season.

Some of the productions which will shortly be released in these two states are as follows: "Long Arm of Manister," "The Boomerang," "Atonement," "Dr. Jekyll and Mr. Hyde," "Bubbles," as well as many other well-known Pioneer specials. They will also immediately release in the territory a series of one-reel comedies, known as "Facts and Follies" and also the Stecher-Caddock wrestling Bout.

Universal Is Busy Titling

Four Features Now in Cutting Rooms Include Eva Novak Picture

FOUR important features are now in the editorial stage in the Universal City cutting rooms, preparatory to being added to the list of forty-eight special productions pledged the exhibitors and the public during the current fiscal year.

"Black Friday," starring Frank Mayo, has just been finished under the direction of Frederick Thomson. The scenario was prepared by Wallace Clifton from the novel by Frederick Isham, and principals in the cast are Lillian Tucker, Dagmar Godowsky, Belle Stoddard Johnstone, Ray Ripley and Fred Vroom.

Stuart Paton has just shot the final scene of "Wanted At Headquarters," his first production since his return to the Universal studios. Eva Novak, Universal's newest star, is introduced in this romance of dauntless daring, adapted from the novel by Edgar Wallace.

Eddie Lyons and Lee Moran are busy editing, cutting and titling their latest comedy feature, "Once a Plumber—" which is the third in their list of fire-reel funfilms. The story is by Edgar Franklin, and was responsible for their first farce feature, "Everything But the Truth."

Reeves Eason is similarly employed on "Pink Tights" the story of circus life by J. U. Giesy, adapted by Philip Hurn. Gladys Walton and Jack Perrin are featured in this photodrama.

Pathe News' Exclusive Views of Villa

FOLLOWING up its acquisition of the first exclusive pictures of the Russian-Polish warfare before Warsaw, the Pathe News claims to have scored another beat in obtaining the first pictures of Pancho Villa, the reformed Mexican bandit, taken in four years. They were obtained by O. A. Aultman, Pathe News representative at El Paso, in spite of the refusal of Pancho to pose unless he received compensation.

According to the Pathe account of Aultman's exploits, the cameraman made repeated attempts to locate Villa's whereabouts, journeying from place to place with considerable difficulty as new stories and reports of the bandit-chief's rendezvous reached his ears. At one place Aultman was arrested by the Mexican Federal troops and released only upon appeal to President de la Huerta. When Aultman finally did penetrate to Villa's camp, the Mexican chief refused to pose for the "Grin-go" photographer. However, by means of a bribe, Aultman is said to have finally won over a government photographer who took the "shots" surreptitiously with the Pathe camera.

Bradbury Will Direct Western Series

Two serial lights are combining to make distinctive the new series of fifteen two-reel Western dramas starring Tom Santschi, produced by Cyrus J. Williams, who contracted through Arthur S. Kane for release through Pathe. Ronald Bradbury is directing Santschi, while Frank Howard Clark is writing the stories, the first of which is "Beyond the Trail."

human Harry Carey says



THE busiest little animal on the whole desert is —the gopher. Take a tip from him when you want something—and gopher it.

—Watch for "SUNDOWN SLIM"

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Artola Co. Announce High-Class Comics

The Artola Productions, Inc., a new Massachusetts corporation, operating in New England with headquarters in Boston, announces its production of a series of comedies and comedy-dramas, which, it is expected, will meet the demand of theatre managers for comedies minus the chase and slap-stick. Artola will produce, it is announced, twenty-six one-reel comedies annually.

The Artola has already started work on the first of the two-reel "After Dark Comedies," of which there will be eight annually, and which stories are from the pen of Charles F. Smith, director-general of Artola Productions and also start next week on the two-reel satire, entitled "Kiss-met."

The temporary titles of the first Artola comedies are "Honeydo" and "Hats," while the tentative title of the first of the "After Dark Comedies" is "Wet Ashes." A male star has been engaged under a five-year contract, it is stated, for its twenty-six one-reel comedy productions.

Price R ceives First "Ambrose" Comedy

The first of the Mack Swain comedies being produced by Jean Perry has been received by C. B. Price Co., Inc. This initial two-reel "Ambrose" subject bears the title "Full o' Spirits."

C. B. Price, president of the Price Corporation, was exceedingly pleased with the first release. "While Mr. Perry has told us to expect an exceptionally good comedy, we were more than surprised at the quality of this subject," said Mr. Price. "We feel certain that the exhibitors and buyers throughout the country will agree with us in the statement that we believe that they will rank with any comedies now being offered them."

Fall Buyers Visiting Arrow Offices

A statement from the offices of the Arrow Film Corporation contains the information that during the last week there has been an unusual number of buyers visiting the Arrow offices for this time of the year. The prospects for the coming year indicate that it will be the biggest year in the history of States Rights, according to the Arrow statement.

Many important deals were closed during the week, and several more will be closed this week, according to the Arrow statement.



Scene from a Hank Mann comedy released by Arrow Film Corp.

Joan Acquires Billy West

Star Will Make Series of Two-Reelers to Be Issued Monthly

FROM the offices of the Joan Film Sales Co. comes an announcement that Billy West has been signed up by Joan to produce two reel comedies at the rate of one a month, which Joan will handle on a states-rights basis.

According to the arrangement between Joan and Billy West, the comedies will be an entirely novel kind, along lines that are distinctly individual, according to Joan. It will be remembered that while Charlie Chaplain was in his heyday, Billy West produced comedies along Chaplin lines that aroused popularity. The understanding West has with Joan calls for comedies on a style all his own.

It was pointed out by Joan that Billy West will give himself plenty of time to perfect his work, as the comedies will be produced no faster than one a month. There will be no rushing about his work. In the past, the popularity of Billy West's two-reelers induced the producers to hurry him to the extent of releasing one comedy every two weeks. Such haste will not be the case here, regardless of the demand for his pictures. It was with this understanding that Billy West has accepted Joan's contract. He will have plenty of time to perfect every foot of film, and the keynote of his comedies will be concentration on every detail.

It was said by Joan that this Billy West deal is heavily financed and that no expense will be spared in making the comedies.



Billy West Joan's new comedy star

"Babe" Ruth Is Seen in "Over the Fence"

The Federated Film Exchange of Boston, Mass., announces that its office is now open for bookings on "Over the Fence," in which "Babe" Ruth, the champion batsman of the Yankee baseball team, is featured. The picture is presented as an attraction having a most timely appeal in view of the unusual present popularity of the featured player.

Interocean Sells 36 Pictures for Cuba

A contract closed this week by the Inter-Ocean Film Corporation with one of the largest film renters in Cuba conveys to the latter the rights to thirty-six American productions, comprising twenty-four World pictures and twelve Paralta offerings, for physical distribution throughout Cuba.

The twenty-four World pictures sold are "As Ye Sow," "The Lure of Woman," "The Butterfly on the Wheel," "Over Night," "Love's Crucible," "A Woman's Power," "Miss Petticoats," "The Almighty Dollar," "The Scarlet Oath," "The World Against Him," "The Red Woman," "Forget-Me-Not," "Betsy Ross," "Diamonds and Pearls," "Spurs of Sybil," "The Wasp," "The Purple Lily," "The Interloper," "Mandarin's Gold," "The Scar," "Dust of Desire," "The Arizona Cat Claw," "The Man of Bronze," and "The Devil's Trail." The twelve Paralta pictures disposed of are "A Man's Man," "Madam Who," "The Turn of a Card," "Rose of Paradise," "Blindfolded," "Hoops of Steel," "Shackled," "Wedlock," "Maid of the Storm," "The White Lie," "The Heart of Rachael," "The Goddess of Lost Lake."

"Determination" to Be Complete Soon

"Determination", the ten-reel super production, being produced by John L. McCutcheon for the United States Photoplay Corporation, at their Grantwood, N. J. studios, is announced by the makers as well on the way to completion.

Miss Eve Pierson, formerly with the London Film Co., and lately with Vitagraph and Famous Players, is playing the lead in the prologue, portraying the part of the "Angel of Mercy", and Ole Stadstad, who has been absent from the screen for two years, will portray the part of the international crook.

"Determination" will not be completed for another two months and then will have its initial run on Broadway for a short period after which time it will be sent on the road.

Harry Lee in Charge of Guy Empey Activities

Harry Lee has been placed in entire charge of studio, casting and purchasing activities for Guy Empey Productions, by Arthur Guy Empey, president and will shortly undertake the task of casting "A Long Distance Hero," second of the series of comedy-dramas to be produced by that company.



A scene from Madge Kennedy's latest picture on the Goldwyn program, "The Girl With the Jazz Heart"

Jans Makes Several Sales

"Madonnas and Men" Is Sold to Jos. Skirball and Ben Fitzer

AMONG the first sales of territorial rights on the Jans Pictures, Inc., super-feature "Madonnas and Men," to be reported by F. E. Backer, general manager of the distributing company, is that of Western Pennsylvania and West Virginia to Joseph Skirball of the First National Exhibitors Exchange of Pittsburgh, Pa. Mr. Backer closed contracts with Mr. Skirball during the past week.

Another contract for territory on "Madonnas and Men" which Mr. Backer has just concluded is with Ben Fitzer of the Ben Fitzer Attractions of Syracuse. Mr. Fitzer acquires the territory taking in Northern New York, west of Westchester County. He has also closed contracts with Mr. Backer for the same territory on the Jans-Olive Tell feature "Wings of Pride."

Greater New York and Northern New Jersey exhibitors can secure bookings on "Madonnas and Men" through Jans Film Service which exchange has taken over the rights for the territory mentioned.

Contracts covering the greater part of the United States on "Madonnas and Men" are now in the mails and when they are signed, which will be within the next few days, Jans Pictures, Inc., will announce the names of the independent exchanges controlling the various territories so that theatre managers can at once make arrangements to book this unusual and startling picture which tells a spectacular story of ancient and modern times with an all-star cast.

All open territory will be contracted for within the next few weeks, according to Mr. Backer.

Mammoth Plant in East

Company Plans Construction of a Big Studio in New York District

A NEW organization has been formed known as the Independent Studios, Inc., which is planning to erect "within twenty-one minutes' reach of Times Square" a "mammoth studio" that will, it is promised by the officers, accommodate more than thirty-five picture companies in active operation at the same time. William F. Griffin is president of the new company; John J. Livingston is vice-president; and Edward M. Biggs is the treasurer. Men well-known in the motion-picture industry and in the financial field have become associated with the new enterprise, it is stated.

Among the board of directors are William J. Cullen and A. L. Judson, prominent financial men; William Dewey Loucks, attorney-at-law and financial man; George C. Van Tuyl, Jr., banker, formerly president of the Metropolitan Trust Co., and now director and officer in many banks and trust companies; Joseph Clement, formerly associated with the Biograph Co. and the Maurice Tourneur Productions.

The site has already been chosen, and work is expected to start soon.

The following statement has been issued:

"The proposed Griffin-Livingston project will enable the producer to stay right in New York, have special period settings, complete costuming layouts, properties, thorough camera outfits, electrical effects, projection rooms, laboratories, carpenter shops, up-to-date storage vaults, auditoriums, and in fact, everything needed to make a complete motion picture.

DEAD MEN TELL NO TALES

Eminent Authors Pledged

Equity Promises "Even Greater Literary Lights" for the Future

IN announcing its policy for the coming year, Equity Pictures Corporation lays special emphasis on the high standing of the authors that have been responsible for the stories that it has picturized in the past and then promises for the future "even greater literary lights for its productions." The statement just issued from the Equity Pictures Corporation office in connection with this phase of its production program, follows in part:

"A bird's eye review of the seven Equity productions of the year reveals an array of the cream of dramatic genius. Beginning with Max Marcin of Broadway fame, author of the first Young feature, 'The Eyes of Youth,' which is still going strong, this list includes Lenore J. Coffey, one of the greatest scenario writers of the day and author of 'The Forbidden Woman'; Monte Katterjohn, the brilliant dramatist and romance writer, responsible for the House Peters production 'Silk Husbands and Calico Wives'; Marah Ellis Ryan, author of a book with a circulation of 8,000,000—'For the Soul of Rafael'; Henry Arthur Jones, England's foremost classic dramatist, author of 'Whispering Devils,' Conway Tearle's latest starring medium; Robert Brownson Stockbridge, the celebrated American writer, and author of Equity's Edith Taliaferro special production 'Keep to the Right'; and finally Sir Arthur Wing Pinero, one of the world's leading realistic dramatists, author of Clara Kimball Young's latest and greatest picture, 'Midchannel.'

"It will be remembered that out of the seven productions, four come from the legitimate stage, two of them with Broadway records—'The Eyes of Youth' and 'Midchannel,' in which Ethel Barrymore made her great triumph."

Reelcraft Names Releases

Completes Five More Productions for Its Short-Subject Program

THE general office of the Reelcraft Pictures Corporation reports the completion of five more productions for its exclusive short subject program. For the fifth release of the new Royal Comedy series, Reelcraft offers an all-star production of "When the Cat's Away", with a large cast including Rose Burkhardt, Tommy Flynn, Ernest Loos, Nema Catto, Rhea Laughlin, Lew Golden and Frederick J. Ireland, the last of whom also directed the picture. Leon Errol was featured in the first release, while Billy B. Van starred in the second, third and fourth releases. The success of the Billy B. Van releases has induced the executives of Reelcraft to add more Van comedies to the series. These will be announced shortly.

Alice Howell has completed her second production of the new series at the Hollywood studio of Reelcraft, titled "A Convict's Happy Bride". It was directed by Dick Smith. In this new series of Alice Howell comedies, Director Dick Smith is introducing a new type of picture.

The Billy Franey Comedy unit has completed three more single-reel productions titled "The Pest", "No. 13" and "The Kidnapper."

Bud Duncan has also arrived on the Coast. He has recruited his staff and company, and started work on his series of one reel "Bud and His Buddies" Comedies.

All of the above-mentioned pictures are distributed by the Reelcraft and allied independent exchanges throughout the country.



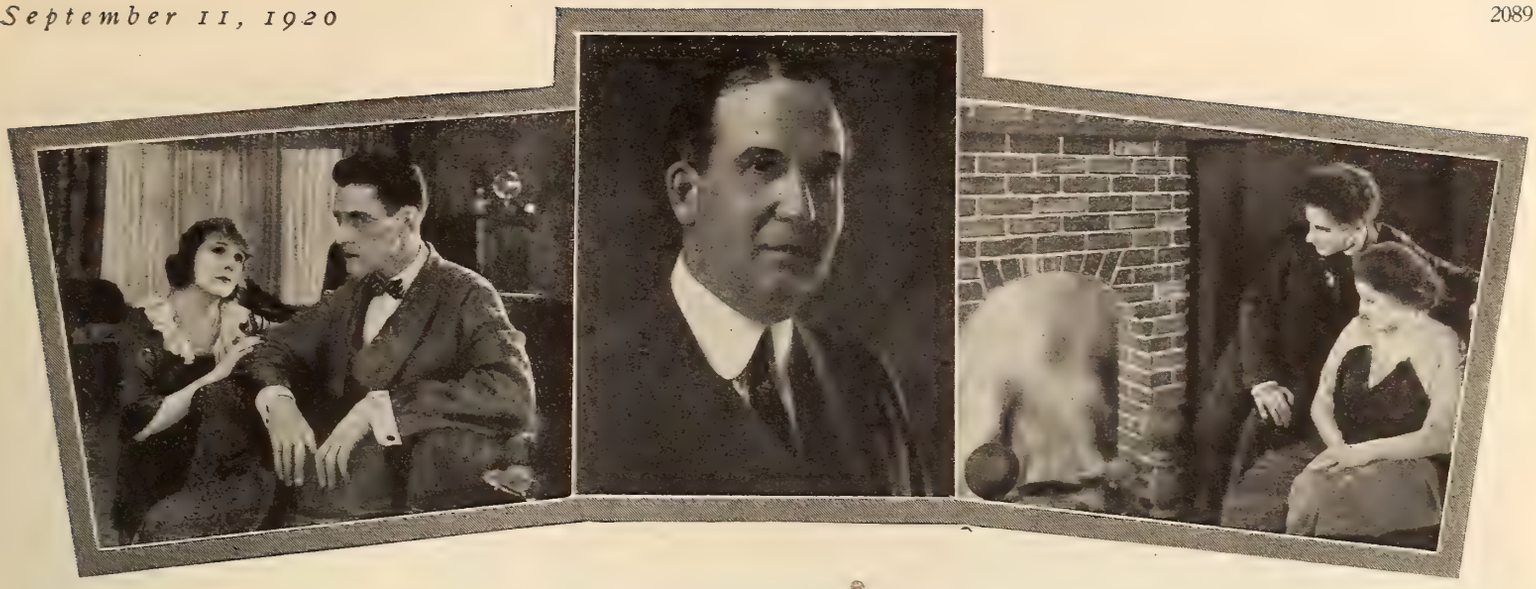
Maude Sylvester, ingenue lead for Hemmer Superior Productions, Inc., pictures.

human Harry Carey says



YOU can kid yourself about waiting for your ship to come in, but you'll be happy quicker if you'll get busy and row out to the ship.

—Watch for "SUNDOWN SLIM"



Concerning "The Crimson Cross," the new dramatic offering sponsored by The Fanark Corporation. (Left), Scene from the production showing Marion Swayne and Edward Langford. (Center), D. J. H. Levett, chief executive of the Fanark Corporation. (Right), William E. Hallman and Eulalie Jensen, who have prominent roles in "The Crimson Cross"

Gablik to do Art Work for Jans Picture

To insure elaborate art work for the press book, trade paper ads, poster paper and accessories in keeping with the lavish production given "Madonnas and Men," F. E. Backer, general manager of Jans Pictures, has arranged to have Anthony Gablik personally do all this work.

Mr. Gablik will be remembered for his art work for "The Devil's Passkey," "Broken Blossoms," "Suds" and "The Love Flower."

Russell Film Soon to Start Production

W. D. Russell, president of Russell-Greiver-Russell Film Corporation, Chicago, is on a trip to the west coast where he intends to oversee the final details of construction on the new studio so that there will be no delay in starting production after the first of September.

The company announces its intention of starting work immediately on a series of five-reel pictures to be released in the course of the next few months through independent exchanges.

Gersten in State-Right Field

"The Unfortunate Sex" Is First of Group of Big Features

FRANK GERSTEN, who has for the past five years operated one of the most successful independent exchanges in the East in addition to maintaining a circuit of theatres, has entered the state-rights end of the business and will immediately put on the market a series of big special productions, it is announced.

The first of this series, which is now being offered the independent distributors, is "The Unfortunate Sex", an elaborate production, in which Frances Edmonde is co-starred with George Larkin, supported by a cast in which appear the names of Harry Van Meter, Katherine Lewis, Earle Schaefer and others of equal prominence. The story was adopted from Elsier La Maie's famous novel of the same name, which is remembered as being one of the "best six sellers" a year or so ago.

"Within five minutes after the last reel of 'The Unfortunate Sex' was off the screen when being shown to me privately for the first time, I had closed the deal which gave me the world rights to this big drama," said Mr. Gersten in talking of his initial offering.

"To me it is an ideal picture from every viewpoint in that it combines story interest with a big theme in which romance and mystery are cleverly interwoven and interspersed here and there with little human touches. The plot moves swiftly, the action affords plenty of thrills and the suspense is well sustained up to the big climax.

"Then again, the title is the kind of a title that offers many angles for special exploitation and gives the showman every opportunity to sell his seats. And the picture itself will send the patrons away more than satisfied. Taking all combined, I am convinced that 'The Unfortunate Sex' is a profitable picture from every angle."

Mr. Gersten being an exhibitor and showman of national repute, having owned and directed the Lexington Opera House, New York City; Royal theatre and the Prospect theatre in the Bronx; the U. S. theatre, Hoboken, N. J.; and the U. S. Temple, Union Hill, N. J., is in the position to judge what the public likes.

It is Mr. Gersten's purpose to market at least one big production a month, which will enable the independent exchanges handling the Gersten pictures ample opportunity to compete with any other factor in the field, whether independent or program distributor.

Already several contracts are closed for future offerings, it is stated. Several important territories have already been sold on "The Unfortunate Sex" which is significant from the fact that not one line of advertising has heretofore appeared and that the final cutting and editing of the picture was complete only a week ago.



Frank Backer

F. Backer Announces Campaign

Key-Cities Will Have Special Showings of Jans Film

WHAT promises to be a campaign extensive in its proportions and effective in its results is about to be launched by Jans Pictures, Inc., in behalf of its latest production, "Madonnas and Men", according to a statement made by F. E. Backer, general-sales-manager of the Jans organization, to a NEWS representative early this week. The first step in this systematic effort to acquaint the trade and the public more thoroughly with "Madonnas and Men", which was given a special public presentation recently at the 44th Street theatre, New York, will consist, says Mr. Backer, in a series of pre-release showings of the pictures at available theatres in the key-cities, especially engaged for this purpose.

Following closely after these first showings will be an extensive advertising drive through the medium of the trade journals. A special feature of the accessories being prepared to aid in "putting the picture over" is a series of special sketches in eight colors being done by Anthony Gablike at the Apeda studios, New York. Mr. Gablike is already well known to the industry for his artistic work for Goldwyn, United Artists and other picture organizations, and Mr. Macker promises that these eight-color sketches done against artistically designed backgrounds will mark a distinct departure from the usual run of lithographic work.

Mr. Backer has already made several trips through the Mid-west in the interests of "Madonnas and Men" and has discussed the Jans production with all the prominent exchange-men of the key-cities that he visited. He reports that he found a marked display of interest in the picture which had already become known to the exchange-men of the Central States owing to the publicity given it earlier in the year in connection with its New York premiere.

"The Inferior Sex" to Show Wide Variety

"The Inferior Sex", Art-Class Pictures Corporation's new drama now in the course of making at the Yonkers studio of the company, is to have a wide variety of interest, background and cast, states the producing company. The large assortment of jungle animals owned by the Messrs. Weiss are to be used extensively in the story action, although the piece is distinctly a society drama. Jack Harvey is directing the feature.



A scene from "Determination," a U. S. Photoplay Company production

Independent Film Is Busy

Preliminary Work on Neal Hart Advertising Brought to a Close

THE preliminary work in the big advertising and exploitation campaign behind the Neal Hart Pinnacle Productions, was brought to a successful conclusion last week when Eddy Eckels, general manager of Independent Films Association, O. K'd the new style of lithographs created by the Ritchey Lithograph Company for Independent and the lobby photos, created by the Western Photogravure Company, Chicago.

Independent Films Association due to place at the disposal of those exchanges and exhibitors playing the Neal Hart feature, some elaborate display matter to advertise and exploit their dependent feature, according to Manager Eckels, who states that extraordinary steps have been taken to obtain ultimate results through lavish types of all lobby display and accessories. He points to the Neal Hart press books and trade journal advertising as examples of what exhibitors may expect in the exploitation behind this series.

At the studios in Glendale, Calif., Mr. Hart is already well under way with the second production, entitled "Skyfire." The second Pinnacle feature will be a story of the Canadian Secret Service, a theme woven around the Canadian Mounted Police and the omen of the Aurora Borealis.

"Hell's Oasis," the first of Hart's Pinnacle features, is an adaptation from the famous stage play "The Fighting Parson," by Wm. L. Roberts. "Skyfire," Mr. Hart's second vehicle is from the pen of H. C. Tuttle, star writer for "Adventure."

Orphanage Used in Picture

Hemmer Company Commandeers Asylum in Making Production

AS the background for one of the big scenes in the premier presentation of Hemmer Superior Productions, Inc., of which Edward Hemmer is president and director, the Leake Watts Orphan House, at Hawthorne Avenue and City Line, Yonkers, was commandeered for a whole day and its entire personnel utilized for the forthcoming production. The action in the piece is built up around Maud Sylvester, ingenue of the company, who as one of the inmates of the establishment, has a rather obscure start in life, but whose career later develops a series of adventures that parallel the life of a young girl of affluence and luxury.

Arrangements for the use of the establishment were consummated through the courtesy of A. S. McClain, superintendent, and an entire day was spent in staging the scenes. It was a gala day for the youngsters who enjoyed their first experience as spectators and participants in a "movie" production.

Mr. Hemmer announced that Elmer McGovern, film editor, has completed the task of cutting and captioning the new picture, and that although he had expected it to be ready for release about September 1st, present indications are that he has been over-optimistic.

In the cast of the production are: Maud Sylvester, ingenue lead; Sidney Mason, leading man; Flora Finch, Henry Sedley, playing one of the leading roles, and Pete Raymond, stage veteran of twenty-eight years experience.

Dead Men Tell No Tales

Jans in Deal with Garson

Secures New Jersey Rights on Six Clara Kimball Young Productions

HERMAN F. JANS, president of the Jans Pictures, Inc., has concluded a contract with Clara Kimball Young and Harry Garson, giving him the distribution rights for the state of New Jersey on six Clara Kimball Young starring vehicles. These negotiations were brought to a successful close by Mr. Jans, it is stated, while he was enjoying a short rest at Kennebunk in the depths of the Maine forests. From this point Mr. Jans conducted his operations at a time when representatives of other big interests in New York were in close competition for the series, says a statement from the headquarters of the Jans Pictures Corporation. That he found it profitable to combine business with pleasure is evidenced in the contract which has just been consummated.

Other details, set forth in the statement just issued, are submitted as follows:

"Mr. Jans announces through his press department that he will release the six Clara Kimball Young pictures, following 'Midchannel', on a six-picture contract basis, thus affording exhibitors an opportunity to control the output of this popular film star without the necessity of purchasing a franchise for their territory.

"Mr. Jans also announces that commencing September 6th, his distributing company, known as Jans Film Service, Inc., will be enlarged to include New York State as well as New Jersey, and that he will very shortly move into large quarters, necessitated by his rapidly growing business.

"Foster Moore, a man of wide experience both in New York and New Jersey film circles has been made manager of the New York branch, and Maurice M. Broskie, who has been with Mr. Jans since the inception of his film activities, will remain as manager of the New Jersey branch and general manager of Jans Film Service, Inc."

Mr. Jans also announces for New York and New Jersey "Madonnas and Men" with an all-star cast and "Wings of Pride," starring Olive Tell. Both of these were directed by B. A. Rolfe and produced by Jans Pictures, Inc.

"Silent Barrier" Is Shown

Inter-Ocean Owns Foreign Rights to New Louis Tracy Production

PRIVATE showings of "The Silent Barrier," the first of the Louis Tracy Productions the series of which were recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, have disclosed a photodrama which in the opinion of Inter-Ocean officials, is one of the finest pictures it has had the privilege of offering to foreign buyers in many moons. Adapted to the screen from the "best seller" of the same name by Louis Tracy, and produced under the direction of William Worthington, it is said that the picturized version brings to the screen a production which is "rich in human interest and dramatic intensity."

What makes the picture specially commendable in foreign markets, according to Inter-Ocean, is that the theme in "The Silent Barrier" is international. In this respect the locale of the story, unlike other American offerings, is laid in Continental Europe where an absorbing love story takes one from a dingy and insignificant London newspaper office to the splendor of St. Moritz Baths in Switzerland. The sharp contrast here is at once apparent, and furnishes the background for a series of startling adventures ending amid the snow capped peaks of the Alps.

Federated Advertising Brings Results

Reports from the home office of the Federated Film Exchanges of America, Inc., state that the special inserts used by them in the trade papers last week have brought an avalanche of inquiries to the exchanges of the Federated members.

Wallace MacDonald
—in—
"TRUMPET ISLAND"
—Vitagraph

Coming:—
"ARE ALL MEN ALIKE?" Metro—May Allison
"CINDERELLA'S TWIN" Metro—Viola Dana



Mary Jane Blair, star in "The Holy Terror," a two-reel comedy produced by De Recat Productions, of Chicago

Well Known Frenchman to Make Two Reelers

One of the newcomers in the field of production whose advent causes more than a ripple of interest is Emile De Recat, formerly of the Comedie Francais, Paris, who is producing at the Essanay Studio in Chicago. Mr. De Recat's success as a producer of extravaganzas has already made him a well known figure in the theatrical world.

The new enterprise is launched under the name of the De Recat Productions and is beginning operations with a series of two-reel comedy dramas from the pen of Bess Mahoney, and featuring Mary Jane Blair, a favorite in one of Mr. De Recat's musical shows.

"Whispering Devils" Wins Approval

Letters and statements coming from states-rights men to the Equity offices on the subject of Conway Tearle's latest feature. "Whispering Devils," are the cause of much gratification on both sides and mark a significant victory for states-rights producers, says a statement from the Equity Pictures Corporation.

DEAD MEN TELL NO TALES

Opportunity for Independents

Exhibitors Looking to Them for Relief from "Abuses"

"THE independent field of film production and distribution is today overflowing with the milk and honey of opportunity." That is the opinion expressed by Richard Robertson, vice-president of the Independent Films Association, in a statement just issued on the general conditions now prevailing in the independent field of the motion-picture industry. Mr. Robertson's statement follows:

"In every district and section of the United States, theatre men are turning more and more to the independent exchanges for bookings in relief from the evils and abuses of the program exchanges.

"Exhibitors prefer to deal with the 'boss' in booking their attractions. The independent exchange man is the boss, by reason of the fact that it is his own money that keeps his business in operation. He is a fixture in his territory, knows the exhibitors and the conditions they are facing from firsthand information. He is not a 'hired man' who is likely to walk into his office any morning and find himself fired, with his successor waiting to take over the reins for a few months until *his* successor walks in.

"In case of disputes involving the refund of money exhibitors know that they can get quick and satisfactory settlement from the independent exchange man without waiting for a ponderous accounting system to get in motion in New York.

"In sketchy fashion, the reasons above are a few which explain why the exhibitors are more and more seeking to do business with the independent film men. And the only reason the independents are not handling the bulk of the business in each territory is that they are not able to get enough of the sort of attractions exhibitors want.

"'Exhibitors come into my office two and three times every week,' says Al Kahn, of the Crescent Film Company, Kansas City. 'They are looking for something new. Most of these have played every film I have at least once, and in many cases more than once. I keep buying as fast as I can find productions I know I can book. And I have no trouble in keeping these booked in my territory.'

"The same situation with few variations exists in every exchange center in the country today. And with all the money invested in independent exchanges and in state-right film productions, yet it remains true that this field has remained virtually untouched so far as concerns its development along systematic, businesslike lines.

"Here is the proof—which every independent film man will recognize instantly as being strictly and unexaggeratedly true:

"With one or two notable exceptions, the only films the state-right exchanges have been able to get up to this time have been those falling within one or more of the following classifications: 1. Reissues. 2. Pictures made for sale to the program distributing companies and rejected by them as being inferior. 3. Pictures made by the program-distributing companies for their own use, but rejected as inferior and thrown on the state-right market in a desperate effort to recover part of the wasted money. 4. Productions too big to distribute as program. 5. Single pictures made by newcomers in the production field with the idea of making one big profitable sale and moving on.

"You can count on the fingers of one hand (and still have several fingers left!) the cases where a producer has come before the independent exchanges and said, 'I know the kind of pictures you need. I know how to make them and I have plenty of money to make them with.'

"Yet that is exactly what Eddy Eckels told the state-right men last spring when the Independent Films Association was formed. And the first releasing series produced in accordance with the above brand-new policy is the series of Neal Hart Specials which will be on the market throughout the United States October 1 for release every six weeks—eight of them during the year, each one built especially for the independent exchanges."

"Fickle Women" Doing Well

Butler Picture Sold in Fifty-five Per Cent of Country

COINCIDENT with a general statement of "prosperity" in the affairs of the recently organized D. N. Schwab Productions, Inc., Joseph Klein, general manager, announces that business has "surpassed all expectations" in the state righting of "Fickle Women," starring David Butler.

Fifty-five per cent of the territory on this, their first release, has been closed, while the outlook for the remaining forty-five per cent, gives conclusive evidence that it will not be long before a complete list of the dealers who have already purchased it, and will handle the first Schwab productions throughout the United States, will be submitted for publication.

Unsolicited inquiries from South America, Mexico and European buyers, responding to no source of information other than the critical estimate of this feature contained in published reviews, also give promise that its compelling box-office qualities and David Butler's popularity will carry this feature to the furthermost corners of the earth.

"The reason for this," declares Mr. Klein, "is that we have endeavored and succeeded admirably in producing a clean, wholesome production, sustained from every critical standpoint from Sophie Kerr's story published in the Saturday Evening Post. Its transportation to the screen has created the demand through its representative qualifications and has surpassed 'all expectations.'

"In addition to 'Fickle Women,' adds Mr. Klein, "they will shortly release two more features also with David Butler in the leading roles. They are 'Girls Don's Gamble,' and 'Smiling All the Way.'"

As instanced in "Fickle Women," the desire of the producers has been to secure their material from representative reading publications. The producers again have gone to the Saturday Evening Post for their material in the filmization of "Girls Don't Gamble." The author is George Weston.

This feature is said to give promise in scope of genuine entertainment values. It is comedy-drama in every sense of the word, sustaining with critical merit the tempo of comedy effect and comedy relief, while it abounds further in applause provoking and breath holding thrills genuinely designed and expertly directed to dominate its audience of every class and description. Its cast has been selected from the very cream of motion picture players. It is headed by David Butler, whose qualifications need no further comment than a brief commentary on his portrayal of the rube Cal Price in "Fickle Women." His efforts in screen classics prior to this embrace his carrer under the personal direction of D. W. Griffith, King Vidor, Maurice Tournier, Universal, Selznick, etc. The feature has been directed by Fred J. Butler, David's father, the former's record as a director of dramatic legitimate attractions embracing a span of 25 years on the Pacific Coast for Oliver Morosco.



A scene from the Frank Gersten, Inc., picture, "The Unfortunate Sex," in which Francis Edwards and George Larkin are being starred

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

OUR own representatives gather every item appearing in this department. They aim, first, to secure news that is adaptable to the use of photoplay editors; and, secondly, material that will liven the exhibitor's program. Full permission is given to editors and managers to reprint from these pages. In addition, the Studio Department staff, under the direction of Miss Lillian R. Gale, is always at the service of newspapers and theatres to prepare any special material that may be desired.

The Studio Department serves as a connecting link, presenting the ideals, personalities and achievements of players and directors to the exhibitors and newspaper editors of the country, and, through them, to the public.

ABOUT PLAYERS

UPON seeing Charles Ray's first independent production, J. D. Williams, president of the First National circuit, telegraphed the star as follows: "Home office staff considers 'Forty-five Minutes From Broadway' one thousand per cent superior to any of your previous efforts. It is splendid tribute to unlimited possibilities of independent production and indicates beyond all argument that genius unrestrained has no limitations. I freely predict exhibitors and public will concede double your present popularity after seeing 'Forty-five Minutes From Broadway.'"

Ina Claire, and supporting company in the Metro special of "Polly With a Past", hadn't a "kick" to register on the location selected for some of the interesting exteriors. The estate of Albert Freeman, Sands Point, Long Island, was used for the local, which is midway between the Port Washington homes of Reginald Vanderbilt and August Belmont. It is said to have saved the necessity of pleading for "atmosphere", since the stage was admirably "set".

The scenes being photographed there show the arrival of "Polly" at a Long Island estate, where she is employed as a maid and where she disguises herself as a French adventuress, according to the "plot". The company includes Clifton Webb, Harry Benham, and Marie Wainwright. The director, Leander de Cordova, under the personal supervision of Maxwell Karger, Metro Director General.

Katherine MacDonald will go to Marion, O., as a member of a theatrical committee to call on Senator Harding, republican candidate for president. The invitation was extended by Al Jolson, president of the Harding-Coolidge Theatrical League.

Rudolph Valentino is a familiar figure to the early rising residents of Hollywood, California. Not that Mr. Valentino arrives home when others are preparing to greet the rising sun. But the handsome Metro player, who is enacting the leading role in the colossal picturization of "The Four Horsemen of the Apocalypse", by Vicente Blasco Ibanez goes for a horseback ride every morning before starting work.

Mr. Valentino, who is an expert horseman, has a handsome mount which he will use for many scenes of this sensational Ibanez story. He has been rising at five o'clock each morning in order to beat the rising thermometer.

Herbert Rawlinson, returned from vacation, with a coat of brown like one gets only at Siasconset, Mass. (which is on the isle of Nantucket), is going around bragging about his color. Arthur H. Jacobs, Mr. Rawlinson's far-seeing manager, is not so overjoyed since he has Mr. Rawlinson scheduled to begin work in two weeks in a part which does not call for "an Indian make-up".

Among the popular leading men working opposite popular stars, is Plympton Greene, who will be seen in the Dorothy Dalton picture nearing completion, under the direction of Frank Reicher.

And another leading man with a popular star and director of prominence is Wallace Ray, who is cast for the role opposite Vivian Martin, under the direction of Sidney Olcott, in a Capitol production.

The working title of Constance Binney's starring vehicle now in the making is "Calderon's Prisoner". According to members of the company, the customs officers at Havana took them for escaped convicts or turn-coat revenue officers when Miss Binney, Ward Crane, her leading man, Lucy Cotton and Director R. William Neill were refused permission to land because they brought with them several cameras to film the local scenes for Miss Binney's forthcoming Realart production. The quartet, for only the above-named made the trip to Havana, were held up for five days until word came from Washington, D. C., authorizing their landing with the cameras under bond.

After spending eight weeks in and around Ithaca, New York, on location with the first Cayuga production under the working title of "Three Women Loved Him", Charles Lane has returned to New York and is now on the final, and studio work, of the picture. Mr. Lane will be remembered as an actor of the speaking stage and has been seen in a number of Famous Players productions of which the latest two that have been shown include "Dr. Jekyl and Mr. Hyde" and "Away Goes Prudence".

A unique tribute to Mr. Lane's professional standing was accorded him in Ithaca, when the professor of dramatic arts at Cornell University, situated in that city, learned of Lane's presence in town and induced him to deliver a series of informal talks on dramatic subjects to the summer students.

ABOUT DIRECTORS

DELL HENDERSON, directing a Fox production, was in a bit of a quandary what to do about getting "extras" in Milford, Pennsylvania, but was delighted to find that having selected the mining town for the scene of location, the "extras" were literally "thrown in." The entire population, according to Thomas J. Fallon, author of "Dynamite Allen," the picture Mr. Henderson is making, seem to have placed themselves at the disposal of the good natured director.

When it became noised about that George Walsh, the star, would make a spectacular leap from a burning building to a tree, a "stunt" he refused to have done by a subturned out "en masse," some to watch the athletic leading man, others to watch the cameras grind when Mr. Henderson shouted the word.

"When I left," said Mr. Fallon describing the scene of action, "they were digging a sluice of approximately two miles in length which will be used in flooding a dis-used mine, with a torrent of water from the Delaware River. Of course there are interiors taken in the mine, for which we took canary birds for the test of its safety from gasses. The flood scene, which will picture Mr. Walsh in the actual escape from death, is going to be the most daring thing he has ever done.

"Had the town not supplied us with 'extras, extras everywhere,' we could have chosen our types from the thousands of tourists who visited the location daily, sometimes blocking the road and interfering with traffic of automobiles to and from other towns."

Dell Henderson, with a reputation for a perpetual good humor, may stand a chance to side track a bit the day the flood is turned loose.

Harry Beaumont, one of the best known of the younger directors, has left Goldwyn for the purpose, it is said, of establishing his own producing company. He holds the rights to several famous novels and will announce his plans shortly.

Mr. Beaumont has been with Goldwyn for the past two years, during which time he directed nearly all of the Tom Moore features. He also directed Madge Kennedy and some of the Eminent Author productions.

Before joining Goldwyn he established himself with his sensational, "Skinner's Dress Suit."

In the past four and one-half years he has made twenty-five successful productions without rest or interruption and before taking up his next work will enjoy his first vacation in that time.

Most of the successful motion picture directors of today started as actors on the speaking stage. Alfred Green, director of Jack Pickford, is no exception. He began his career in a small musical comedy company.

For her production which will follow "The Tiger Lady," in which she was directed by Maurice Tourneur and which is now being finally cut and titled before distribution, Hope Hampton and her company are busily engaged in filming interior scenes at the Paragon Studio in Fort Lee. The production is being directed by Jack Gilbert, who will be remembered as a prominent member of the Tourneur forces in California; in addition to directing this picture, Gilbert is also the author of the story.

"The Killer," Stewart Edward White's latest novel which ran in magazine serial form and is now on the list of recent best-sellers, has been selected for production by Benjamin B. Hampton.

Warren Fromme, for several years assistant to Hobart Hanley, has been engaged in a similar capacity by Mr. Storm. Fromme's long experience in the studio will make him a distinct asset to the Storm organization.

Ida May Park is a director who makes her cast work hard but at the same time does not spare herself. Even now, before production has begun, she is working far into

(*Continued on page* 2094)

Another "Hoosier" Comes to the Front

EVERY State justly lays claim to her great men and women. Some were only born there, and "grew" in another, some were born in other territory and were "brought up" in the State claiming them, while some "just happened to be from".

Indiana, however, has laid claim to a generous share, beginning with Oliver P. Morton, the great civil war Governor, and including names familiar to the literary world such as George Ade, Meredith Nicholson, James Whitcomb Riley; talented players in all kinds of stage work; names familiar to the world of finance, William B. Leeds, Daniel G. Reid, and many more. Then, suddenly, down the sloping green hills in ideal location, iris in six feet and two inches of regular Indiana he-man, with a promising future, already with a contract to star, the "Hoosier" screen actor. Monte Blue.

He is a "young feller" with an unmistakable Indiana twang of which he is justly proud. He thinks Indianapolis is the best place in the world to come from, but "bein' as how" he had screen aspirations, he thinks California is the next best place to "home", and "in some ways" as he terms it, California is a better place for a strugglin' movie actor than the Hoosier State.

Monte Blue did not have wild ideas of making scads of money and spending it in cabarets and sundry places when he packed the old straw suit case and "set out". He was a serious sort of chap, even then, with a grave respect for wholesomeness which he sets upon a pedestal today and states his ambition is to "popularize the simple life" via the screen.

"There is one thing you are safe in saying about me", declared among the latest of Famous Players' acquisitions, "and that is that I am not of the 'lounge lizard type'. I have a semi-insane obsession against ever being mistaken for the 'house plant variety' of male, the kind who seem to think breakfast of cubes of toast and coffee in an iridescent china cup, served in bed, will put 'meat' on a man, the kind of 'meat' he will need to withstand the obstacles in life which intrude upon one's peaceful journey. Seriously, my idea of a 'hero', if that is what they want me to play, is the opposite from the type mentioned, and I base my opinion upon experience.

"Back in Indiana—men get up mornings and attend to their work. It doesn't matter how much money they have personally, nor what their 'folks' are worth, the men who have made the Hoosier State respected by the Union, in fact, many of the men who have made the United States respected by all other nations, have been the kind who were not afraid to work.

"I had no idea of 'getting into the movies' without earning my opportunity. I admit I had an idea of 'getting in', but I was willing to and did, work for it. Good old Indiana labor served as my introduction.

"I was doing day labor, and some times filled in as an 'extra' in the days when 'extras' sold at newsstand prices. Mr. Christy Cabanne was making a picture and there was about to be a 'riot scene'—something like the B. R. T. strike. Three or four of the fellows who played 'bits' were tried out as the leader of a gang. But the leader was to push his way right through the mob and 'advance' with his followers. When Mr. Cabanne megaphoned the word to that mob to 'hold him', 'don't let him through', well, it was no boy's play to make it. Finally, discouraged, Mr. Cabanne sat down on a boulder, throwing off his broad-brimmed slouch and started to think. Suddenly he voiced 'Where's that young Hoosier who throws a wicked axe?'

"That was my first 'cue'. I have never worked so fast before or since. 'Right here,' I called out, fearing there might be some other ambitious Indianan in the crowd awaiting the same opportunity.

"Cabanne took a look. 'You're on' is all he said and that is how I became a 'movie actor'. I was directed to push my way through the mob, regardless. No 'toast and coffee in bed' would ever have supplied the strength it took, but I had been up early and probably devoured mush and milk, ham and eggs, fried potatoes and everything else within reach, so I was 'fit as a fiddle' supported with that wild eagerness to 'make good'. It was my firm belief that there was room for a player who had lived 'work' and I learned toward the simple life and whose accustomed ways would reflect 'natural' or what I have learned to call 'realism'—an' so, here I am.

"I have but one fear in connecnection with my work I will never put in a request for a 'substitute' as long as they keep me doing 'stunts' on horseback or any other old way unless they want me to play sitting in the lobby of a hotel, flicking imaginary specks off my freshly pressed clothes, smoking perfumed cigarettes, like those fellows who have been brought up on gold fish food which they inhaled through a silver straw!"

Indiana! May you ever point with pride to "The Hoosier Poet", author of "When Knighthood Was In Flower" and two yards, two inches and possibly one hundred eighty pounds of all-wool—"Monte Blue".

Jerome Storm Ready to Shoot on Gish Picture

AS yet the photoplay has no name. In the immediate motion picture industry it hardly needs one, since both director and star are names in a class all by themselves.

Jerome Storm, signed by the Frohman Amusement Corporation to produce, with Lillian Gish, the first picture this popular star has ever made under any supervision other than that of David Wark Griffith, is ready to begin work. During the past week he has been busily devouring the scenario prepared by Anthony Paul Kelly, and after thoroughly digesting it, started selecting the supporting cast.

It is now two years since Jerome Storm has filmed a production outside of the Charles Ray studio. During that period Mr. Storm produced every one of thirteen pictures Ray made under his Paramount contract, and one he will release through First National.

Before taking up the direction of Charles Ray, Mr. Storm directed Enid Bennett for Thomas H. Ince, so that in working with Miss Gish he will not be entirely unaware of the wiles of the female before the camera.

Upon his completion of the Frohman production, Mr. Storm will begin producing with his own unit, arrangements for which have now been concluded. The details, however, will not be announced until after the completion of the Gish picture.

Exhibitors who have followed Mr. Storm with Charles Ray, know his value to the box office. To Jerome Storm, more than to any other individual, is due the credit for the rapid rise of Charles Ray to the forefront ranks of cinema stars. Mr. Ray's greatest strides toward popularity were made during the past two years and the competent direction of Jerome Storm, who always exhibited a keen insight into the star's screen fancies, was largely responsible for it. He knew the kind of stories best suited for Charles Ray, and above all, he knew human nature. Upon this great attribute of successful drama was the popularity of the young star founded.

During the two years with Mr. Ray, Jerome Storm directed: "The Egg Crate Wallop", "The Village Sleuth" (which is yet to be released by Paramount), "Greased Lightning", "The Girl Dodger", "Peaceful Valley" (which will be a First National release), 'Hayfoot, Strawfoot", Alarm Clock Andy", "Bill Henry", "Crooked Straight", "Homer Comes Home", 'Paris Green" and 'The Busher".

Mr. Storm has his own ideas as to the pulse of the public. He has carefully observed the varying degrees of success with which the Charles Ray pictures have been received. With every production he attempted to strengthen the box office value of the next by making it more 'what the public wants". The answer is that he has never made a production that has not declared big dividends at the box office of any exhibitor.

When Jerome Storm begins operations with his own organization he will follow out his established plan of making "box office pictures". All his productions will have a distinct audience appeal, and profiting by the knowledge he gained by directing Charles Ray, will be of "the human interest" type that go as well in the so-called "tall grass" as in the great motion picture centers.

Wallace MacDonald

—in—

"TRUMPET ISLAND"

—Vitagraph

Coming:—

"ARE ALL MEN ALIKE?" Metro—May Allison

"CINDERELLA'S TWIN" Metro—Viola Dana

Sees Reason for Change in Adapting Classics

Joseph de Grasse, director of Charles Ray, utters a few words in defense of the practice of changing English classics when adapting them to the screen. Regarding the mental type of the "average fan," he says:

"He or she is not generally well read or well educated, and for such the movies are essentially recreation. Therefore to successfully present classics, which in their original form would never be read by many fans, one must sugar-coat them, so to speak, with a bit of love interest, just enough to get those who have not had educational advantages over the deepest places without destroying their interest.

"It is unfortunate that this is so, but truth cannot be dodged. When the public demand unadulterated literature they will get it. But so long as they continue to prefer the diluted forms no producer is going to risk heavy investments to please a few critics."

Directors' Activities

(*Continued from page 2092*)

During the absence of J. D. Hampton in the East the responsibility of studio management has fallen upon the shoulders of Henry King, the ace-director of Hampton pictures. King has complete charge of the technical, scenario, casting, and administrative departments. He is also directing H. B. Warner in a screen version of "When We Were Twenty-One."

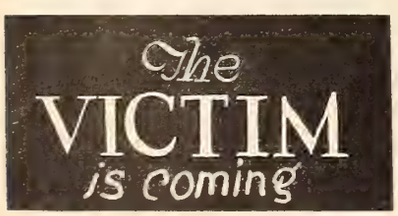
Bertram Millhauser, during the absence of the Pathe supervizing director, George B. Seitz, won a permanent place as a director of serials while Mr. Seitz and another company were "locationing" in Spain. While the golden opportunity offered, Mr. Millhauser lost no time, but proved to himself and all concerned that having written serials for y'ars and y'ars does not prevent a man from becoming a director of the "continued next week" variety of film. He is directing the third serial starring Juanita Hansen.

It is finally, authentically announced that Lillian Gish will be directed in her first picture under Froham Amusement Enterprises management by Jerome Storm. For seven years Miss Gish has been under the direction of D. W. Griffith. For fourteen pictures in succession, Mr. Storm directed Charles Ray. Is it any wonder, with a play by Anthony Paul Kelly to work on, that the director and star are equally interested in getting started? Congratulating William L. Sherrill, President of the producing company, seems in order. Everybody who can reach him by telephone hook or written crook, has done so.

Because of the success of his recent pictures, Charles Maigne has been signed on a long term contract to produce special "Charles Maigne Productions" for the Famous Players-Lasky corporation.

An impostor representing himself to be D. W. Griffith has been fleecing guests in poker games at Eastern resorts. The real Griffith says he never played poker but once and that time he committed the offense of trumping his partner's ace.

T. Hayes Hunter, who traveled from Los Angeles to New York to witness the introduction of his masterpiece "Earthbound," welcomed the rest anticipated in five days' of travel returning to the coast. While Mr. Hunter was in New York he was the center of inquiry regarding his cinematagraphic presentation of Basil King's widely read novel.





J. Searle Dawley, who has joined the Fox organization, and has been assigned Pearl White, his first star under Fox management

New Film Industry Firms

STANDARD FILM LABORATORIES—Cap., $700,000; John M. Nickolaus, G. F. Harding, S. M. Tompkins, John Q. Critchlow, J. N. Owen and C. E. Vermilyea.

Hans M. Teichman's Farces, 218 Lissner Bldg., Moving Picture Productions—Style filed by Hans M. Teichman.

The Independent Film Merit .System, 5502 Santa Monica Blvd.—Style filed by John Burmeister and William A. Howells.

M. P. D. A. Resumes Bi-Monthly Meetings

Beginning with Tuesday, September 6, the Motion Picture Directors' Association will meet twice monthly, rather than the first Tuesday of the month as has been the custom during the summer.

According to James Vincent, president, and to members of the Entertainment Committee, a lively winter is anticipated. A number of accepted candidates are awaiting initiation.

Start Work on New H. B. Warner Picture

James . Morrison has begun work on "When We Were Twenty-one," H. B. Warner's next production. Mr. Morrison has been cast for the part of "The Imp" in this picture. Mr. Morrison left New York for California two months ago to play opposite Anita Stewart in "Sowing the Wind," his first picture with her since their work together for Vitagraph.

Robt. G. Vignola After New Speed Record

Robert G. Vignola is out to set a new speed record with his third special Vignola Production released by Cosmopolitan-Paramount, "The Manifestation of Henry Ort." Vignola, who directed both "The World and His Wife," and "The Passionate Pilgrim," his first and second special productions respectively for Cosmopolitan-Paramount, in exceptionally good time, expects to complete his third special in even better time.

Work on "The Manifestation of Henry Ort" was begun only last week but progress has been so remarkably rapid that Director Vignola believes he will hang up a new speed record in production, in which endeavor he is assisted by an exceptionall efficient and loyal staff headed by Phil Carle, assistant director, and Al Liguori, cinematographer.

Screen Writer Not to Supplant Director

Commenting on recent statements to the effect that with the entrance of the established fiction writer, the director's position will become of secondary importance, Lloyd Ingraham says that while it is true that original stories for the screen by such writers will mean closer following of the original story by the screen version and less need for modification yet "it is not the director who will change his tactics but the author who will change his story."

"The advent of the writer and playwright will mean co-operation with and not dominance over the director. Directing is a field by itself and the story is after all but the thread upon which the director weaves his fabric."

Press Agents Retract Wrong Statement

Upon the start of the production of a film entitled "Blondy," starring De Sacia Mooers, at the Biograph studios in the Bronx, Albert Barrett was engaged for an important role in the story. Inadvertently he was given to understand that "Blondy" was to be put out as the first of a new series of productions under the old Biograph (A.B.) trademark. Accordingly, his press agents issued stories along this line to the various trade papers and to newspapers throughout the country. Subsequently, however, they learned that "Blondy" was not to be announced as a Biograph production. Accordingly, they sent out notices to correct any erroneous impressions. An officer of the company which produced "Blondy" issued a story last week castigating Barrett for his announcement but overlooking apparently the retractions which his press agents had made.

Max Linder Is Seen in Strong Come Back

Max Linder has his return-engagement for the screen completed, and it is the unanimous opinion of the hundred or more at the West Coast producing and distributing colony that Linder has staged a come-back that will give him back the popularity he formerly enjoyed. His picture, a situation comedy, is titled "Seven Years' Bad Luck," and when it was shown unadvertised and unannounced except to his friends, at the California theatre, Venice, recently, the people of the audience which completely filled the house, demonstrated that they liked every foot of the subject.

Goulding Will Write Story for Young

Edmund Goulding will write the scenario for "The Devil" which James Young will make with George Arliss in the leading role. Mr. Goulding recently shortened his vacation in London to return and begin work on the script.



Madelaine Traverse, who has returned from her summer camp in Vermont, and is now busily engaged in reading script for her initial production by her own producing company

DOINGS IN LOS ANGELES BRIEFLY TOLD

Production on the West Coast

BY J. C. JESSEN, 412 WEST SIXTH STREET

FOX

ALL available space at the Fox studio is being used for a number of gigantic sets representing buildings of a biblical time architectural design. The only information given out concerning these wonders is to the effect that they will be used for the next special production to be made under the direction of J. Gordon Edwards. The studio organization gave no information but from outside sources it is learned the massive sets will be seen in a spectacular feature titled "The Queen of Sheba." Up to this time filming has not been commenced and no cast has been named but judging from the progress made in the erection of sets everything will be in readiness for making scenes within the next two weeks.

A new policy has been adopted respecting productions starring Tom Mix and hereafter two directors will be in charge of making Mix features. George Marshall is now filming a sequel to "The Texan," which is by the same author, Joseph B. Hendricks, and the subject is at present known as "Prairie Flowers." While Mix is making this subject Lynn Reynolds is editing the recently made Mix picture, "The Texan" and will work with the continuity department in the preparation of the subject next to be filmed.

Jack Ford, former Universal director, who has made a number of subjects starring Harry Carey, has been engaged by Fox to direct Buck Jones and western company. At the present time the casting department is selecting players for a story at present known as "Bimbo" which is from an original story by Jack McDermott, and is being prepared for the screen by Paul Scofield. This will be Scofield's first scenario for Fox. He was formerly with Thomas H. Ince organization.

The Fox Sunshine producing organization was materially increased this week when Hampton del Ruth, supervising director, engaged three additional comedy directors. They are Melville W. Brown, James Davis and Harry Williams. All are experienced comedy directors who have been identified with the leading comedy making organizations on the coast. Williams' most recent engagement was in the making of Hallroom Boys comedies.

BRUNTON

DIRECTOR Fred Niblo has been engaged by Robert Brunton studios and his first work there is editing the most recently made Bessie Barriscale production, "The Broken Gate" for Robertson-Cole.



Scene from the latest Universal-Century comedy in which Marjorie Provost is being starred

The first scenes were made this week for the B. B. Hampton all-star feature, "The Killer" from the novel by Stewart Edward White, under the direction of Howard Hickman and E. Richard Shayer. Eliot Howe, formerly director for Frank Keenan, has been engaged by Mr. Hampton to serve as assistant to the co-directors.

Dustin Farnum has returned to the Brunton studios after two weeks in the timber country in the vicinity of Fort Bragg, California, where he and Director Ernest C. Warde made many scenes for the "Trail of the Axe."

B. B. Hampton gave a preview last week of "The Money Changers" from the Upton Sinclair novel, and the negative and sample film of the subject were shipped east this week. The subject was made under the direction of Jack Conway and principals of the cast are: Claire Adams, Roy Stewart, Betty Bryce and Audrey Chapman.

Robert Brunton is spending the week in San Francisco, where he is looking after business interests of the Robert Brunton Studios.

Berdett I. Kinne, former dramatic critic of the Milwaukee *Journal*, and Sally Forth, contributor to magazines, have been added to the scenario staff of the Dial Film Company.

VITAGRAPH

THE first of the new 200x300 ft. stages at Vitagraph studio, was given its initial use this week by William Duncan and company who filmed scenes for the third episode of "The Wizard Spy Glass" while carpenters were laying the final sections of the roof. Complete cast for this serial in support of Duncan was announced to consist of Edith Johnston as leading woman, Jack Richardson, George Stanley, Ford West and others.

A new serial was put in the making this week at Vitagraph studios which will introduce Joe Ryan as Vitagraph serial star. William Bertram is directing this serial which is titled, "The Purple Riders" and Elinor Field is playing the opposite lead. The cast is made up of Joseph Rickson, Ernest Shields, Maud Emory and Charles Dudley.

GOLDWYN

THREE original stories written especially for the screen by eminent authors are to be put in production shortly at the Goldwyn plant. Gouverneur Morris, the author of "The Water Lily" is now in San Francisco getting chinatown atmosphere for the scenes for his story. Rupert Hughes and Gertrude Atherton are both at the studio working on original stories.

Six companies are now at work at the Goldwyn plant. Bertram Grasby and N. E. Stimpson have been added to the cast of "Canavan" being directed by E. Mason Hopper, and a number of additions have been made to other producing units. The cast for "Out of the Dark" being directed by Frank Lloyd, consists of Ramsey Wallace, Irene Rich, Ora Carew, Richard Tucker, Alive Hollister, William Scott, Alex Francis, Alan Hale, James Neil and Gertrude Norman. Additional players added to the cast for "Bunty Pulls the Strings" being produced under the direction of Reginald Barker, are Georgia Woodthorpe, Catherine Bates, and Otto Hoffman. Others in this cast are Leatrice Joy, Russell Simpson, Casson Ferguson, Josephine Crowell, Edith Chapman, Cullen Landis and Rollin Rushton. A mammoth Scotch town set is being built on ground adjoining the Goldwyn studio for this production.

The seventh of the Edgar series of child comedies has been completed by Mason E. Litson.

Mabel Normand left for New York this week to replenish her wardrobe for the next production which will be started immediately upon her return.

F. P.-LASKY

THE William C. de Mille subject adapted from the Cosmo Hamilton "His Friend and His Wife" by Olga Printzlau, has been given a releasing title of "Midsummer Madness." The subject is practically completed.

Now that Roscoe Arbuckle has completed all scenes for "Brewster's Millions," his next vehicle has been selected and will be an original story and continuity by Walter Woods of the Lasky staff, which is to be known as "A Dollar A Year Man." It is probable that Joseph Henaberry, who has directed the previous releases for Arbuckle, will continue as director of the big comedian.

The two blocks occupied by the Lasky studio, in Hollywood, are separated by a street which is used only by people employed at the studio. Recently the company petitioned the City Council to close this street, and after the due process of law the petition was granted. No sooner was the mayor's signature blotted than a number of the verbose real estate agents of the film town suburb started a war to keep the street open, if for no other reason than to give that much additional board fence for tourists to peep through, and so the big film plant remains divided even though the check writer has tendered the necessary money to the city treasurer.

SPECIAL PICT.

SPECIAL PICTURES CORPORATION has leased what is known as the Fred Balshofer studio on Bronson Avenue, in Hollywood, and are centering all their producing activities there for the next few months while the new plant is being prepared. In the past the producing units have worked at the old Balboa studio at Long Beach.

The first Comiclassic made under the direction of Reggie Morris, is now nearing completion and has J. Belasco and Charlotte Merriam as principals. This comedy will consist of 1,500 feet, and on the second reel will be a 500 ft. scenic Hanschiegl color subject. Release is

set for September 26th and thereafter a Comiclassic every two weeks.

Other subjects in the making for Special Pictures are a two-reel comedy featuring Chester Conklin, the first of which will be released Oct. 17th, and the Milborne Moranti comedy, the first of which will be released Sept. 19th. Moranti is to make a series of twenty-six subjects with a release each week.

ASSOCIATED PRODUCERS

ALMOST the complete cast has been selected by Alan Dwan for his first A. P. release, "The Forbidden Thing" which is from the story of the same title by Mary Mears, which appeared in the National magazine. Helen Jerome Eddy, James Kirkwood, Marcia Manon, King Baggott, Jack Rosaleigh, Arthur Gallasso and Gertrude Claire are principals. Most of the story is laid in New England and the film will contain a number of scenes of Cape Cod fisher folks.

Announcement is made from Sennett studio that the first Associated Producers release from this organization is practically completed and now being titled. The subject is to consist of five reels.

1st NATIONAL

THE mystery story, "The Second Latchkey" has been completed by Director Edwin Carewe at the Katherine MacDonald studios and preparations are now being made for the next production, title of which has not yet been announced. "The Second Latchkey" has to do with an American master crook who goes to England and is there reformed. Edmund Lowe plays opposite Miss MacDonald in this subject.

President Sam. E. Rork, who has been in the east is shortly to return to the Los Angeles studios. He has been preceded by B. P. Fineman, who has also been in the east.

The first announcement from the Sennett studios respecting the second First National comedy feature, was made this week when the title, "Love, Honor and Believe" together with the cast, were made known. Charles Murray, Phyllis Have and Ford Sterling will be the principals while others in the subject are Charlotte Mineau, Kalla Pasha and Eddie Gribbin.

UNIVERSAL

EDDIE LYONS and Lee Moran have selected "Fixed By George," another Edgar Franklyn story for their fourth comedy feature, and the subject is now being prepared for the screen by C. B. Hoagley. Lyons and Moran have also purchased "One Bright Idea" by the same author, which is to serve as their vehicle following the completion of "Fixed By George." Franklyn was author of "Everything But the Truth," these players' first release and also "Once a Plumber—" which has just been filmed.

"Out of the Sunset," a story by George Rix, has been purchased by Universal, and will star Eva Novak who has just completed work in "Kate Plus Ten" under the direction of Stuart Paton.

Marcel de Sano, who has served as assistant to Herbert Blache, Winchell Smith and Rex Ingraham has been placed under contract by Universal, and has arrived at Universal City from New York. Sano is a young Frenchman who served in the world war and later came to America on a diplomatic mission. His experience in film production dates back but ten months.

The Edna Ferber novel, "Fanny, Herself," has been purchased by Universal and is to be used as the starring vehicle for Carmel Myers. Continuity is now being written by Lucian Hubbard, head of the scenario department.

Norman Dawn has written a South American story titled "The Spell of the Andes" which is being prepared for the screen and will serve to star Frank Mayo. Dawn was born in Argentine and this story is founded upon romance, mystery and traditions of the South American mountains.

The coming week will be a quiet one for Universal City as practically all of the companies will be absent to secure location scenes. Tod Browning, Priscilla Dean and company will be in San Francisco to secure shots for "Outside the Law"; the "Foolish Wives" company will be at Monterey, California; Jacques Jaccard filming the "Throw-Back" will work at Balboa Beach; director R. S. Sturgeon filming "The Gilded Dream" will be at Santa Barbara; "The Queen of Diamonds" serial company will be at Catalina Island and director Val Paul with Harry Carey and company will be at Jerome, Arizona making scenes for "West Is West".



Executives of World Motion Picture Co., Inc., 500 Fifth Ave., N. Y. City. Sitting, left to right: David Murphy, M. F. Tobias, Alfred Walker, James F. Hartigan. Standing, left to right: Ed. L. Ramsey, John H. Knief, James B. "Smiling Jimmy" Kelly, Peter C. Heidelberger, E. J. Howarth

CHRISTIE

ANNOUNCEMENT is made from the Christie studio that the company is continuing the making of one reel subjects to be released as Vanity Comedies through the Educational Film Corporation exchanges. These films are to be directed by Frederick Sullivan, James Clements and Allan Watt, and probably additional directors, will be engaged. The principal players will be Dorothy Devore, Earl Rodney, Irene Dalton, Laura La Plante and others.

The new release will not interfere with recently announced Christie contracts which provide for two two-reel Christie specials each month. The special comedies are to be directed by Scott Sidney, and William Beaudine and the featured players will be Bobbie Vernon, Neal Burns, Helen Darling and Eddie Barry. All Christie and Vanity comedies will be made under the supervision of Al Christie.

Officers of the Christie company have just learned that motion picture contests have been conducted in Milwaukee in which prize winners were assured of positions with the Christie company. As a result of the fake one promoter is in jail in Milwaukee and a contest winner has journeyed to Los Angeles to take the position she was supposed to have won.

SELIG

WITH the completion of scenes for "The Whiskey Runners," a northwestern mounted police tale, Nate Watt has begun the filming of "Hunger of the Blood" with Franklyn Farnum. This is from a story by Will C. Beale and scenario by William E. Wing in charge of the Selig department.

Director Bert Bracken is filming the James Oliver Curwood dog story "Kazan." Jane Novak has the leading role in this subject.

Colonel William N. Selig is planning to make another western feature story which has been written by Will E. Wing, the hero of which will be one of the most notorious scoundrels of recent years.

HERE AND THERE

WILLIAM S. HART is far ahead of his releasing scredule and now has three completed pictures ready for release and is working on the fourth. No titles or information concerning any of the subjects have been given out except with respect to the "Cradle of Courage" which is set for release Oct. 15th. This film play was given prerelease showing at Grauman's theatre, Los Angeles, as a special favor to Mr. Grauman when "Civilian Clothes" had been advertised for showing and print was not received before opening date. The story by Frederick Bradbury is an after war reconstruction tale that gives Hart the role of a former safe cracker who upon his return from service "Over There" decides to go straight and becomes a member of the San Francisco police force. He is supported by Anne Little, Tom Sanche and Gertrue Claire.

The Rockett Film Corporation recently organized by R. R. Rockett is now at work on its first release "The Truant Husband" by Albert

THE EIGHTH ART

[*Edited by Robert DeCamp Leland*]

A QUARTERLY JOURNAL *Established* MAY 1920 *Devoted Exclusively* TO THE ART *of the* MOTION PICTURE

THE CLASS PUBLICATION OF THE PICTURE FIELD

25c *brings a copy of the latest number*

PUBLISHED AT BOSTON, MASS., BY

THE POETRY-DRAMA COMPANY

Wallace MacDonald

—in—

"TRUMPET ISLAND"

—Vitagraph

Coming:—

"ARE ALL MEN ALIKE?" Metro—May Allison

"CINDERELLA'S TWIN" Metro—Viola Dana

Payson Terhune which will be a comedy drama adapted for the screen from the Cosmopolitan story by Daniel Frederick Whitcomb. President Rockett has selected a very strong cast headed by Mahlon Hamilton, Betty Blythe and Francelia Billington and the direction is in charge of Thomas N. Heffron. The company has leased space at Universal City and plan to have their first subject completed early in September.

Edwin Willat, cameraman for the Hermann Film Company, has returned from a trip in the east where he made scenes for a coming Hermann production, taking some scenes in Florida, the Carolinas, Virginia, Kentucky and the Greenwich Village, New York City.

Screen Writers Guild Hold Barbacue

The first social meeting of the Screen-Writers Guild of the Authors League was a barbacue, held on the "Hacienda" set at the Robert Brunton studios on the evening of Saturday, August 28th. The guest of honor was Rupert Hughes, president of the Authors League of America. More than one hundred writers for the screen of the West Coast film colony are now enrolled as members of the Guild, and plans are being made for a chapter to be organized shortly in New York. The barbacue was arranged by a committee, of which Doris Schroeder was chairman.

Rod La Rocque Cast by Famous Players

Rod La Rocque, featured player in "The Common Sin" and "The Discarded Woman," two recent Hallmark releases, has been engaged for the leading male-role in George Fitzmaurice's next special for Famous Players. Mr. La Rocque has just completed "Life" for William A. Brady and is now rehearsing a new stage play for the same producer.



No shakes.

Where is Charlie Chaplin?

Louie B. Mayer is in New York.

Jesse Lasky is on vacation.

Bob Kane has come to town.

Rupert Hughes has come to film town.

Mabel Normand is buying clothes in New York.

Bessie Love is back from New York without going to Europe for a visit.

Carter de Haven left our town to personally deliver "Twin Beds."

According to P. A. copy Rosemary Theby is going to head her own company.

Jack McKenzie, who photographs Earle Williams, is the father of a boy.

In making "Man, Woman, Marriage," Allan Dwan has found it convenient to work day and night.

Izzy Bernstein took a ride over Universal City the other day in a pony blimp. Now he is off of automobiles for life.

Ben Deely was seen on the Selig lot clothed in buckskin, but though the day was warm there was no dew on his brow.

Bill Wing insists that the only thing for falling hair is a whisk or full size broom.

Lyons and Moran claim they have something on any other producers. It is "One Bright Idea." They also admit that they bought the story.

Prissy Dean rode on a street car the other day and put on the brakes for the motorman. Yes, it was automatic with her feet.

Vester Pegg is president of an oil company that has only fifty feet to go before it strikes a gusher.

Bert Bracken is looking for a dog that will breathe steam for an Alaskan storm scene for "Kazan."

Buster Keaton used a safety device in the making of a scene and he hasn't recovered yet.

Joe McLaine has just celebrated the 12th anniversary of accepting a job with Vitagraph. Twelve years in a long time.

Henry Woodward is a graduate M. D. and aside from that won an eight-mile swimming race across Hampton Roads.

A Norwegian banker writes Fritzie Brunette he would like to "Take Her to wife," but Fritzie writeth back "I have a perfectly good husband."

Some low life sent the editor a picture of a goat eating the Hokum press and we don't know whether to be insulted or complimented.

Mickey Neilan is said to have every known type of human being in his coming release, "Dinty," with but one exception—the Kaiser.

Jack Conway has laid down the megaphone and picked up the grease paint and powder. He is going to be an actor again.

Bob McKim received so many fan letters in foreign languages that he needs five interpreters so he has decided that fan letters are an expensive luxury.

Bill S. Campbell, who tells Snookie what to do in Chester comedies, went on a three-day vacation and wrote a scenario.

Among the names of those playing Indian parts in Maurice Tourneur's "The Last of the Mohicans," are the following: Murphy, Dugan, Cohen, Peterson, Phillipi and O'Brien.

Now that Governor Cantu has given up his position as governor of Lower California he took time this week to visit some of his friends and called on Tony Moreno at the Vitagraph.

Wellington Wales thought his well water had turned into oil and he saw visions of fabulous wealth, then he discovered his three-year-old son pouring in another gallon of cylinder oil.

Rosemary Theby and Harry Myers, who previously played together in many a film are now working opposite in Fox "Yankee in King Arthur's Court," which is just another way of saying this is a small world.

The orchestra for the Von Stroheim company played "meow, meow" the other day when certain action was wanted from a tom cat in the scene and the cat did just what they wanted it to.

Sol Lesser gave Santa Barbara the once over for the week-end and we'll expect to hear of Gore Bros. and Lesser taking over several more theatres in that neck of the woods.

Jerry Storm went east and gave New York the double o o. He came right back and got acquainted with Los Angeles and the next day he got a telegram to come back to New York and direct Lillian Gish for Frohman. Co.

Don Hix who writes pieces and draws pictures for the papers of Irving Williat is the dad of a twelve pound girl which is to bear the name of Vivian Lenore. Hix being a poor, striving artist expects the cigars to come his way.

Frank Powell is of the opinion that the Baltimore youth who was fined $11.45 for peeking at YMCA girls in swimming could have saved himself a lot of trouble by seeing Sennett's "Married Life." He further alleges the 45c was for war tax.

Glen Cavender has disposed of his birthright for a mess of mush we are told, for under some kind of an agreement he has agreed to serve as strong man and pull Hampton del Ruth's car out of the ditch every time it gets stuck. As Mr. del Ruth's car is very good looking the reason for such an agreement is beyond our imagination.

JUST TALK

Said Russell Simpson, the stern Scotch father in "Bunty Pulls the Strings," to a waitress: "Awake wid ye now! I'm in a bit hurry."

Tom Moore (the Irish street cleaner in "Canavan") and Leatrice Joy (Bunty) conversed thusly: Miss Joy—"How bonnie ye look Tam Moore in you white wing breeks." Mr. Moore—"Sure now, ye've been kissin' the blarney stone Miss Bunty, Begorra ti's meself is the fascinatin' lad in me Sunday clothes, howiver!"

"I tank I bane go back to Minnesota! I tank it bane hot as hall in California," boomed the voice of Will Rogers (the Swede sea captain in "Guile of Women") and "Just fawncy now," drily remarked Ramsey Wallace (the English attorney in "Out of the Dark.")

Film Notes From the French Field

By Francis J. Tuckfield, Paris Correspondent

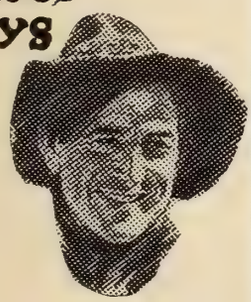
IT has been reserved for a Frenchman to make the novel claim that a hundred ton compound locomtive is something more than a mere mass of iron and steel and complicated machinery—in other words it possesses a "soul" and can be converted into an animated and highly sensitive organism responsive to the variations of the mood of man. In his latest-play "Rose of the Rail" on which he is at present angaged, Abel Gance, the eminently successful producer of "J'accuse" has taken hold of a somewhat hackneyed and stereotyped form of scenario in an entirely novel and original way. The result, when it is achieved, will, I am convinced, prove a personal success for its author and producer as well as a notable addition to the none too extensive and varied repertoire of strictly French Films.

"Rose of the Rail" as its name would imply, is a romance of the Iron Road, but as its name does *not* imply, and as Monsieur Gance himself imparted to me, it is a romance not merely of the characters therein but of all that pertains to a highly organized modern Railroad System, from the ponderous locomotives and the swiftly passing trains down to the impassive and silent signals which stay them in their course. Monsieur Gance, who is an artist besides being a Frenchman, has woven the thread of romance into this scenario with the mind and imagination of a poet. For him there is unheard-of fascination in the Iron Road.

Needless to say that there is a strong love element in which the display of passion is remarkable. The scenario calls for four principal roles. The heroine is the well known English actress, Ivy Close, who will be remembered as the winner of the beauty contest in England some years ago. Severin Mars, the noted French actor who proved such a powerful figure as the aggrieved husband in the same producer's "J'accuse," plays a prominent part as the engine driver who is struck blind. One of the scenes shows a collision at night as a result of which a signalman loses his reason and rushes out of his cabin to rave on the line. "Rose of the Rail" is now being completed on the glaciers of Mont Blanc. Its first two parts were enacted on a stretch of line of the P.L.M. Railroad in the vicinity of Nice. While the total length of the photoplay itself when completed will not run into more than ten thousand feet of film, M. Gance assured me that he fully expects to have used up more than

(*Continued on next page*)

human Harry Carey says



IF every man in the nation would go home at night with a grin on his face, the divorce courts would have to go out of business.

—*Watch for "SUNDOWN SLIM"*

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The VICTIM is coming

French Conditions

three hundred thousand feet by the end of October when "Rose of the Rail" should be terminated.

I learn that after the great success achieved by "J'accuse" in England recently, the French producer contemplates showing his splendid work in America this Fall. Gance himself, who, his critics say, has the "Griffith touch," is full of the lure of his art.

The French are the first to concede that they do not possess in the same degree as the Americans or even the Italians, what they term the "sense" of the Cinema. But when it comes to the question of depicting by a foreigner or under foreign influences and surroundings, their national traits and characteristics, they not illogically hesitate sometimes to accept the foreign version offhand. I was told recently by an individual well known in French Film circles, that in spite of the great success achieved by Tristan Bernard's delightful comedy "Le Danseur Inconnu" there was something lacking in the Film. Although produced by a Frenchman, M. Archmbault, and supervised by another Frenchman, M. Albert Capellani, it was "made" in California and might have been made in Timbuctoo for all the atmosphere of Paris that it contained. Now Tristan Bernard is a Parisian of the Parisians and without the savour of his typically Parisian humor, his characters remain without flavor. Be this as it may, it will serve as a prelude to the reporting of an interesting and amusing controversy which is being waged in the Paris press these days, as to whether or not Douglas Fairbanks is or is not a sufficiently qualified and equipped figure to interpret that incarnation of all that is typically and characteristically French, the role of D'Artagnan in the "The Three Musketeers."

When Douglas Fairbanks was in Paris recently he expressed to me his unbounded enthusiasm and delight at the prospect of returning to France in the Fall for the role of Dumas' dashing hero. The French however, in spite of Douglas' popularity, which is as much a cult as is the vogue of Charlie Chaplin, have expressed doubts as to his suitability to interpret the chivalrous and adventurous Gascon who is regarded almost as a national hero of France. The American actor, according to some, despite his prowess on the film, is lacking in finesse, in distinction, in plasticity and in "race" as they term it. But let not Douglas despair! There are not wanting those who readily attribute to him all the requirements for the adventurous hero and who have faith in his versatility and marvellous adaptability. As to the contention of some that the role can only be adequately filled by a Frenchman, here is what one eminent critic has to say. "If an American cannot because he is an American, grasp the character of D'Artagnan, the French have no right, because they are French, to attempt the portrayal of foreign characters. We might as well argue that the role of Hamlet should be played by a Dane or that of Shylock by a Jew." The controversy is still being waged.

There is no denying the fillip that has been given to the art of scenario writing by the action of the French Minister of Agriculture's scheme in starting a competition for the best practical scenario that will help to revive the flagging interest in the agricultural needs of the country. I understand from an authoritative source that the late President Poincaire has agreed to the suggestion made to him to create a cinematographic subject intended to depict for the world the great pity of the land in France, devastated, pillaged and laid waste during the war, and the great efforts that are being made to restore it to its former flourishing condition. The project is a meritorious one and worthy of a great mind. I understand that several of the most prominent French stars have been approached on the matter also.

Among the forthcoming productions in France may be noted the following:

Le Silence—a dramatic comedy in two parts by Louis Delluc who is also the producer.

La Bombe—a comedy in three acts, a Pathe production.

The A.B.C. of Love, also a Pathe work featuring May Murray.

The Holocaust—a poignant production, the work of Maurice de Marsan and by the same writer, The Right to Kill (Le Droit de Tuer) featuring Christiane Vernon.

FRANCIS J. TUCKFIELD.

Wallace · MacDonald

—in—

"TRUMPET ISLAND"

—Vitagraph

Coming:—

"ARE ALL MEN ALIKE?" Metro—May Allison

"CINDERELLA'S TWIN" Metro—Viola Dana

DEAD MEN TELL NO TALES

4 to 1

"Four to One" is getting under their skin.

"Four to One" has them hopping, extending excuses, throwing smoke screens, making faces.

But—

This proposition still stands: *Make your own test!*—Talk it over with us. *We'll even pay the freight!*

Who else will dare make this offer to you?

The News Alone Covers the Field

Projection — Camera — Music Hints and Ideas About

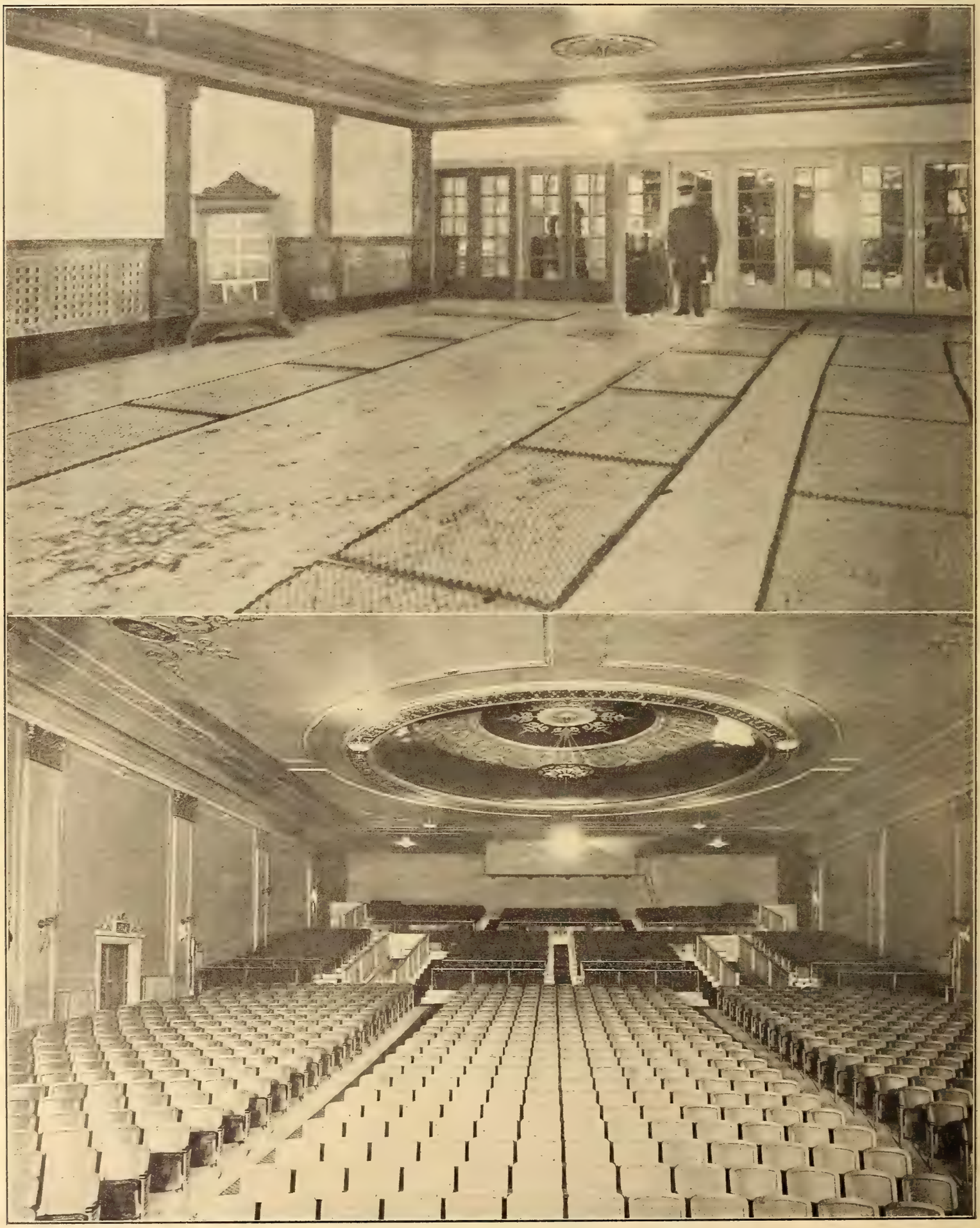
"New Theatres"

Pages 2099-2126



Front entrance, marquee and sign of Beverly theatre, Brooklyn, N. Y.

A Commodious Lobby is One of the Beverly Features



The Beverly, a Single Floor House with 1,600 Seats

This Theatre Is the First of a Circuit to Be Built by the Promoters

REALIZING the possibilities of a high class motion picture theatre in the Flatbush section of Brooklyn, Mr. Theodore Schneider and Mr. J. J. Framer formed the Beverly Amusement Corporation and the Beverly theatre at Church and Gravesend avenues, pictured in the accompanying photographs is the result of their efforts.

This theatre, with a capacity of sixteen hundred seats arranged in stadium style, is fireproof throughout of brick, steel and concrete construction. The contractor for this work was M. Shapiro & Son, who make a specialty of the single floor stadium style of theatre.

The theatre front as shown by the cover page is of imitation granite with terra cotta trim, the windows above the marquise open directly into the projection room and furnish an abundance of light and ventilation.

Entering the theatre building one is confronted with a spacious vestibule finished in solid mahogany, leading into a large and roomy lobby. The lobby is decorated in sienna marble, with caen stone walls and mirrored doors opening into the theatre foyer. Current and coming attractions are tastefully arranged in frames conforming with the general color scheme and set off by two large oil paintings of prominent stars.

The theatre foyer, which is 40 by 80 feet, is fitted with large and comfortable lounging chairs, and a large open fireplace adds to the attractiveness of the decorations. Right off the foyer are completely fitted ladies and gentlemen's retiring rooms.

Entrance to the theatre proper is gained by means of two dormitories leading to the main floor, with stairways at either side entering the stadium. Exit from the theatre is made by doors on both sides of the main floor so that the incoming and outgoing crowds do not hamper one another in the foyer and lobby. The auditorium is 145 feet long and 85 feet in width, without a pillar or post to interfere with the vision of the stage and screen.

SPECIFICATIONS

Name	Beverly
Owners	Beverly Amusement Corp.
Seating capacity	1600
Architect	Charles M. Straub
Contractors	M. Shapiro & Son
Decorator	Eckart Studios
Projetcors	Simplex
Organ	Seeburg-Smith
Manager	Thomas F. Costello

The ceiling is hung from a steel roof truss, and in the center contains a forty foot dome with a high relief ornamentation. The ventilation of the theatre is produced by two 48-inch exhaust fans placed above the ceiling space and taking air through perforations in the ceiling dome. The heating of the theatre is accomplished by means of indirect radiation from low pressure radiators placed along the side walls. The theatre is lighted by semi-indirect fixtures and ornamental side wall brackets.

The ceiling proper is worked out in decorative paneling, the color scheme being in cream and gold. The furniture and fitting are in silver gray ash and blue leather.

A Seeburg-Smith organ costing $30,000 is presided over by Prof. George Zorn, who furnishes the musical settings for the photoplays. The organ comprises a full string and military orchestra, including church chimes and a set of trimolant xylophones, with a vox humano.

The manager of the theatre is Thomas F. Costello, who has introduced several novel features. As the old saying goes, "Variety is the spice of life," so in conjunction with the picture program there has been introduced, Song Publishers Night, Amateur Singing contests, Instrumental contests, and Dancing contests.

Since the opening several months ago the house has been well filled every performance, which proves that the theatre with the program chosen by Manager Costello produce a very pleasing effect on the patrons.

The projection room, which is of ample size and equipped with every modern convenience is presided over by Herbert Allen, a member of the Local 306 I. A. T. S. E. and a member of the old school that never tires of keeping well informed of every new device that will help put perfect results on the screen. Herbert Schwartz, his assistant, is also an old timer who is always on the alert, so that as a result the projection at the Beverly is almost beyond comparison.

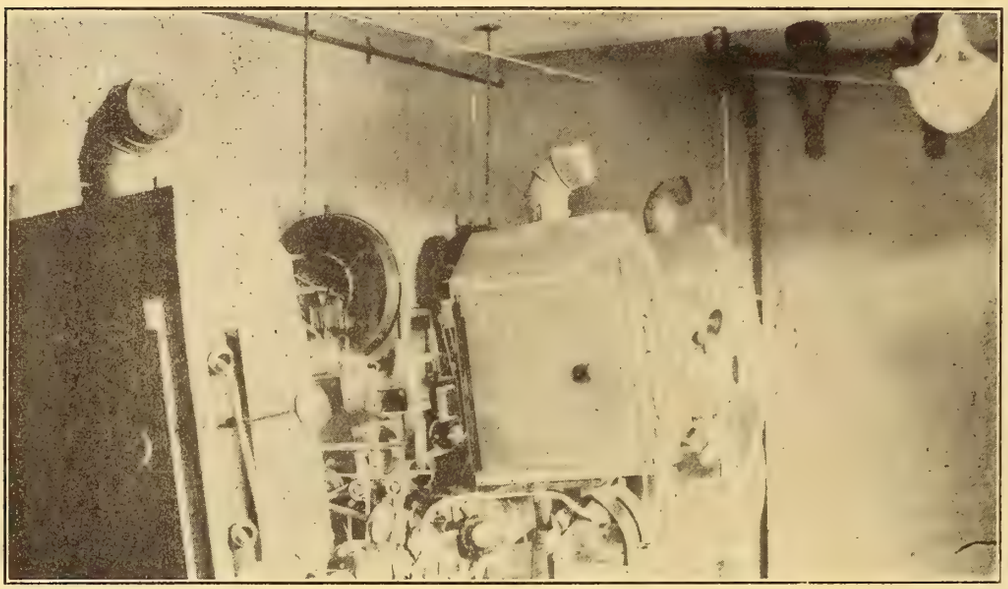
Empire Theatre to Be Remodelled

The Empire theatre of Glens Falls has been taken over by the Stacy Amusement Company, which controls the Majestic theatre of this city. About $40,000 will be spent in changing and improving the house, after which it will be opened with a combination program of feature pictures and vaudeville.



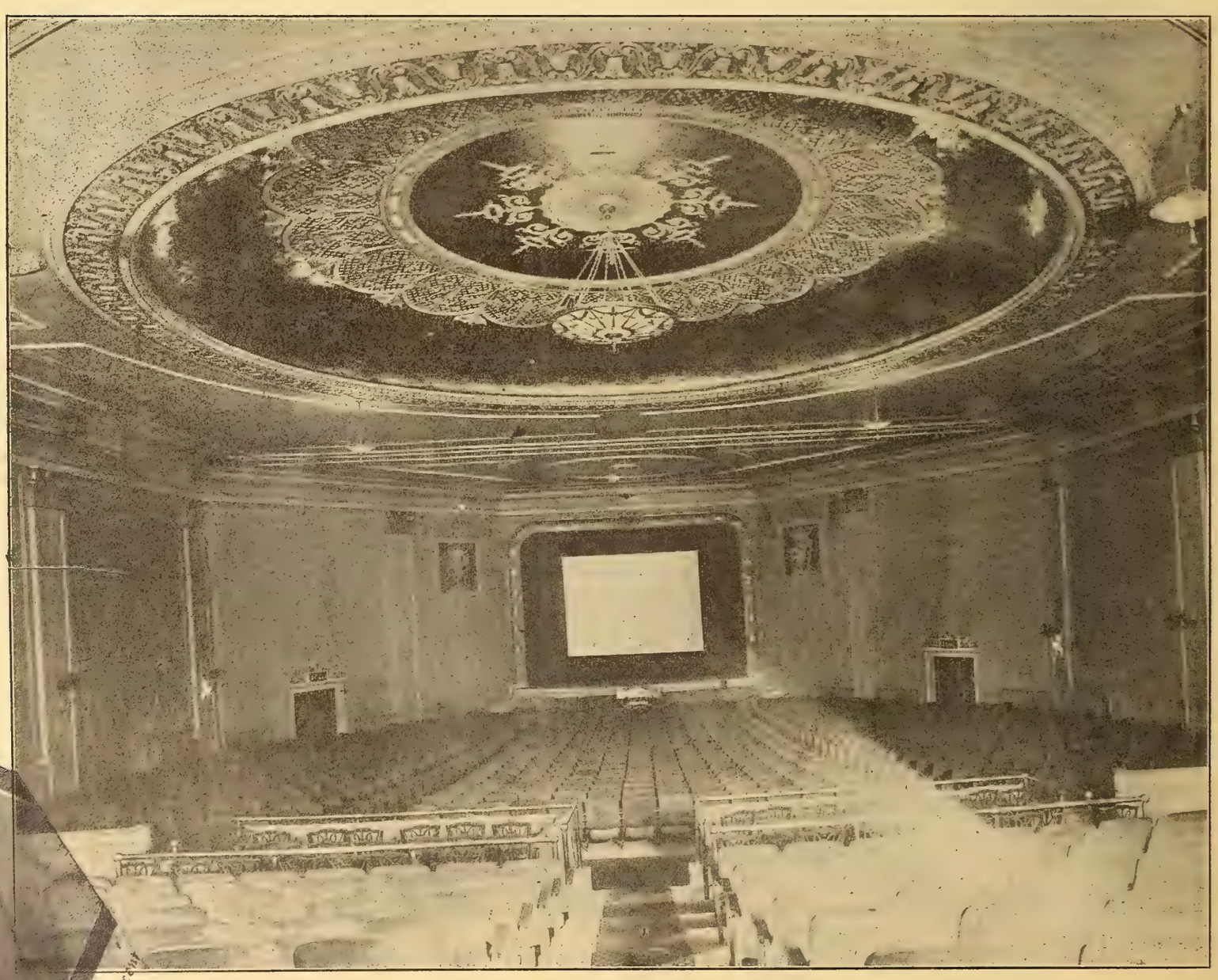
Men interested in the Beverly theatre and the Beverly Theatre Amusement Company. Left: Theodore H. Schneide Costello, manager of the theatre; right, J. J. Kramer, secretary

Where Projection Room and Screen are Equally Fine



The Beverly Theatre

located in Brooklyn, can be considered a perfect type of the community house. From the projection room to the lobby entrance nothing has been omitted that would help make the theatre attractive to its clientele. Warm tones used in the decorative scheme, aided by a variable lighting system and a well laid-out auditorium floor, give the interior an atmosphere many managers and owners have strived to achieve.



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No chance of scratching the highly-polished surface, splitting the sides or dimming the gloss.

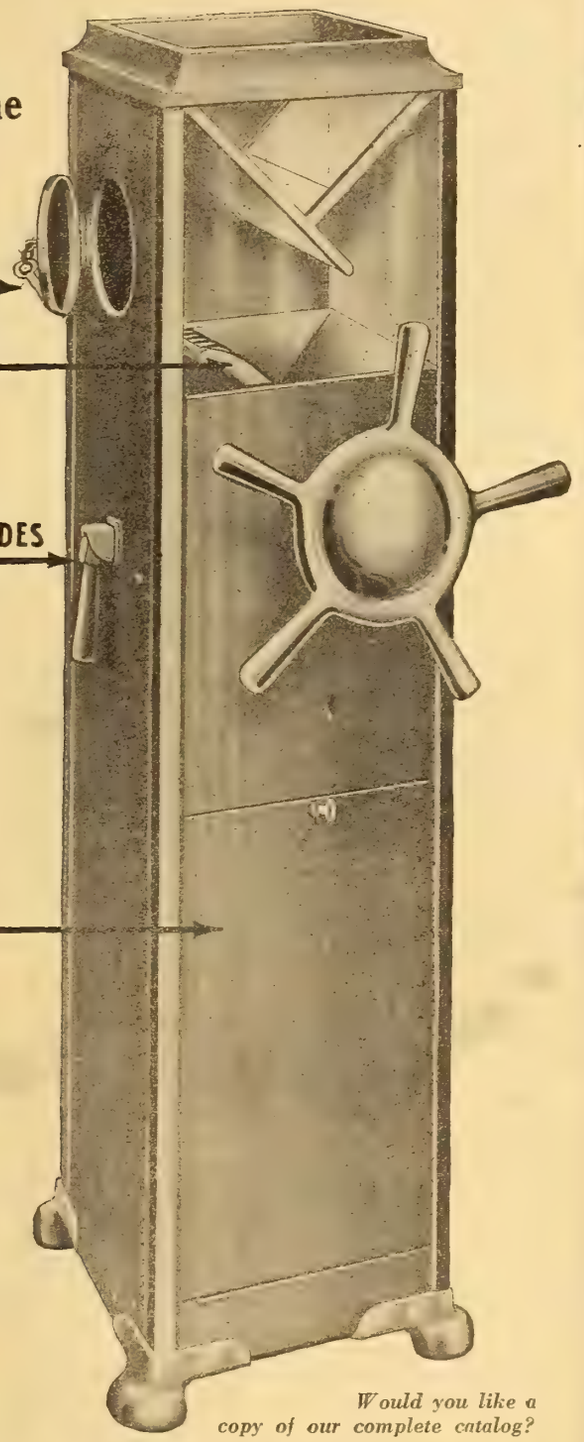
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NEWMAN FRAMES, RAILINGS AND CHOPPERS MAY BE SECURED THROUGH MOST REPUTABLE EQUIPMENT DEALERS

Thousands of Dollars Will Be Spent to Remodel and Re-equip Buffalo Theatre

Old Star Will Be Completely Altered and Modernized and Renamed the Criterion

THE Shea Amusement Company has acquired control of the Star theatre, which was recently purchased by the Famous Players-Lasky Corporation. With this acquisition the Shea interests now control seven theatres in Buffalo and it is understood that negotiations are about to be closed with several other houses.

About $100,000 will be spent in modernizing the Star, which will be known as Shea's Criterion. The house will show super-specials exclusively, depending on the productions of this class released by the Famous Players-Lasky company for three entire bookings. This deal will in no way affect the policy of Shea's Hippodrome, which will be operated as heretofore on an independent basis.

Shea's Criterion will be under the direction of Harold B. Franklin, managing director of Shea's Hippodrome and other motion picture theatres controlled by the Shea interests. The alteration of the Criterion calls for the addition of 280 seats, rebuilding of the stage, remodeling of the front, installation of new furniture throughout the house and redecorating from front to back.

The lobby will be moved to the square facing Genesee street and will be approached by a large marquee, patterned after the Criterion theatre in New York. The electrical display will be most elaborate, the front of the house being illuminated with about 10,000 bulbs. New carpets will be placed throughout the theatre and the lighting of the interior will be changed from direct to indirect.

The boxes will be razed and in their place ornamental arches will be placed decorated with majestic draperies. The decoration motif will call for brocaded panels throughout the theatre. A permanent stage setting has been designed which will permit the introduction of several scenic novelties such as are unveiled from time to time in Shea's Hippodrome.

The Criterion will have a large orchestra and a Hope Jones Unit organ, manufactured by the Wurlitzer company. Simplex projection machines will be used and the booth will be equipped with a Robins speed indicator and every other innovation recently introduced into the projection world.

Each production will be run for an extended period, being held as long as the box office receipts hold up. New rest rooms for ladies and gentlemen will be installed. The entire theatre will be rewired with the three-color unit system which will permit the house to be flooded with vari-colored lights. Several other novelties will be announced when the house is opened September 1. The prices will be 50 cents for orchestra and 25 cents for balcony at night, and 25 and 35 cents will be the matinee scale. The opening attraction will be "Humoresque."

The remodeling work is being done under the direction of the Russell B. Smith company of New York.

Last week MOTION PICTURE NEWS announced the acquisition of the new Hertel avenue theatre by the Shea interests. The big Metropolitan is being built on Main street, near the present Hippodrome, and according to Harold B. Franklin it will be the climax of motion picture construction.

The Star, which has just been acquired, is one of Buffalo's historic houses. During the more than a quarter-century of its existence most all of the well-known stars of the stage have appeared on its boards. Dr. Peter C. Cornell, who is now managing the Majestic, was at the head of the theatre for almost twenty-five years. The Jesse Bonstelle stock company occupied the house for several summer seasons. Last fall some Rochester and Buffalo men took over the house and operated it for a time with a popular vaudeville and picture policy which, however, was not a howling success. During this time, John Fennyvessy, "Bill" West and Al. Sherry managed the house in succession. It eventually closed and a few weeks ago the Famous Players-Lasky company purchased the building.

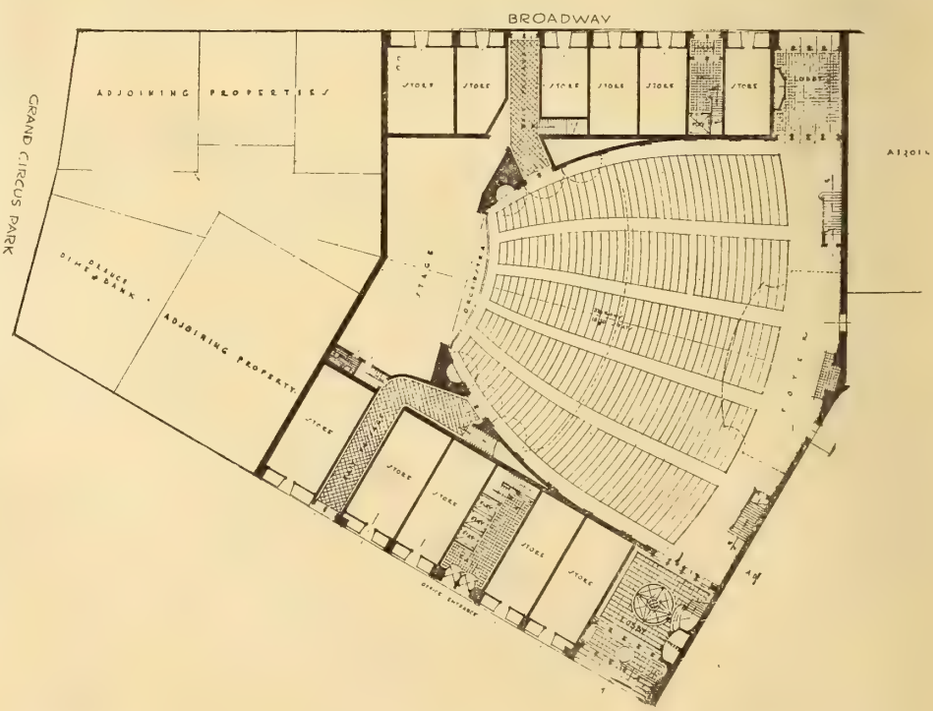
A large force of men are at work remodeling the theatre, which is being completely changed, and it is doubtful whether many Buffalonians will recognize their old theatre when it bursts forth in all its glory on September 1. Mr. Franklin is beginning to place a series of attractive ads this week in the local papers, announcing the policy of the house.

One of the big jobs in the remodeling process will be the sand blasting of the yellow paint from the building. The marquee has been removed and all the old signs are now down. The new stage and seats are being installed.

It will be interesting to watch the future of the Star, when under its live-wire management it opens for the entertainment of Buffalo theatregoers with special film attractions.



Capitol theatre and office building, Detroit, Mich., to be built by John H. Kunsky



Plan view of John H. Kunsky's Capitol theatre building, Detroit, Mich. Seating capacity, 4250. C. Howard Crane is the architect

Dead Men Tell No Tales

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Directory of New Theatres

CALIFORNIA

Los Angeles—The L. L. Bard Corporation is to erect a new motion picture theatre at 446 South Hill street. The building was designed by Albert C. Martin, architect, and will cost approximately $100,000.

Los Angeles—Announcement has been made for the new theatre at the corner of Hollywood Boulevard and Ivar street. The theatre is to be erected by Gore Bros. and Sol Lesser. Many new features are to be incorporated in the construction.

Modesto—A new Winter Garden and Auditorium is now in the course of construction on North Tenth street near L street. The building will have a seating capacity of about 1,500 persons. Weiland, Mazurette & Weiland, local architects, have charge of the construction work. The Sawyer system of pre-cast unit concrete construction is being used.

Oakland—C. Howard Crane has been authorized to design a new Kinema theatre which is to be built by the Kehrlein interests.

San Francisco—Preliminary sketches and drawings have been prepared by Albert G. Lansburgh, architect, for a theatre having a seating capacity of 3,000 persons on Taylor and Golden Gate avenue.

Venice—The Neptune theatre, owned by Mr. Lewis, has been extensively renovated and redecorated. A new ventilating system is to be installed and complete new interior equipment supplied.

DELAWARE

Georgetown—The construction work on the new $20,000 theatre on East Market street has been started by E. G. Ryon. The building is to be of concrete construction and the upper floor to be usd as a dance hall.

FLORIDA

Key West—Mr. Karl Thompson has started construction of a new theatre. It will be of concrete construction, 50x112 feet, and will have a seating capacity of 850. This theatre is intended mainly for motion pictures but will be provided with stage and equipment so that vaudeville and road attractions can be cared for should the management so desire.

IDAHO

Coeur d'Alene—Plans are being prepared by Eastman & Purvis of Seattle, Washington, for a new $50,000 masonry theatre building with a seating capacity of 1,000 persons. The Green Theatre Incorporation are owners of the project.

ILLINOIS

Belleville—The contract for the new theatre of the Mullen Building Corporation has been let to Bergman & Lutz Company. The theatre is to be erected at High and Main street at a cost of $150,000. Wm. H. Gruen of St. Louis is the architect.

INDIANA

Indianapolis—Plans are under way for the formation of a $750,000 theatrical company for the purpose of erecting new theatres. The first theatre is to be erected in Anderson. The house is to have a seating capacity of 1,500 persons. The prominent men of the company are Edward G. Sourbier and Charles M. Olson.

KENTUCKY

Bowling Green—J. P. Masters of the Princess theatre announces the erection of a new theatre to cost about $150,000. Seating capacity to be 1,500.

MARYLAND

Baltimore—The Harford theatre is undergoing reconstruction. When completed the theatre will be 54x108 feet and will have a seating capacity of 700 persons.

MASSACHUSETTS

Chelsea — The Broadway theatre, recently purchased by the Black Theatre Corporation, is to undergo extensive renovations and alterations. Mr. B. H. Green is to be the new manager.

Holyoke—Mr. James H. Baker, owner of the Strand theatre, has purchased a lot for the erection of a new Strand theatre to take the place of the present structure.

MICHIGAN

St. Joseph—Mr. W. C. Mellanson, manager of the Bell and Bijou theatres of this city, is having plans drawn for the purpose of entirely remodeling these houses. One hundred thirty thousand dollars will be spent in this work. A new lobby, new seats, new heating and ventilating system, a new organ and much other new material will be included in the remodeling.

MINNESOTA

Owatonna—The Palace theatre is to undergo extensive alterations. Seating capacity of the auditorium is to be enlarged and a $7,000 pipe organ installed. Mr. Mickelson is the manager.

Pine River—Sealed bids will be rereceived by the Pine River Memorial Hall Association of Pine River for the erection of a brick and tile theatre building according to plans prepared by Mr. E. D. Evans, engineer of Pine River, Minnesota.

NEW JERSEY

Edgewater—The Palisade Theatre Corporation will build a moving picture theatre in conjunction with stores and a public hall at Palisade Junction.

Newark—Plans are being prepared for a new theatre for Broad street to involve an outlay of $1,000,000. Peter Adams is the promotor and owner of this theatre. Plans for the theatre have been prepared —the dimensions to be 49x190 feet with a seating capacity of 2,000 persons.

South Orange — Ground has been broken for a new moving picture theatre at 115 South Orange avenue, to be constructed for the South Orange Theatre Company. The building will be 65x150 feet, of brick construction, with a seating capacity of 1,000 persons. Plans were prepared in the offices of Hyman Rosensohn, architect.

NEW YORK

Brooklyn—Wm. Small is to build a theatre at Grand street to cost $750,000. Eugene de Rosa of New York is the architect.

Fredonia—Property in the center of the village has been purchased by a company of which A. William Russo is president with the intention of erecting a large theatre and office building. Architectural plans are now being prepared.

New York City—Plans have been filed by H. C. Ingalls, architect, for a four-story theatre and roof garden to be erected for the Sarco Realty Company at the corner of 7th avenue and 137th street. The building will be 90x100 feet, and will cost $200,000.

OHIO

Akron—A combination of hotel and theatre to cost $3,000,000 is to be erected in this city by Mr. J. Thomas Ward and associates.

PENNSYLVANIA

Philadelphia — Hoffman-Henan Company, architects, are working on plans for the Belmont theatre at 52nd and Market street.

Philadelphia—The Bingham House, Eleventh and Market streets, is to be razed, to make way for one of the Stanley Company's motion picture houses. The building will be a combination theatre and office building and will have a seating capacity of 4,000 persons. It is estimated that the building will cost in the neighborhood of $5,000,000.

RHODE ISLAND

Pawtucket—Edward F. Albee of New York is having plans prepared for his new theatre in Pawtucket.

TEXAS

Corsicana—A new motion picture theatre, "The Grand," is to be built in the Neblett Building on South Beaton street. The theatre is owned by C. J. Musselman and will have a seating capacity of 500. The estimated cost of the theatre is $25,000. Harry Blanding is the architect.

VERMONT

Springfield—Leon J. Albee has purchased property on which he plans to construct a $75,000 playhouse.

WASHINGTON

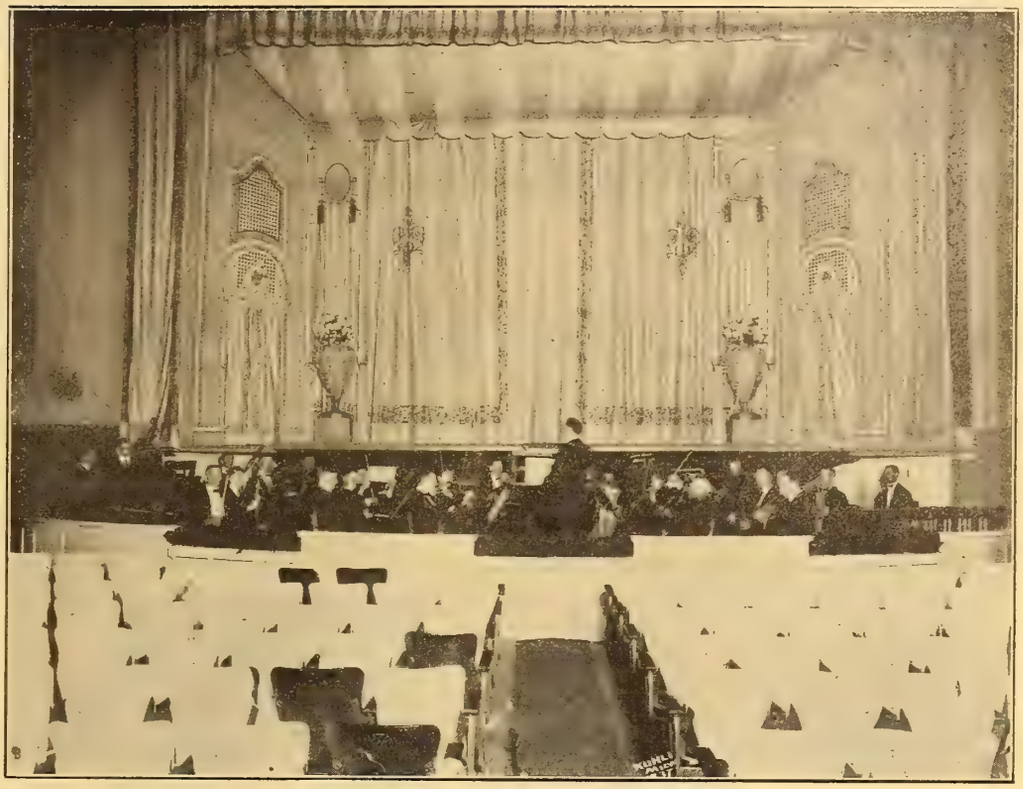
Bellingham—The contract for the new Larrabee theatre was let recently. Although this is a school building it will be equipped with a miniature theatre with complete equipment. Mr. T. F. Doan is the architect.

Luna Enlarged to 1500 Seats

THE Luna theatre, Lafayette, Indiana, Herbert H. Johnson, manager, which is the local home of pictures distributed by Associated First National Pictures, Inc., reopened the week of July 26th after having been closed for remodeling and redecorating. The Luna, which seats fifteen hundred people, is now one of the most attractive playhouses in Lafayette. The entire interior has been redecorated at a cost of $10,000, the walls being adorned with massive panels of mural paintings, and the exterior has been improved by the addition of a huge Flexume illuminating display sign, the largest of its kind in the city.

One of the special features of the Luna theatre is a massive pipe organ, recently installed, but not infrequently, for extraordinary productions, the management engages a special symphony orchestra and vocalist. The record-breaking audiences which appear at this theatre give evidence of its attractive powers.

The Luna Amusement Company, which operates the Luna theatre, has just broken ground for a new quarter of a million dollar playhouse which, when completed, will be Lafayette's only legitimate theatre. The city has not had a home for the spoken drama since the Dryfus theatre was destroyed by fire eight years ago and the amusement seeking public is eagerly anticipating the opening of the new house. It will be known as the Mars theatre and during the theatrical season of the fall, winter and spring it will house some of the biggest productions on the road, being the logical stopping point between Chicago and Indianapolis. During the summer months super-photoplays will be presented there. It is expected to complete the Mars theatre by January 1, 1920.



Stage setting, Butterfly theatre, Milwaukee

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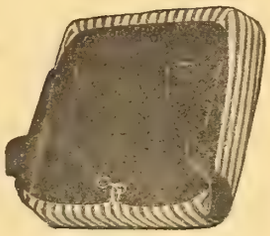
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LUCAS THEATRE SUPPLY CO.

HARRY K. LUCAS, GENERAL MANAGER

ATLANTA GEORGIA

Equipment Operating Projection Questions Answered

A Concentrated Arc Type Automatic Lamp for Projection

A Description reprinted by permission from the Sperryscope

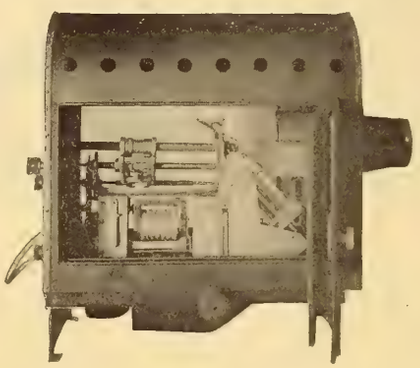
(Continued from last issue)

In the Sperry concentrated flame Automatic Projector Lamp we have a new source of light giving the desired intensity and color of illumination with the expenditure of less energy. It is not a pure carbon arc, like those now generally used, but is a special flaming arc of similar nature to that which revolutionized the big army and navy searchlights about four years ago.

It is called a concentrated flame type of arc because of the fact that a part of the flame, usually distributed, is here concentrated in a small globule within the positive crater and therefore the intrinsic brilliancy of the crater is greater than it is possible to obtain with the pure carbon arc at any current. The color of the light is that of sunlight, and is more pleasing to the eye than that from the old arc.

Tests of our new lamp have been made at a number of the best theatres with most wonderful results. At the Strand theatre in New York where the screen is 18 x 15 feet and the throw 160 feet we found that the illumination on the screen was 10 foot candles when using our lamp as against 2.2 ft. candles with the regular lamp. In the Strand theatre in Brooklyn we measured 7.5 foot candles on the screen when using our lamp as against 2.1 foot candles with theirs. There the throw was 200 feet and the size of the curtain 21 x 18 feet. In both the above tests the value of the current was the same in the Sperry arc as in the standard carbon arc used for comparison. The optical systems used were identical on the machines compared. When "flooding" the curtain with light from our lamp and then substituting it by the light from one of the standard projector lamps the difference, as recorded by the unaided eye, can best be described by saying that the former appears like bright silver while the latter looks like old gold.

One of the great advantages of our new lamp is its automatic features. In most of the theatres up to the present time we find the old methods of hand feed and manipulation of the carbons. These methods are all very unsatisfactory as it is almost impossible to obtain uniform result. The operator cannot, or will not, feed the carbons just at the right time or so frequently as to avoid altogether variations in the arc length. If the arc length varies, the rheostat setting remaining the same, the current and arc volts will necessarily vary and this causes periodic changes in the screen illumination. Another difficulty that the operator has to contend with is the proper locating of the crater on the end of the carbon so it may face the condensers as much as possible. This is accomplished by frequently changing the "line-up" of the carbons with relation to each other as the carbon gradually burns away unevenly. It is evident that a comparatively slight change of position of the positive crater on the end of the carbon could easily change the illumination on the screen by 200%. Within the last few years a number of attempts have been made to devise semi-automatic accessories for feeding the carbons together and compensate for consumption. In many cases these have been a great help to the operator, but they do not relieve the operator of his most difficult task; that is, to keep the crater properly located.



Lamp in operating position

In the Sperry lamp the positive carbon is horizontal and in the axis of the condenser lenses, and the crater therefore faces exactly toward same and the positive carbon is rotated automatically which gives an extremely even and uniform crater with no possibility of side-burning. A very simple and positive focusing device automatically maintains the proper distance between the crater and the condenser lens within 1/64 of an inch. In other words the positive carbon is automatically fed forward in steps of 1/64 inch as it burns away.

The negative carbon is at a steep angle with the positive so that it casts no shadow on the condensers. It is fed automatically backward or forward and its control is entirely independent of that of the positive. Its backward or forward motion is governed by an electro-magnet and a set of ratchet wheels and pawls, which in turn depend on the value of the arc current for their action. The electro-magnet is in series with the arc. With no current flowing across the arc the regulating magnet is not energized but the "feed forward" pawl is held in engagement with its ratchet wheel by means of a spring. This spring is adjustable and so connected that it opposes the pull of the magnet when this is energized. As we close the switch to start the lamp full line voltage is impressed across the terminals of the little feeding motor which drives the negative feed and positive rotating pawls. The negative carbon quickly moves forward until it touches the tip of the positive carbon. A heavy current now flows through the regulating magnet which immediately throws the feed forward pawl out of engagement and the "feed backward" pawl into engagement. The negative carbon feeds back until a point is reached where the resistance of the arc reduces the current and the pull of the magnet till it just balances the regulator spring. A slight increase of the current will cause the negative carbon to feed back and again reduce the pull of the magnet till a state of balance is reached. As the carbon burns away the value of the current drops, the pull of the magnet is overcome by the spring, and the feed forward pawl engages, and the arc current is thus held within 2% of the desired figure throughout the run.

The Sperry Automatic Projector lamp is the result of an endeavor to reach the ultimate in motion picture projection. It is not an experiment but simply the adaptation of the well tried and dependable high intensity searchlight lamp, with to make it suited for this new branch in the illuminating field.

(The end)

STANDARDIZES ON POWER'S PROJECTORS AND ORDERS FIFTY MACHINES AFTER TESTING OTHER MAKES

SIGNAL AMUSEMENT COMPANY

EXECUTIVE OFFICES

CHATTANOOGA, TENNESSEE

FRANK H. DOWLER, JR.
SECY. & GEN. MGR.

June 26, 1920.

Southern Theatre Equipment Co.,
Atlanta, Georgia.

Gentlemen:

You will no doubt be interested in knowing that in the first shipment of Power's Machines, which will be a part of our order for fifty (50) of these equipments, will be included the projectors for our new Tivoli Theatre.

From the results we have obtained from the Power's Projectors, we feel sure that the projection in the Tivoli will be thoroughly up to the high standard we have set for this theatre in every line.

It has always been the policy of this Company to give special attention to projection in all of our theatres, and **we take pleasure in advising you that the Power's Machines have given such satisfactory results that we have decided to standardize on this equipment.**

When our order for the fifty Machines is filled, and these equipments are installed, our entire chain of theatres will be equipped—100% Power's.

In taking this step, we have of course, had under consideration, practically every other type of professional projector, as we have used at least three other makes during the past few years.

Will you kindly see that prompt attention is given our order for the first shipment, as we are very anxious to have these machines on hand in the near future, especially the equipment for the Tivoli?

Relying upon your prompt attention to shipment referred to, we are,

Very truly yours,
SIGNAL AMUSEMENT COMPANY,

Sec. and Gen. Mgr.

D-W.

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Practical Electricity—XXV
Study Lessons for the Projectionist

The Direct Current Motor

AN electric motor is exactly the reverse of a dynamo, in that it is a machine for transforming electrical energy into mechanical energy by performing some kind of work. The electrical energy produced by the generator is obtained from energy set up by a prime mover, such as a steam engine, gas engine, or water wheel.

Machines which are constructed to work as generators will also operate as motors when connected to an electric circuit. Generators and motors have practically the same properties of design, the difference being chiefly in the mechanical adaptations depending on the service for which they are to be used.

The principle of an electric motor depends on the fact that a loop of wire carrying current when placed in a magnetic field will be acted upon by a force tending to revolve it. The amount of force is dependant on the amount of current flowing.

In a similar way in which the right hand rule is used to express a relation between the direction of current, the direction of the magnetic field and the direction of rotation for a generator, so the left hand rule is used to express the same relations for a motor. This rule is as follows: If the thumb, fore, and middle finger of the left hand are placed at right angles to each other, then the fore finger placed in the direction of the magnetic field, and the middle finger in the direction of current flow, the thumb will point in the direction of motion. If it is desired to change the direction of rotation of the conductor, and consequently the direction of the armature, this may be accomplished by changing either the direction of current flow in the armature, or the direction of the magnetic field. If the direction of both the current flow in the armature, and the magnetic field, are changed then the direction of rotation will be the same. Thus in order to change the direction of a direct current motor it is necessary to reverse either the field terminal or the armature terminals.

The construction of a direct current motor is identical with that of a generator, the essential parts being a magnetic field and an armature. Connection to the armature winding is accomplished by means of a commutator so that a reversal takes place in the armature winding at the proper time such that the forces tending to produce motion act in continuous rotation.

D. C. motors are divided in classes, similar to the classes of generators, the difference being distinguished by the method in which the fields are excited. These classes are namely: Shunt, series, and compound. The shunt motor may be operated by means of a permanent field, or one set up by a separate source of current, or it may be excited directly from the line.

Although generators and motors are similar in general construction and may be interchanged, when the current flow is properly cared for, yet there are certain differences in the connections and auxiliary apparatus which must be used when a generator is used as a motor. A machine when operated as a generator is brought up to speed and the terminal voltage adjusted before being connected to the load circuit. However, when starting a motor, it is impossible to connect it directly to the line without proper precaution to regulate the flow of current, as the current when connected direct would be so great as to injure the windings. Accordingly it is necessary to connect a variable resistance, commonly known as a starting box, in series with the armature circuit in order to cut down the current flow until the motor is brought up to speed.

Speed control and direction of rotation of the various types of motors obtained as follows:

Shunt motor: When starting a shunt motor the field circuit is connected directly across the line so that full field excitation is obtained. This field winding consists of a large number of turns of small wire which has a resistance sufficiently large to keep the current flow at normal value. The added resistance in the armature circuit is then slowly cut out until the motor is brought up to speed. Additional speed control is then obtained by adding resistance to the field circuit and thus weakening the magnetic field. Care should be taken that a shunt motor is not started with a weak field as this would cause an excess armature current which would result in overheating and blowing of the fine fuses.

The current in a shunt field is independant of the armature current so long as the line voltage remains contact and is not effected by an increase current flow in the armature. The direction of a shunt motor may be changed by reversing the direction of current in either the field or armature circuit, the most common practise is, however, to reverse the armature, as this will not necessitate the building up of the field in the other polarity.

Series motor: The field of the series motor consists of a few turns of heavy wire, the total current flowing in the armature also going thru the fields. The field current thus increases with the load and speed regulation is maintained by inserting a resistance in the circuit which controls a gradual increase of current in starting. Because of the characteristic of a series motor to run away at no load, it is necessary that this type of motor be continually under load. The speed of the series motor is dependant upon the load, an increase of load tending to reduce the speed, it also has a large torque and is therefore used where such conditions are required. This motor is connected direct to the load and not by means of belts, as a release from load caused by a belt slipping off would allow the motor to attain a dangerous speed. This type of motor is specially adapted to electric railway traction work and blowers, where a load is always applied. The direction of rotation is changed by reversing the direction of current flow in the armature circuit.

Compound motor: The field of this type of motor is made up of a combination of a shunt and series winding. This form of winding is used where a constant speed is required, since an increase in load will cause a change in the field excitation by means of the series field, while a constant excitation is maintained by the shunt field circuit. Variable speed is obtained by changing the resistance of the shunt field circuit and a reversal of direction of rotation is made by reversing the armature leads.

(To be continued)

Answers to Problems on Primary Batteries.

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33. 4.4 amperes
34. 18.6 amperes

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35. 285 units
36. 5600 dynes
37. Flux of 3,000,000 lines
38. Field intensity of 5000 gausses
39. Flux density of 21,600 lines per sq. cm.

National Anti-Misframe League Pledge



AS motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Honor-Roll

(1340) D. E. Rosser, Jr.....Cleveland, Miss.
(1341) Dewey Overton.....Carbon, Texas
(1342) Francis Wofford.....Plainview, Texas
(1343) Edward Sentman.....Dayton, Ohio
(1344) Walter Peterson.....Brigham City, Utah
(1345) Archie J. Goss.....Brigham City, Utah
(1346) Fred Elledge.....Lava Hot Spgs., Idaho
(1347) Gerald L. Andrus.....Crowley, La.
(1348) Otis Tudor.....Greenfield, Ohio
(1349) F. Weldon Young.....St. Louis, Mo.
(1350) Robt. E. Fox.....Woodville, Texas
(1351) Ralph Coursey.....Alba, Texas
(1352) Edward H. Klinger.....Harrisonburg, Va.
(1353) Harold M. Horton.....Providence, R. I.
(1354) Fred E. Harris.....Waldron, Ark.
(1355) Louis Reihart.....Louisville, Nebr.
(1356) Frank C. Downey.....Launum, Mich.
(1357) Otto Allen.....Earl Park, Ind.
(1358) Sidney B. Williams.....Trenton, Texas
(1359) Ralph L. Kunau.....Sabula, Iowa
(1360) George Miller.....Albany, Ga.
(1361) Chas. B. Hann, Jr.....Richmond, Va.
(1362) Willis Pennow.....Oconomowoc, Wis.
(1363) Elmer Harrop.....Brookville, Ind.
(1364) Morris L. Abrams.....Lake City, S. Car.
(1365) R. B. Waffle.....Elkhorn, Wis.
(1366) Lester Welch.....Cape Girardeau, Mo.
(1367) Geo. C. Dunigan.....New Britain, Conn.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager

.....

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S1020

A Plea for More Active Co-operation Between Exchange, Theatre and Projectionist

What One Observing and Broad Minded Projectionist Has to Say on This Important Subject

(*Continued from last issue*)

Misframes and breaks are to be expected occasionally, but remember that every break, misframe and short title that appears on the screen is blamed on the projectionist and he, not you, is the one that gets the knocks from the audience. In closing let me remind you of the film after it has been used a few times. Much of this is done while the film is on the rewind and is caused by the person who is rewinding the film when they hold the reel on the dummy end of the rewind and slide the film on the clank end. Flm gathers dust and dirt readily and when the film is allowed to slide one layer over another it grinds this dust and dirt into the soft emulsion, scratching it and giving you the rain effect on the screen. Instruct your inspectors as to this and also instruct your shipping department to keep your film cases CLEAN. Your film should be renovated at your exchange regularly and that will go a long way toward helping your service to the exhibitor. First class cement, patching blocks and scraped film when making a patch will help also.

Now Mr. Exchange Manager, after reading the above, check things over and see how many faults you are allowing to go on in your exchange and if you can be truthful with yourself and say that you are not guilty, then you are doing your bit in keeping film service up to the standard that it should be kept.

The Projectionist

(Sometimes Called "Operator")

In the following article, Mr. Projectionist, I want to mention to you a few of the causes of poor film service and I think you are the guilty party for the same. Some of you, I hope, are NOT GUILTY, but I do know that there are plenty that ARE GUILTY and it is to them that the following applies.

Let us take up the question of the damage done to film and begin with the film as you receive it from the exchange. For your own protection, especially you who receive service from outside your own city, I would recommend that you inspect the service CAREFULLY before you ever use it and cut out all bad patches, misframes and punch marks and turn them over to your manager at once. I do not believe in the projectionist being an inspector for any film exchange but I do believe in his doing his work right, so that when a claim is made by some exchange that their film is damaged you will be in a position to show the exchange that you are on the job at all times and that the damage was done before you used the service.

I know from my seven years experience on the road as inspector for exchanges, that more than one projectionist has been accused of damaging film simply because they failed to report the condition of the film before using it. If you are working for a manager that knows anything about the theatre business he will take up the matter of bad service with the exchange at once. If the service does not improve he will change service in short order, no matter how good the subjects are. Film exchanges as a general rule are glad to have reports and try to improve their service. If poor inspection is not reported to them they have no way of finding it out. Any *REAL MANAGER* of a film exchange WELCOMES complaints where a complaint is justified. They do not WELCOME the chronic kicker. A bad patch, misframe or a break is to be expected once in a while, so do not be a chronic kicker and make a howl every time something happens UNLESS it happens regularly and if that is the case then KICK and KEEP ON KICKING until your manager takes up the trouble with the exchange and has it remedied or else changes service, and I know whereof I speak when I say that he will get results if you kick hard enough.

You Mr. Projectionist are the cause of film damage in more ways than one. Regardless of the make of machine that you are in charge of you must watch the idlers and BE SURE that they are set RIGHT. Set them (both upper and lower) so that the space between the idler and sprocket is the thickness of two pieces of film. Examine these idlers often. I will not mention any names, but there is one make of machine that is in general use today that is notorious among film exchanges for the crimping of film. I do not blame the machine in a way as the trouble is caused by the idlers work done due to vibration of the machine. It looks to me that the manufacturers of the machine would either remedy the fault or at least attach a card to each new machine, warning the projectionist to watch for this defect. Many pro-

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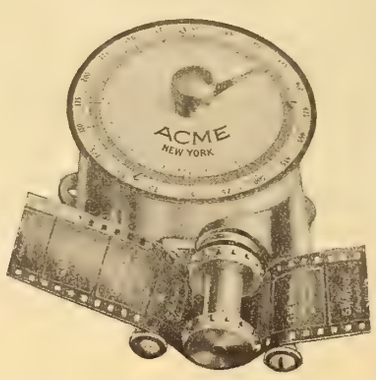
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UNITED MIRROROID

DAYLIGHT SCREEN

jectionists have allowed this machine to damage film through ignorance, that is he had had no previous experience on the machine and the damage was done before he discovered the cause.

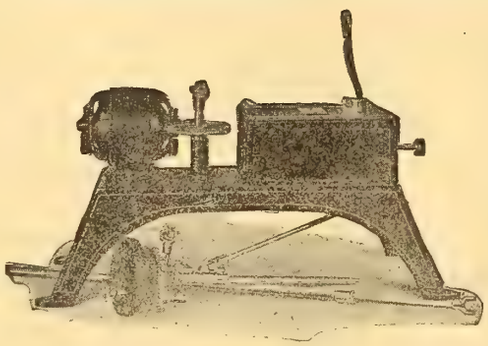
Regardless of the maker of machine, watch the tension. Much film is being damaged every day by projectionists not knowing how to apply tension to the film. Set your tension springs so that when a crank is revolving at ninety the picture will be steady on the screen. When a crank is revolving over ninety the picture should climb a little on screen and when set in this manner the tension will be about right.

Examine your magazine valve rollers. They should be kept clean at all times and should revolve freely when film is passing between them. Dust and dirt from the film will collect on the rollers of the magazine valves and if not removed will scratch the film. Get in the habit of running a rag between the rollers just before you thread up each time and wipe out the top magazine at the same time. Examine your magazine valve rollers and if they are sticking (generally caused by dirt) and are worn flat on one side or side of the valves are cut through, get new valves at once, for if you have not damaged the film already with them you will damage it sooner or later. Be sure that the valves on your top magazine line up true with the top sprocket, then film is put on a strain, and the sides of the magazine valve will be out. Some "OPERATORS" (cannot be called "projectionists") have a habit of setting the magazine on the door side a little high so that the film will not jump out when he opens the magazine door. This causes a strain on the film and wears out the magazine valve. I do not suppose that I will live to see the day, but I hope that I do, when magazine doors will have some kind of an attachment that will break an "operator's" arm if he opens the door while the machine is in motion. Ninety per cent of the fires can be laid to defective magazine valves and open magazine doors.

Another thing, have your take-up tension adjusted so that there will be just enough tension on to take up to carry the reel when full. Use the large hub reels if possible. The exchange does not furnish the large hub reel, but it will save the film to a great extent. The use of the large hub is entirely up to you and the manager of the show. The exchange owns the film and the damage done is done to their property and if they do not protect it, or at least make an effort to protect it, then they have no right to expect you to do it for them. Another one, watch out for oil on your machine. Remember that ONE drop of oil to each oil hole at a time is enough. Do not give your machine an oil bath on Monday and then neglect it the rest of the week. One drop of oil to every six reels will keep your machine in good condition and any more than that is waste. Keep your machine CLEAN. Have plenty of clean cloths in your projection room and USE them. Another one, and I am going to step on lots of toes when I say this,—Do not attempt to repair your machine UNLESS you are an experienced repair man.

This is the one place in the projectionist profession, and do not let it slip your mind that it is a PROFESSION, that is a bone of contention between the projectionist and the manager of the theatre—and that is repairing of machines. The projectionist has it in his mind that he will display ignorance or lack of knowledge if he admits to the manager that he is not capable of doing all repair work. If he only knew it, he and the manager, as well as the projection machine, would be a thousand times better off if he would have the manager send the machine to some one who was reliable and had the equipment to do the work right. I believe that every man in charge of a projection machine should be able to make emergency repairs on the machine, BUT if he will watch his machines and take the proper care of them emergency cases will be few and far between.

(*to be concluded*)



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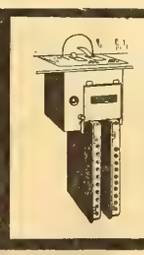
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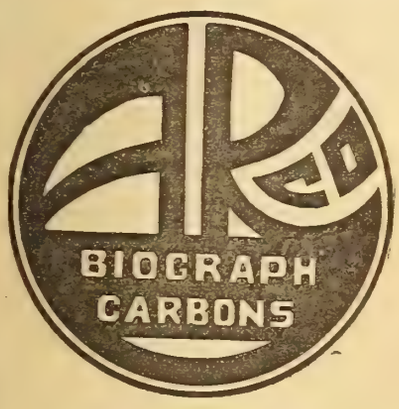
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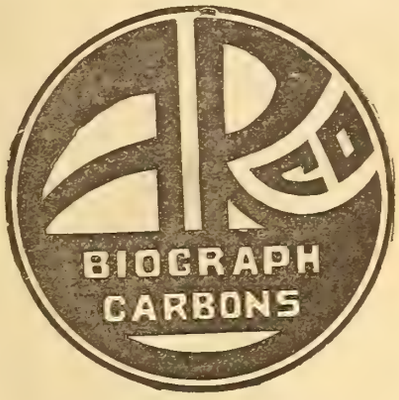


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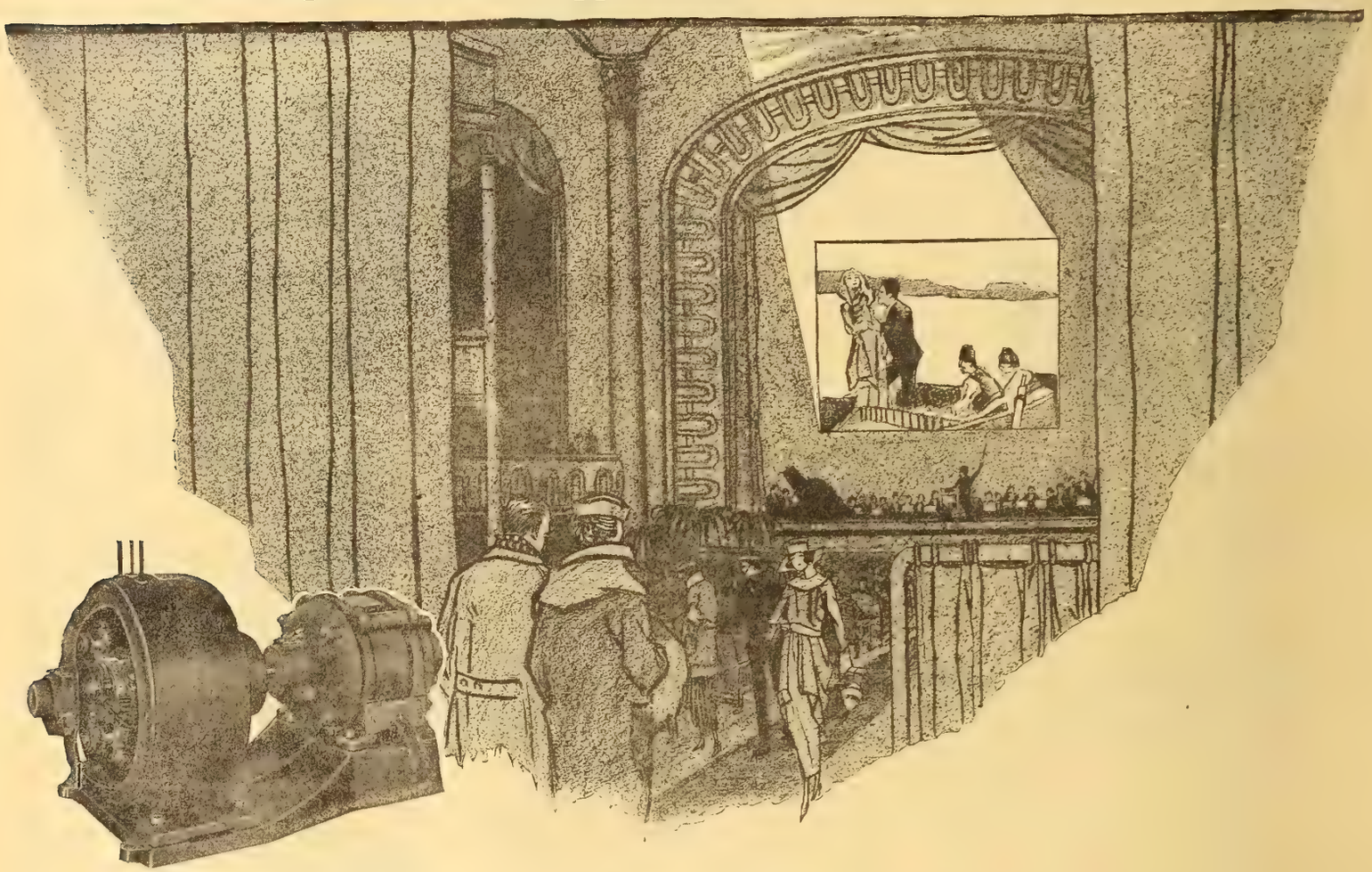
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The GE Compensarc automatically protects itself from burnout or the blowing of fuses where the operator changes the projection from one lamp to the other. In fact, there will be no burnout or blowing of fuses even if the generator be short circuited by leaving the projection carbons indefinitely together.

Fading, also, is made easy by the GE Compensarc because the capacity of the set is sufficient to carry the two projection areas in series during the change over period. The arc on the second machine can thus be started and adjusted before the end of the first reel. One reel fades into the next without interruption or flicker.

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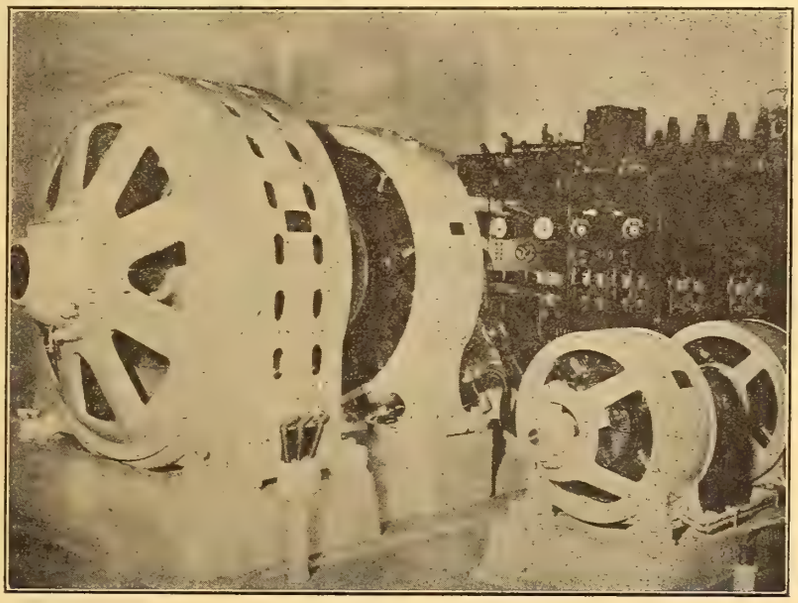
With Explanations of the Various Systems Now in Use

Two Two-Wire Machines Connected Permanently in Series (Continued)

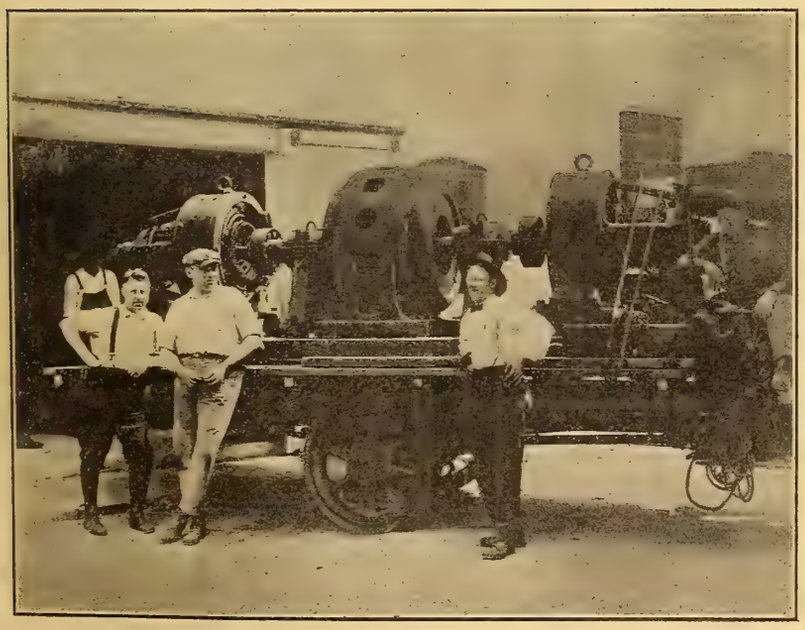
Realizing that the question of unbalanced load also affects the voltage regulation and that it is absolutely essential to the studios to secure good voltage regulation regardless of what their unbalance would be, after consulting with electricians of several of the larger studios in the West ,the use of a three-unit set was recommended as a solution of this problem. That this recommendation has worked out to good advantage is without question. The first three-unit set tried out was installed at the Robert Brunton Studios in Los Angeles, California, and this set has now been in operation for more than two years and has given perfect satisfaction. Since then, additions have been made until their capacity is now 460 KW., all in three-unit sets, on which they have standardized.

IV. CONCLUSIONS

Therefore, after a careful consideration of the many features that have been brought out, the conclusion is reached that the two types of apparatus best suited for converting alternating-current supply for direct current for studio illumination, are the rotary converter and the three-unt motor-generator sets for three-wire systems. Thetwo-unit two-wire motor-generator sets might be best suited for small installations but it would certainly be third choice on larger installations.



500 *K.W. two unit motor generator set with balancer, Metro studios, Los Angeles*



150 *K.W. three unit set, Clune's studios, Los Angeles*

Furthermore, we would especially call your attention to the fact that while the selection of proper equipment for supplying direct-current to the studio is of great importance, it is by no means the only problem which will have to be sold. The selection of proper switchboard for controlling and paralleling the generators and providing for the proper selection and protection of stage feeder circuits must be given careful consideration. Power transformers, where used, must be of ample capacity and of the most suitable voltages. Proper protective devices must be installed to insure continuity of service and protection to human life.

Care should be used in placing apparatus in the powerhouse of the studio so as to keep to a minimum the amount of floor space required and yet make all parts easily accessible for times of unforeseen emergency.

In laying out a new studio it would be well to make provisions for future extension. Failure to do this has already proven somewhat expensive to some of our large studios.

There are many other factors which should wisely be considered in making a complete electrical layout for the studio but we have discussed with you what we consider to be the most important and which must be settled before other details can be decided upon.

THE END

New Exchange Building for Chicago

Harry Weiss, president of Superior Screen Service, Inc., announces that he has purchased the property at 21-23-25 East Seventh street, which is in the heart of Chicago's new film exchange district, together with a one-story building now occupying the ground. Contractors already are at work reconstructing the building, which is planned to have ready for occupancy October 1st, which means it will be the third exchange building to be completed in the district.

The building will house Superior Screen Service, the National Exchanges, Inc., Harry Weiss, Inc., and a new concern controlled by Harry Weiss, now in the course of organization, which will be known as A—W—Enterprises. The first three firms mentioned will rent films and the purposes for which the A—W—Enterprises is organized will be announced as soon as a charter is received.

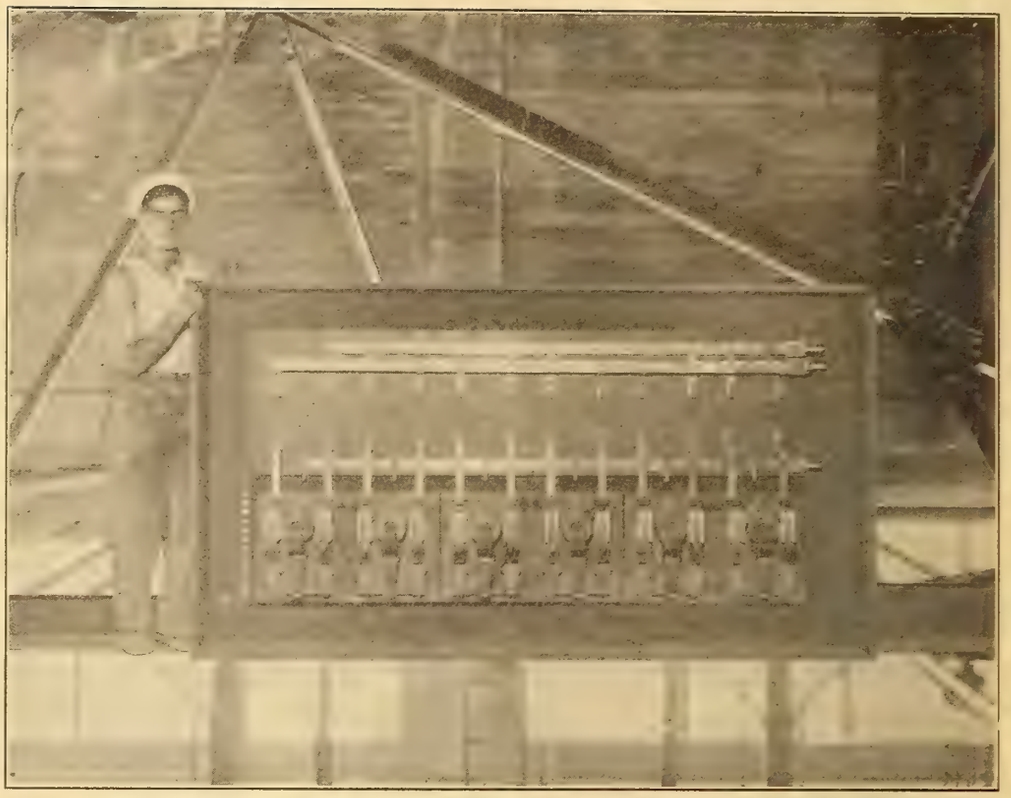
All the firms are Illinois corporations and are controlled by Mr. Weiss, who asserts that there is no stock for sale and no money sought.

The new building will be the future home of the business started by Mr. Weiss in April with two employees and five hundred feet of space, and will contain ten hundred feet of space and house nearly one hundred employees.

Rialto Opens at Hamilton, Ohio

After delays due to material shortage and labor scarcity which delayed the completion of the new Rialto theatre in Hamilton, Ohio, for more than six months, it has been announced that the new structure will be opened to the public on September 1. The new theatre is owned by Messrs. Broomhal and Schwalm who are the proprietors of the Jefferson and Grand theatres, also in Hamilton. The old St. Charles hotel at Front and High streets, was razed to make way for the construction of the Rialto.

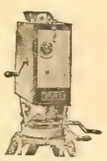
Charles Ray in "Forty-five Minutes From Broadway" will be the opening attraction as the result of a rather unusual selective system. From the time the new theatre was projected all star productions at both the Jefferson and Grand were checked for popularity as judged by the attendance at all performances. It was found that this comedian is the most popular of all the stars which have been shown in the past fifteen months at the other two theatres owned by the proprietors of the Rialto and accordingly a production by him was selected for the premiere of the new theatre which is larger than either of the other two and up-to-date.



6-Unit Contactor Box at F. P. Studio

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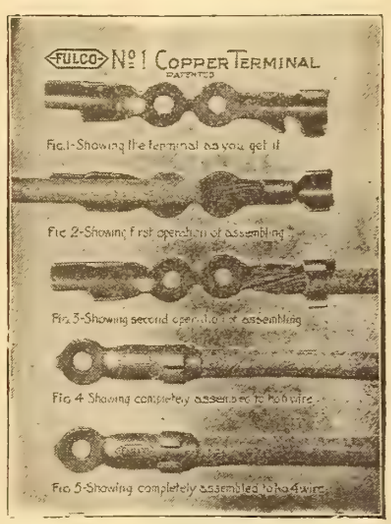
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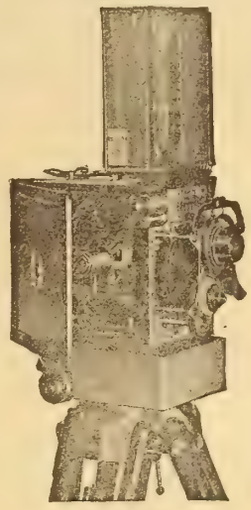


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Music for Your Theatre

No. 14

"Ways of Announcing Your Music Venture"

(*Continued*)

By Charles D. Isaacson

(Author, " Face to Face with Great Musicians ")

THIS is the third installment of my discussion on this phase of your musical development—ways and means of acquainting the larger public with the importance of what you are doing.

In the issue two weeks ago, I gave the principles and appeals which should underlie the publicity and advertising of your Music Department. Last week, I turned into more explicit channels of exploitation. To give you a notion of what this included (in the event of your having missed reading it), let me recapitulate the argument. I said that there are publics devoted to violin, 'cello, singing, orchestra, etc., and that it behooves the advertising and press men to direct the appeals to these publics which will aid in arousing curiosity, interest and action. In fact, I gave complete stories which could be used in an appeal to draw the *violin* public.

Now I want to go on to show how to draw the piano public, orchestra public and pipe organ public. I shall not endeavor to go into detail on all divisions, but what I give here will no doubt stimulate the imagination of the press man and send him scouting for facts in the libraries and music stores.

Here is the way I would go at the PIANO division:

" Leopold Godowsky, who, according to Huneker, is the pianist's pianist, was discussing pianos and players of pianos with me the other day. DePachman has the most delightful way of performing. He plays everything all wrong, he disregards every rule of technique, phrasing, and style, but he has the true piano touch, and hence he is enchanting. Friedheim brings out orchestral effects; with him everything seems to be transcribed from a large score; he is not content with his medium; he has not the true piano touch, but nevertheless he is enchanting.

" The true piano touch is something utterly distinct from all other things. It is the method of the artist for whom the keyboard is a specific entity, an instrument complete in itself.

" Take the piano, as Godowsky says, and you find there a world of music. Nothing else is needed. No other musical device is like it: yet all other instruments seem to need the piano for accompaniment. You can express any emotion on the piano; the tone will sing and prolong itself; you can bring out the faintest whisper, piano, pianissimo, meaning softly; you may bring out thunderous crashing chords, forte, fortissimo, meaning loudly. That is the meaning of the name, the pianoforte, the instrument which may play soft and loud.

" It seems a very natural thing to us that we should be able to play softly and loudly, doesn't it? But it didn't to Cristofori, or to all those who came before him.

" When we examine the great, majestic concert grand, like a queen in its full graceful lines regal and dominating on any stage or in any drawing room, we hardly wonder how it happened to grow that way. We just take it for granted—it must have always been. When we think of how empty homes would be without their pianos, how many lives would grow duller without its music and its solace, we might be willing to pay a passing compliment to the inventor of the instrument. Did it have an inventor? Why, of course, we never thought of that before. Like Topsy, it must have just 'growed'."

" Down the street comes the equipage of royalty. The Grand Duke Cosmo the Third of Florence is returning to his city, and taking with him the harpsichord maker, Cristofori. The artisan is dressed in his best—he wears a violet cloak with a silver design embroidered on the shoulder. He is very happy and yet he is loath to bid good-by to his birthplace.

" ' God keep our good Cristofori,' the burghers shout as the carriage goes by. ' May he continue long enow to make good music for the people's merriness.' And as the carriage disappears—' There goes the best harpsichord maker in Padua.'

" ' In Padua? Aye, in all Italy, if not the world. The Grand Duke of Florence knew what he was about when he picked Cristofori. When you get a Cristofori harpsichord, you then get something of the best.'

" ' Yes, but the duke had to pay a price.'

" ' And a fool Cristofori would be to give up his business here to go live in a palace, working only for the duke, if he were not paid a price.'

" In the meantime the carriage had reached Florence, past Sante Croce's sacred portals, past the Santa Maria Novella, past the bridge old Taddeo Gaddi built, past Giotto's tower and the statues of the Medicis.

" ' This will be your private shop, my dear Cristofori. And I am very anxious to watch the development of that idea of yours. It sounds very interesting to me. Let me help you, if I can.'

" Bartholomeo inspected his new quarters. Yes, they were sufficiently large. The view was beautiful, looking over San Lorenzo, and what further need to worry? No more selling instruments—just satisfying the duke, that's all. And time to work out his great idea!

" The olive skin wrinkled into a smile at the thought of it. Time now to work it out! Wonderful! Cristofori rubbed his hands in unfeigned delight and eagerly busied himself on the marvelous invention which was to revolutionize the world. So fast did he develop the invention that less than a month after his arrival he had asked the grand duke to ' pay me the great honor to be the first to hear my humble idea.'

" ' Now, your grace, this is what I have done,' he says. ' You see, I play the harpsichord. So, what do you hear? The picking of strings. As I touch the key, the string is plucked. I want to do something quiet; I pluck. I want to do something loud; I pluck. It is the same, I want to play a short note; I pluck. I want to play a long note; pluck. There is not any difference. Is that music? Now, see this violin. I play a long or short note by drawing the bow across the strings. I draw heavily, it is loud; I draw softly, it is quiet. But on the harpsichord I can play many notes at once like this—harmonies, harmonies, beautiful. Oh, I think for years, if only you could make the harpsichord to play soft and loud, piano and forte.'

" ' Yes, yes, Cristofori,' impatiently urged the duke, ' but your invention.' The olive skin wrinkled into a smile—it is good to make a duke curious and eager, the realization will be so much the more enchanting and valuable.

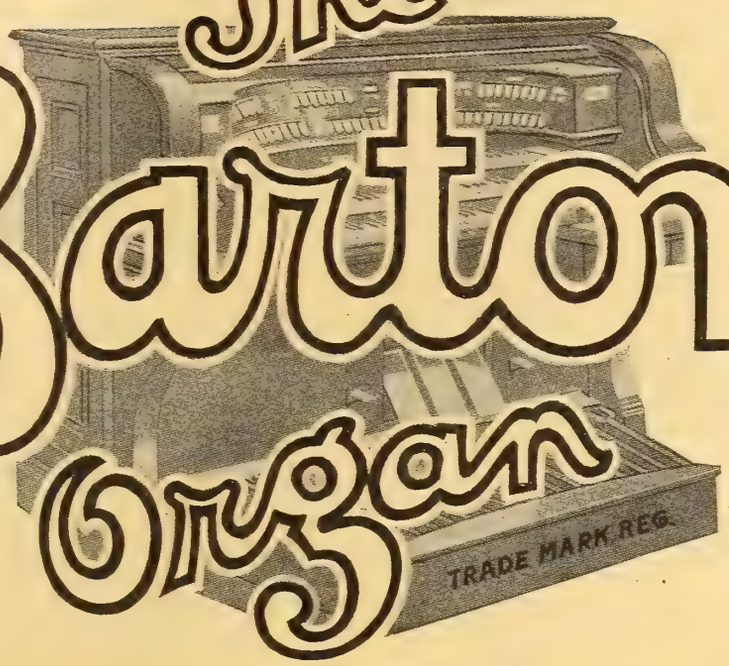
" ' I am not the only one who thinks about this, but the one who is responsible for solving this idea, he will be very important. And I believe your grace, that you will be able to say that your court was the birthplace of the new invention.'

" ' Yes, but show it to me, Cristofori, without delay,' the duke ordered.

" Now, listen your grace, I strike this note very soft and piano, very quickly and delicately, so-la! Is that not very soft?' and Cristofori looked at the duke with a triumphant air, ' But

(*Continued on page 2122*)

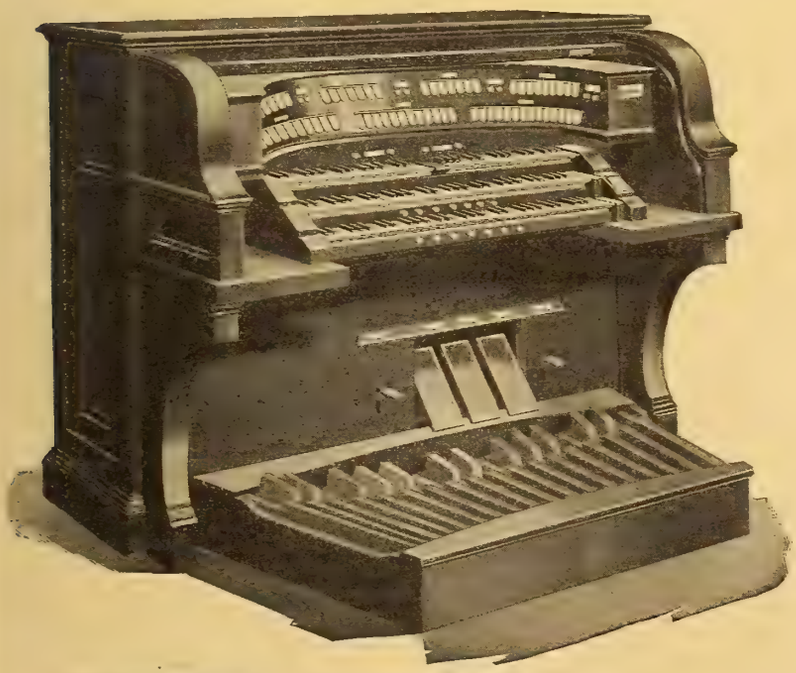
The Barton Organ



No Other Organ Offers So Much

Designed for theatre use, offering the new musical invention, *the Divided Manual,* producing thousands of new tonal combinations, playable for an unlimited time without repetition or monotony. Volume without blast.

Beautiful tonal quality. High class material and workmanship. Beauty of Console. Three Manuals on all models. The Barton Organ will add a musical attraction to your theatre that will be apparent at the box office.



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Please send catalog explaining the many advantages of the Barton Organ.

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wait. Now I strike the note very loud and long, so—boo-e-e. What do you think?' and the artisan stands with his fists on his hips, his head perked on an angle.

"'Do it again,' orders the duke, bending over the keyboard. 'Why, Cristofori, what does this mean? You don't pluck the strings at all. You hit them. You strike at them. You have. instead of quills to pluck, a lot of hammers!'

"'Hammers,' and Cristofori resents the word, but then on reflection rather likes it. 'Yes, hammers, your grace. And the harder you hit the hammers, the bigger the tone. Just try it; you can control the volume of tone yourself.'

"The duke tried it, and smiled, smacking his lips as if he had eaten of a rare delicacy, and did it again.

"'Congratulations, my Cristofori, you have accomplished the long-sought woonder. But wait, you haven't thought of something,' and the duke appeared to withdraw his approval. 'What's there to prevent the hammer from staying down, so that when you want to repeat the note, you've nothing to hit?'

"'Easy; see this spring that brings the hammer back to place. Look, I can repeat all I like—look, la, la, lala—soft and slow, loud and fast.'

"'There's no doubt about it, Cristofori, you've done it. And we must let the world know about it, for your fame and mine. Your stipend, Cristofori, shall be increased, because of this, materially.'

"'But, I have not shown you all, your grace. See this foot lever; this releases the dampers.'

"'The dampers, Cristofori?'

"'Surely, did you not think that when the hammers hit the strings (hammers is a good word) when they hit the strings that the tone might go on a long time?'

"'See this cloth over the strings? When you touch the key the damper lifts from the string and lets it vibrate. As long as you hold down the key the string is free of the damper. Release the key and the damper drops. Now this foot lever lifts the dampers a long way to as to make even a louder tone. There are many other points about my invention, but you see what this new piano and forte instrument can do?'"

. . . . . .

And here is another which describes the master pianist Liszt:

*"He came towards us—the master, Liszt. A figure of medium height, just inclined toward stodginess. His face, smiling—those caressing eyes glistening beneath huge, bushy eyebrows. His hair long, white, with the snowy purity of his seventy years, brushed back from his forehead, and resting on the shoulders which had learned to bear so much.

"He wore his abbe cloak—and he was indeed the very picture of the priest of infinite goodness. Some there are who preach the gospel of good, and some there are who enact the deeds of humanity. Of this rare samaritan cult was Liszt, friend of all, caring neither for religion nor nation; ready to aid the oppressed, holding forth his hand to guide the new ideals and ideas. We wondered how this good, kind old man could be the same as that perfect lover—that dreamer—that romancer whose life was one long trail of feminine hearts, broken.

"We were overcome as we grasped his hand, those soft, limpid fingers which could call forth fire and crashing thunder from the keyboard of a mere piano. We knew not what to say. He understood, and with kindly voice, he asked:

"'You want to play some of your music for me?"

"With courtly mien, Liszt motioned to us to be seated."

. . . . . .

"It was a great afternoon—Liszt was to play a new rhapsodie.

"He moved to the pianoforte, sat down without ceremony, threw back his hair, leaned mysteriously over the keys, and let his fingers touch them. Instantly the whole room was transformed. Stars on a blue black sky twinkled forth. Beautiful women curtsied and smiled. Grim tragedy leered out, desolation was upon us—we wept and then smiled; we trembled—and the piano seemed to be pleading just as a lover of ancient romance. We beheld a handsome youth fallen on his knees, before the woman he adored. At first she was cold, heedless, petulant. But gradually the ardor of his words adwakened her—the heat of his passion warmed her. Something within her began to stir, and in a moment more she was in his arms. Kisses showered upon her, and as the vision dimly faded away—

"We came back to listen for another mood of the spirit of the piano—

"And thus it pealed forth its messages—softly at first. like the gentle murmurings of the breeze in gentle summer weather. We heard the cricket and the katydid. We basked in the silver moonlight. In a canoe the lovers splashed the waters of the lake and glided past us. But now the air grew restless, the moon hid behind a cloud. The storm approached. Suddenly the thunder crashed; the lightning crackled and raged—the world was in a tumult. We listened, frightened and cowering. The sobbing of the wind ceaased; the rain gradually lessened—until all was quiet as a tomb. Then, with a mysterious accent, there came from the distance churchbells—the singing of a heavenly choir. We lifted our heads and came out of our dream.

"It was the spirit of the piano.

. . . . . .

"Then Liszt had risen, and with an all-embracing smile was bowing to us."

. . . . . .

Concerning the PIPE ORGAN, you can understand how this would be likely to attract new listeners to the instrument.

"This, my friends, is the Church of Saint Clotilde. Hush, we will enter. High is the vaulted roof, silent the grayish atmosphere. Figures angelic are carven in the walls, and glasses stained with pictured history of the church lot in the sanctified light of the outer world. You cannot talk aloud in such a place; you feel yourself to be so humble in the unmistakable presence of the Great Spirit. If churches do not more than make you realize the infinity of something, they have done their part. Soft light, echoing silences, and the pipes of the organ near the altar.

"What voice is that which almost as soft as the silence filters down through the church and trembles like an angel's wing? The organ! Oh what religious fervor, playing and sobbing with a pulse and a breathing like a majestic overpowering priest who is the spirit of the church itself. He seems to be standing aloft, his head drooping,—the walls are his arms and legs, the ceiling is his shoulders and his is the organ loft. He is singing and chanting to his Maker. Such pathos in a note, such strength of faith in a phrase, such beauty of humble offering in a chord.

"Up there in the organ loft is the maker of this music, the master of that organ, who for thirty-two years has been the mind and the heart of the organ instrument.

"Do you dare to approach him and meet him face to face? The angelic being, that father priestly—that Father Franck?

"We will find the way to the organ loft. Dark is the way up and as steep as the forest to Paradise itself is the spiral staircase. An occasional port-hole (as in a ship) lets in a bashful glimmer of light, as you climb aloft. Suddenly you encounter a dreadful, ominous beast, which is panting like a horrid creature of the jungle. Be not afraid, it is the bellows of the organ. And now to the final section of our pilgrim's progress—to the consol of the organ, to the seat of the organist, to the throne of the master. This is pitch black, this end of the path, you stumble up a few narrow steps—

"'sh—hush, shh'—

"Half a dozen angry faces appear out of the light above you. Fingers to their lips they adjure you to silence—the Master plays. We stand stock still, suspended, as it were, half way between the pavement and the vaulted roof.

"The face of the organist—look! A streak of white light falls on the features which are lit with a radiance resembling a halo. I have never seen such a near approach to a halo, as that light about the face of Cesar Franck as he plays the organ at the Chuch of Saint Clotilde. His rolling white hair brushed back from his expansive brow, his noble mouth drawn to restrain the sobs which are arising in his breast. His hands, long, slender, graceful, trembling with the spirit of the Vox Humana. So he improvises to the end."

Now, there are scores of people who want to know something about the ORCHESTRA. Therefore if in connection with your symphony orchestra or any part of one that you might be offering, you ran a series of bits like this, the effect would certainly be to draw new public.

Capsule Lecture

"Any aggregation of musical instruments is called an orchestra, three instruments are a trio, four a quartette; generally a group under twelve is called an ensemble. The modern orchestra is generally never fewer than 30 men and in symphony work is nearer a hundred. There have been orchestras of over two hundred men.

"An orchestra is an attempt to express a narrative, poem, drama, to reflect life by calling on all available instrumental devices. To write for an orchestra is the ambition of all composers. Orchestration is the finality of a composer's art.

"The orchestra is controlled by the conductor who reads the entire score or manuscript and is supposed to have a complete understanding of each instrument's part. The players take the time, the spirit, the emotion, the interpretation from the conductor. The concert-master is generally the first of the first violins and is nearly always assistant to the conductor. His duty is to be spokesman for the orchestra in all matters of technique.

"Modern orchestras are made up of violins, violas, cellos, base violins, or strings; flutes, clarionets, bassoons, oboes, or wood wind; cornets, French horns, English horns, trombones, or brass wind; drums, cymbals, tympani, or the battery; and occasionally organ, harp, and novelty instruments."

Taking up a specific part of the orchestra, you might treat the strings as follows in your general advertising.

CAPSULE LECTURE

"Today we describe the string section. Includes violins—first and second—violas, cellos, double-basses. This is the heart of the orchestra—the instruments not included in a band and hence the part which really dominates the character of an orchestra proper. Violins are to be compared to the soprano voices in the choir, the second violin to the altos, the violas to the tenors, cellos to the baritones and basses to the same-named singers. The violins are the most versatile of the orchestral instruments, the violas are lower and more weird to their tone, the cello is exceedingly romantic and

(*Continued on page* 2124)

Don't Think You Can't Afford An ESTEY THEATRE ORGAN

It doesn't cost as much as you may have imagined—and the Estey is a sound investment because it draws the crowds and adds to the effect of your pictures.

The largest theatres—such as the Capitol in New York—have installed Estey Organs—but one can be built in a theatre with only 600 seating capacity.

An Estey will play the latest song hit or the most difficult classic composition. *It has the effect of a complete orchestra,* yet one man can operate it.

The Estey is *a boon to small theatres* whose receipts make the maintenance of an orchestra impossible.

Ask us to inspect your theatre and tell you what an Estey of the proper size and tone volume will cost you.

THE ESTEY ORGAN COMPANY, Brattleboro, Vermont

OTHER STUDIOS AT

NEW YORK, 11 West 49th Street
BOSTON, 120 Boylston Street
LOS ANGELES, 633 South Hill Street
PHILADELPHIA, 1701 Walnut Street
LONDON, 12 Rathbone Place, Oxford Street

(*Continued from page 2122*)

first violins are generally placed at the immediate left of the leader, the first of the first violins being the concert-master. The second violins are at the conductor's right. The violas are at the right of the seconds; the cellos generally face the conductor, and are placed on the floor, the musicians holding the instruments between their legs for support. The basses stand at the back of the orchestra, and are larger than most of their players who must stand to reach them."

Thus from this you can see that your musical publicity is somewhat in the nature of an educational campaign. *Your interest is not essentially to educate, but to bring people to your theatre, buying admission.* So don't imagine for one moment that I have forgotten my original promise:

I will show you how to use music to make more money for you.

Next week I want to establish another appeal which could be used from now to doomsday in directing the people to music.

Next week's installment, Mr. Isaacson calls "The Story in the Music."

*** By special permission of Boni & Liveright, publishers of "Face to Face with Great Musicians," this and any other extract from the volume may be used by the theatre manager in the exploitation of his musical venture, providing he gives credit according.**

Questions, Answers and Discussions

"WHILE reading the MOTION PICTURE NEWS I noticed that you are willing to give musicians employed in theatres advice on certain subjects, and the question that has been bothering me is whether or not I am playing the right kind of music for the pictures.

"I noticed also, that you state the selections from the operas, classics and symphonies, are very good to use during the pictures.

"I have been playing for pictures about two years now. I am a great lover of music and I always try to please the public by playing the best music I can obtain. For love themes I use pretty waltzes, slow music, and I follow the picture as close as I can. I do play selections from the operas, as from Il Travatore, Bohemian Girl, Martha, and Andantes, and overtures also. I have quite a few classics that I play, some of which are Souvenir (Drdla) Scarf Dance, Humoreske, the Swan, and Prelude. (This number I use mostly for dramatic scenes.) "I also play pieces such as Legend of a Rose, Sparklets, and others for moderate scenes. For comedies I play ragtime numbers and selections as Watch Your Step, and Going Up, and others.

"I have music composed by Zaneonik, adapted especially for the pictures, and I always use cue sheets; they are a great aid to me. I am a pianist, but am present I am playing the Bartola, an instrument similar to an organ. I have no symphonies and I would be very thankful to you if you could inform me as to where I could secure some of them. Remember, for the piano. I would certainly like to hear from you very soon in regard to telling me how to fit out the music programs. I am not a wonderful player, but I can read quite well at sight, and I can play some difficult pieces, as Overtures to Zampa,



J. Wesley Lord, organist Le Petite theatre, Ocean Park, Cal.

Poet and Peasant, and Hungarian Lustspiel.
Earl J. Smith, Palace Theatre, Waseca, Minn.

You have the right idea about the type of music to use, and I would say that if you increase your musical library and familiarize yourself thoroughly with the motifs of the music of as many compositions as possible, that you will find your task an easier one and your performance of greater pleasure to the audience.

"The first thing to keep in mind in selecting music for the film, is this: The wrong theme will neutralize or even destroy the meaning of the actors, while the right theme will accentuate and make truly perfect the same scene.

Unquestionably for any one episode you could find hundreds of appropriate phrases and movements in music, but you will discover, as you go on, that certain compositions are superior to all others under certain circumstances.

For instance, the Swan of Saint Saens has never been approached as a description for utter calm and lack of movement. This is not only a description of the swan in its movement over the waters, the slow action of the wings, but is an ideal figure for scenes where utter calm is being enacted on the screen.

If I had a bit of scenic showing a lovely lake in midsummer, no human life present, I would play the Swan. Then for a very characteristic bit, where a Chinese scene were to be enacted, I could find nothing more appropriate than Kreisler's Tambourine Chinois. To this you could give a perfect description of a scene in a narrow Chinese street, a Chinese serenade, etc.

You will find this for yourself as you go along, and as you develop your own apprehension of the absolute connection between literature, painting, dramatics and music. You can find an absolute translation for any ideal mood in music. In music you can translate any idea into words or dramatic action.

I would suggest that you procure some of the excellent collections of piano transcriptions taken from symphonies, sonatas and operas. I would also suggest that you communicate, for instance, with the Century Music Co., or G. Schirmer of this city, mentioning my name, and telling them that you want this sort of music.

C. D. I.

DEAD MEN TELL NO TALES

"I am a follower of your interesting articles in my favorite trade journal, and I look forward to each issue. I am sure that there are hundreds of musicians who are benefited by your contribution each week. I hope that in the near future you will be nationally recognized as the medium between manager and musician."

Grant E. Linn, Winter Theatre, Akron, Ohio.

"It appears at the present writing, that owing to the new scale in Columbus ($56.00 for six hours per day, seven days), there will not be an orchestra working in a picture house after August 28th.

"The manager association has taken for an example of the 'uselessness of an orchestra,' the Colonial Theatre, Columbus, which has never had an orchestra, but have always done an exceptionally good business. *However,* the Colonial has had the advantage of the pick of the Famous Players Lasky and *all of the first national* productions."

Buel B. Risinger, Southern Theatre, Columbus. Ohio.

"The department inaugurated by you in the MOTION PICTURE NEWS, designed to assist the theatre manager and the musician seeking a position to get in touch with each other, will certainly fill a long felt want.

"Hundreds of musicians in common with myself would gladly pay a fee such as make the department a paying venture, for the inestimable privilege of having a position when one is needed rather than resort to the 'hit or miss' method involved in advertising in various theatrical papers with the hope that fortunate circumstance will quickly achieve the end that experience conclusively proves is not feasible under existing conditions."

W. A. Richards, 13 Spring St., Box 21, Manchester, N. H.

"A number of salesmen representing different firms, from time to time tried to get me interested in a theatre organ, claiming that with an instrument at a cost say from $7,000 to $9,000 I would be able to get much better results and save money.

"While, of course, I'm interested to save money, I consider the danger to do so at the wrong end, and would only care to invest in one of these instruments if I could be convinced that I would profit by an investment of this kind, not through a saving in salaries, but through increased patronage attracted by the organ."

Henry Bishop, Bishop Amusement Co.

Specializes in Picture Music

The New York Concert League, an old established concert bureau, announced this week the formation of a Motion Picture Department, to take care of the needs of the first class motion picture theatres the country over, specializing in the booking of soloists in conjunction with pictures.

The department has been placed under the expert direction of Mr. Joseph Mann, who for the past ten years has been engaged in the music business, specializing in the popularization of music through the medium of the motion picture theatre. Associated with him will be Mr. H. S. Kraft, formerly music writer for several of the leading New York dailies, and a concert manager of note. Together, they have been responsible for the introduction of some of the leading concert artists at the New York Strand, Rialto, Capitol.

The organization has opened offices at 1664 Broadway and invites exhibitors to get in touch with it.

"THE MAN WHO HAD EVERYTHING"

(Goldwyn)

Main Theme: "A Musical Thought" (Dramatic Andante Moderato), Titlebaum

1—Main Theme (4 minutes and 30 seconds), until—S: At Screening.
2—Continue ff (1 minute and 5 seconds), until—T: "Well, what lying excuse."
3—Vampire Theme (1 minute and 25 seconds), until—T: "Blind to the love of Prue."
4—"Love Song" (Dramatic), by Flegier (2 minutes and 10 seconds), until—T: "Matt Sills reduced by."
5—Vampire Theme (3 minutes and 15 seconds), until—T: "Two is company."
6—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 40 seconds), until—T: "His boyish vanity."
7—Theme (4 minutes), until—T: "I have the right to lay."
8—"Serenade Romantique" (And. con moto), by Borch (1 minute and 40 seconds), until—T: "Joel, I want to have a talk."
9—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 50 seconds), until—T: "Blissfully unaware of his."
10—"Queen of My Heart" (sentimental ballad), by Baron (2 minutes and 40 seconds), until—T: "There is a Justice of Peace."
11—"Frivolette" (light Moderato), by Baron (2 minutes and 45 seconds), until—T: "Your father brought him."
12—Vampire Theme (4 minutes), until—T: "Determined to carry his."
13—"Aces High" (light char. march), by Roberts (50 seconds), until—T: "Harry's new toys leave."
14—Main Theme (40 seconds), until—T: "Come on, boys."
15—"Humorous Drinking Theme," by Roberts (1 minute and 50 seconds), until—T: "By midnight."
16—Comedy Allegro (30 seconds), until—T: "What shall I do."
17—Main Theme (3 minutes and 45 seconds), until—T: "The morning after."
18—Continue pp (1 minute and 10 seconds), until—T: "It's beginning to work."
19—"That Cat Step" (a new rhythm), by Breau & Henderson (3 minutes and 20 seconds), until—T: "With just one desire."
20—"Moonlight Shadows," by Baron (1 minute and 10 seconds), until—S: Dancers leave floor.
21—"Hunkatin" (hesi-tone one-step), by Levy (2 minutes), until—T: "Now that he has everything."
22—Vampire Theme (50 seconds), until—T: "If you want me to."
23—Continue pp (45 seconds), until—T: "After a night of mental."
24—"Twilight Fancies," by Fromel (2 minutes and 5 seconds), until—S: Girl standing by flower vase.
25—Vampire Theme (1 minute and 5 seconds), until—T: "You'd better try to square."
26—"Love's Fantasy" (Moderato), by Fromel (20 seconds), until—T: "Under an assumed name."
27—Main Theme (50 seconds), until—T: "Mr. Bullway owes me."
28—"Kiss A Miss" (Valse Chantee), by Baron (1 minute and 40 seconds), until—T: "On the anniversary of."
29—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "For the first time Harry."
30—Theme ff (1 minute and 5 seconds), until—T: "Prue, I apologize for."

"FOOD FOR SCANDAL"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

1—"Recuerdos" (Spanish Caprice), by Santos (1 minute and 40 seconds), until—S: At screening.
2—"Roses That Die Bloom Again" (Sentimental Ballad), by Levy (2 minutes and 10 seconds), until—T: "Within the walls of chivalry."
3—"Twilight Reverie," by Berge (2 minutes and 30 seconds), until—T: "As the months pass."
4—Theme (1 minute and 35 seconds), until—T: "However, Watt's stenographer."
5—Continue to action (2 minutes and 25 seconds), until—T: "Aw, it's only the devil."
6—"A Musical Thought," by Titlebaum (1 minute and 45 seconds), until—T: "We'll raise some money."
7—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 45 seconds), until—T: "While Sylvia's plans to."
8—"Marriage Blues" (A Blue's Fox Trot), by Samuels (1 minute and 25 seconds), until—T: "And can't you hurry?"
9—Organ solo to action (church scene) (10 seconds), until—T: "How Sylvia had."
10—"That Cat Step" (A new rhythm), by Breau & Henderson (1 minute and 40 seconds), until—T: "How after a prolonged."
11—"Laughing Beauties" (Light Intermezzo), by Berge (1 minute and 10 seconds), until—T: "Never mind, boss."
12—"Frivolette" (Light Moderato), by Baron (4 minutes), until—T: "While looking for a."
13—"Spring Blossoms," by Castillo (4 minutes and 30 seconds), until—T: "Now the Horners."
14—Repeat: "Kiss a Miss," by Baron (1 minute and 50 seconds), until—T: "You must come to the theatre."
15—Theme (1 minute and 25 seconds), until—T: "After the finale."
16—"Mysterious Nights" (Mystery Waltz), by Berge (2 minutes and 15 seconds), until—T: "The corner of B Street."
17—"Cavatine" (Dramatic), by Baron (2 minutes and 20 seconds), until—T: "How dare you speak to me."
18—"Adolescence," by Collinge (3 minutes and 10 seconds), until—T: "The next morning Sylvia."
19—Theme (2 minutes and 45 seconds), until—T: "My wife wants a divorce."
20—"Capricious Annette" (Light Moderato), by Borch (3 minutes and 30 seconds), until—T: "Lunch on a strictly."
21—Theme (50 seconds), until—T: "Having secured from the."
22—"Golden Youth," by Rosey (4 minutes and 20 seconds), until—T: "In the weeks that follow."
23—"Dramatic Suspense," by Winkler (2 minutes and 50 seconds), until—T: "However reticent we would."
24—"Love Song" (Moderato), by Puerner (3 minutes and 20 seconds), until—T: "Come back this afternoon."
25—"Valse Divine" (Characteristic), by Rosey (2 minutes and 40 seconds), until—T: "Twenty minutes later the."
26—Theme ff (1 minute), until—T: "You see I intended from."

THE END

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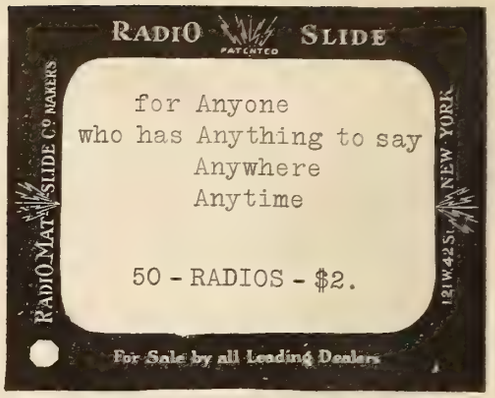
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"Twin Beds"

(Carter De Haven Production—Presented Through First National)

IT is fitting that "Twin-Beds" should be released under the auspices of an exhibitor organization—for "Twin Beds" is in every sense of the word an exhibitor picture. It is an exhibitor picture and an "audience picture" from start to finish—from the very words of the title to the final fade-out.

As a more extended review of "Twin Beds" will appear in the pages of "The Complete Plan Book" at a later date it is perhaps only necessary in this advance tip to say that the screen production contains in its fullest all of the elements that made "Twin Beds" on the stage a two season record holder. The stage play presented a tried and true farce formula in an entirely original setting, spiced with a piquant title, and developed in rapid-fire fashion. Carter DeHaven's screen production, after the unwelcome business of introducing the characters has been disposed of, moves with all the speed, zip, and certainty of the original hit.

It might be well for the benefit of squemish exhibitors to add the statement that "Twin Beds" need not be feared for the average audience. The title will give welcome spice to the advertising, but the danger ends there. "Twin Beds" contains some odd hundreds of laughs, a swift succession of them, but each one is the sort that all the family will enjoy.

Mr. and Mrs. DeHaven head a most capable cast and the producers have not stinted in statging the piece. We extend a hearty welcome to the DeHavens in the ranks of feature producers. —*ROBERT E. WELSH.*

"Thirty-Nine East"

(Starring Constance Binney—Realart)

RACHEL CROTHER'S play "Thirty-Nine East" of life in a typical New York boarding house has been adapted to the screen in a way that makes the screen version preferable to the stage production and tells the story with much finer detail and in a "more true to life" manner. Cast in the role which she created in the stage production, Constance Binney portrays one of the finest characterizations of American girlhood seen on the screen or stage for some time. Her long stage experience in this play does not seem to have wearied her. In fact, she has brought to the screen a portrayal of the independent little Penelope Penn that is delightful in its freshness.

The supporting company is strong, and the comedy is natural, being the direct result of exact portrayals of the usual types to be found in the so-called "better-class" New York boarding house. The stage settings are of the best, particularly the boarding-house interiors. Exact attention has been paid to the production details so that nothing is lost in the novelty of plot-development or in the necessary background for this sweet and wholesome comedy. The director is to be congratulaed upon retaining the correct atmosphere thereby producing a convincing picture.—*KEMPER F. COWING.*

Reviewed at Washington, D. C.

"Madame X"

(Starring Pauline Frederick—Goldwyn)

THERE is no doubt but that Pauline Frederick does the greatest work of her career in "Madame X," taking advantage of the opportunity offered by the piece. Avoiding overacting and excessive dramatics, she has made a masterpiece of the character of Jacqueline Floryet. After viewing this Goldwyn production one realizes that Frank Lloyd has directed a feature that will prove one of the big offerings for the coming winter season.

Though the original play is replete with good lines the piece as adapted to the screen retains every bit of its original punch. The cast is a very capable one in every particular, while the setting with the exception of one or two exteriors are very good and in keeping with the work of Miss Frederick, which alone could easily make the photoplay the meritorious production which it is.

The story which is well-known in every city and village has through its play on mother love a powerful heart interest throughout. There are tearful parts, but no exhibitor need be afraid that his patrons will not like the picture. They will talk about it for months to come.—*J. W. MARTIN.*

"Seven Bald Pates"

(Christie Comedy — Educational — Two Reels)

ONE may classify this newest comedy from the Christie lots as a breezy, entertaining contribution to the screen—a piece which is quite the best that ever presented Bobby Vernon. It takes a good story sometimes to make a comedian score. When one doesn't measure up to requirements, the interpreter of it is apt to suffer too. The irrepressible Bobby is placed in a familiar pattern which has been dressed up with many new features. The marital ceremony is catalogued in a sure place with comedy directors and it usually scores as sure-fire providing a little imagination is used in subordinating the time-worn ingredients.

"Seven Bald Pates" hinges upon a subpoena. Which is a new wrinkle, indeed. Bobby is warned by a friend to beware of the Law disguised with a bald pate. The server is really a lanky individual whose hirsute adornment is still with him. Bobby drops his marriage license unbeknown to himself, and when a kindly disposed bald-headed man offers it to him he takes to his heels and hides behind the skirts of the assembled bridesmaids. His friends "hox-tie" several bald-pated guests under the belief that they are process servers. And the action is fast and often furious when the real representative of the law arrives and starts his search.

At the Rivoli, New York, the comedy put the audience into high jinks of laughter especially as it concerned the predicament of the bald-pated guests. A good finish comes when Bobby, endeavoring to enter the auto, discovers the subpoena man hiding within. The young benedict promises to be back in three weeks. The picture doesn't relp upon much slapstick and what is revealed has its place. It carries a snap, a zest, which enhance its value not a little. Length Two Reels.—*LAURENCE REID.*

"A Bit of God's Country"

(Single Reel Scenic—Released by Reiben Film Corporation)

THIS latest edition of Hy Mayer's clever combination of current events pictures and his own cartoon contributions ranks well with its predecessors which is a guarantee of its being a decided novelty.

The subject matter of "Such is Sporting Life" is a camera trip into various places where summer sports are to be found, such as baseball, golf, horseracing, etc., together with the cartoon drawings by Mayer sandwiched in between the scenes.

Very entertaining is this strip, and probably will add greatly to the number of the Pathe Review in which it is to be placed.—*J. S. DICKERSON.*

"Such Is Sporting Life"

(Capitol Theatre "Travelaugh"—Produced by Hy Mayer—To Be Released as Part of Pathe Review)

THIS scenic is just what the Capitol theatre program announces it to be: "An unusual scenic tour through Yellowstone Park." However, since this famous National institution has been shot so many times the picture losses somewhat in its historical value. In fact we have a sneaking suspicion that we have seen the whole reel previously.

As a scenic with delightful bits of sky, rugged mountains and beautiful waterfalls this is seldom equalled. The shots of the Park for the most part are excellent and the photography and tinting exceptional.

A very good short subject suitable for any program, no matter if as we half suspect it is a reissue.—*J. S. DICKERSON.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

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FLYING "A" SPECIALS

Peggy Rebels (Mary Miles Minter).....5
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The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6
Slam Bang Jim (William Russell).....5

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Before the White Man Came (Indian Cast).....5
Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5

SERIALS

Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker).....5
Roses and Thorns (Lenore Ulrich).....5

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(At State Right Exchanges)

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At Shady Rest.....1
Pleasure Bent.....1
Andy on the Beach.....1
Andy the Actor.....1
Andy the Chicken Fancier.....1
Andy's Picnic.....1
Andy the Hero.....1
Equestrian 1
Wim and Wigor.....1
Ice Box Episodes.....1
Andy Fights the H. C. L.....1
Militant Min.....1
Accidents Will Happen.....1

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Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2

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SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1
La Meen Boys.....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway 1
Solitude 1
Wanderlust 1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1
Some More Samoa.....1
Old Budda's Maze.....1
One Drop Was Enough.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1
Horseshoe—Bridal Veil.....1
Forbidden Fanes.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters).....6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh Ford Prod.).....
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Humoresque (Cosmopolitan Production)..5987
Sept.—What's Your Hurry (Wallace Reid).....5040
Sept.—Lady Rose's Daughter (Elsie Ferguson)..4585
Sept.—The Village Sleuth (Charles Ray-Ince Prod.).....4082
Sept.—The Right to Love (George Fitzmaurice Prod.).....6661
Aug.—Hairpins (Enid Bennett).....4796
Aug.—Guilty of Love (Dorothy Dalton).....4989
Aug.—What Happened to Jones (Bryant Washburn) 4539
Aug.—The White Circle (Maurice Tourneur's)..4017
Aug.—Crooked Streets (Ethel Clayton).....4750
Aug.—The Prince Chap (Wm. DeMille's).....6168
Aug.—The Fighting Chance (Special).....5894
July—The Sins of St. Anthony (Bryant Washburn) 4565
July—Away Goes Prudence (Billie Burke).....5046
July—Let's Be Fashionable (Douglas MacLean-Doris May).....4501
July—The Ladder of Lies (Ethel Clayton).....4271
July—Homer Comes Home (Charles Ray).....4555
July—The Fourteenth Man (Robert Warwick)....4639

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 26—A Reckless Romeo.....2
Jan. 11—The Garage .....
Nov. 16—The Hayseed .....

PARAMOUNT-SENNETT COMEDIES

Sept. 19—It's a Boy.....2
Sept. 5—Don't Weaken.....2
Aug. 15—Great Scott 2
July 4—The Quack Doctor.....2
June 27—You Wouldn't Believe It.....2
June 6—By Golly 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again 2
Aug. 1—Vacation Time 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 26—Farmers of Formosa.....1
Sept. 19—In Rural Belgium.....1
Sept. 12—Luzon Lingerie.....1
Sept. 5—Alsatian Days 1
Aug. 29—Souvenirs of the Singapore.....1
Aug. 22—The Sentence of the Sarre.....1
Aug. 15—Hunting for Formosan Headhunters.....1
Aug. 8—Heroic Liege 1
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Dec. 28—Winter Sports at St. Moritz

PARAMOUNT-POST NATURE PICTURES

Sept. 5—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....

PARAMOUNT MAGAZINE

Sept. 26—The Art of Tanning.....1
Sept. 19—Dangerous Occupations.....1
Sept. 12—Milady's Wardrobe.....1
Sept. 5—Human Tides.....1
Aug. 29—Why Do They Do It?.....1
Aug. 22—The Unseen Land.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy .....
Mar. 28—Cleaning Up (Al. St. John).....
Dec. 28—To Good to be True (Ernest Truex)
Dec. 14—Speed (Al. St. John)

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

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The Lust of the Ages.....6
Has a Man the Right to Kill?.....
Beware of Strangers.....
Persuasive Peggy 6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....1
Artless Artie (Harry Fox).....1
Neptune's Stepdaughter (Gertrude Selby).....1
Breaking Into Society (Armstrong-White).....1
A Close Shave (Ben Turpin).....1
Hubby's Mistake (Gertrude Selby).....1
Girls Will Be Girls (Leo White).....1
Pardon Me (Gertrude Selby).....1

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor.....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)....6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695
Fighting Shepherdess (Anita Stewart).....5954
In Search of a Sinner (Constance Talmadge)....5485

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SPECIALS

A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Over the Hill to the Poorhouse (Special Cast).....7
My Lady's Dress (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

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Merely Mary Ann.....6

Release Information continued on page 2130

"45 MINUTES FROM BROADWAY"
(Kane-First National)

Picture Is Entertaining, Though Ray Appears to Be Miscast

THE picture public has grown so accustomed to Charles Ray in homespun characterizations that the fact he appears in a role far removed from his erstwhile gallery of portraits, is certain to cause some little discussion as to whether he is adaptable for anything else. He has played the country youth so long that he has mellowed it into a perfect study of its kind. It is commendable, however, for any star to break away from traditions. By such a course one gains in versatility. But where is Ray's successor? The public is certain to demand that he be placed back in the study which only he can do on the screen. The type as he plays it is too sure in its appeal to be relegated to the background.

From our point of view the star appears to be miscast as the pugilist in Cohan's famous play. He carries too much refinement, too much gentility in his make-up to live the character of Kid Burns perfectly, no matter how he takes care of the portrayal. A sweater, a cap, and tough gestures, cannot turn Charlie Ray into a "diamond in the rough." He is artist enough, however, to lend his own interpretation to the role. There is no imitating of Victor Moore or George M. himself. But after seeing these two and remembering them one must say that Kid Burns was more like their conception in our mind. The play depended upon crisp Cohanesque dialogue, and such song hits as "So Long Mary" and "Mary's a Grand Old Name" for its success. The pieces can be used for the musical interpretation and thus carry on to a degree the spirit of the play.

It appears like a perfect adaptation, although there is evidence of padding in many of the sequences. Slapstick is resorted to in some instances which surely has no place when Charles Ray is around. One looks for interest and finds it in the studies of Burns and his sweetheart, Mary, the maid. Several bits of homely humor are generated from their efforts to express themselves in terms of conversation and incident. And one or two scenes are positively uproarious. It is a sure-fire touch, the scene wherein Burns jazzes the professional mourner out of the house. The audience at the Strand, New York, apparently enjoyed the picture. Ray can make any spectator respond, no matter what constitutes his plays. "45 Minutes from Broadway" will get over.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary Jane Jenkins, the housemaid.....Dorothy Devore
Flora Dora Jean, a footlight favorite.....Hazel Howell
Mrs. David Dean, her mother.....Eugenie Besserer
Mrs. Purdy, a resident of New Rochelle.....May Foster
Tom Bennett, the heir-at-law.....Donald MacDonald
Kid Burns, his secretary.....CHARLES RAY
Daniel Cronin, in the mining business.....Harry Myers
Andy Gray, the butler.....William Courtright

By George M. Cohan.

PRESS NOTICE—STORY

That celebrated play by George M. Cohan which delighted theatre-goers a decade ago, "45 Minutes From Broadway," is coming to the ———— theatre next ———— as First National's first production for Charles Ray. The star makes a big departure from his previous essays in enacting the role of Kid Burns, the pugilist, who becomes secretary to the heir of New Rochelle's richest citizen. The play proved immensely popular partly due to its human appeal, its humor and its song interpolations. Deprived of the human voice it still carries on the identical spirit. And Charles Ray is a fitting successor to Victor Moore and Mr. Cohan in the part of the breezy prize fighter.

Kid Burns falls in love with the maid of the household and succeeds in thwarting the plans of certain schemers who have an eye on the financial resources of the estate. When he discoveers that Mary has inherited the property, he gives up his day-dreams. But the girl prizes his love above material wealth. The play permits Mr. Ray abundant opportunities to display his homespun touch, his humor and genuine good-fellowship. It carries no little humor since it is quite a perfect adaptation. The star is supported by Dorothy Devore in the part of Mary, a most sympathetic character, Hazel Howell, Donald MacDonald, Eugenie Besserer, and others.

PROGRAM READER

Manager ———— takes great pleasure in announcing the appearance of Charles Ray in "45 Minutes From Broadway," the screen version of George M. Cohan's celebrated play which met with such popular approval a decade ago. Many of our patrons will remember the song hits of the piece, "So Long Mary," etc. As a picture it brings Charles Ray a part which fits him like a glove. It is a new role for him. While the captivating songs are missing, the picture carries other appealing qualities. Kid Burns and Mary are two characters which will live in the memory—probably the two finest characters Mr. Cohan ever conceived. The picture carries abundant humor, a touch of pathos, quaint characterization and other sure-fire touches. Be sure to see it.

SUGGESTIONS

An exhibitor doesn't have to be told how to advertise this feature. The very fact that Charles Ray is coming to his theatre is sufficient notoriety in itself. But you can state that he is making his first appearance on the First National Exhibitor's Circuit in a role which is quite a departure for him. Play up the fact that he appears as a pugilist and run stills of him. Treat the picture as a romantic comedy-drama. You can have your orchestra play a medley of Cohan airs. The songs, "Mary's a Grand Old Name," and "So Long Mary" can be used as the musical interpretation of the picture. Bill it as George M. Cohan's greatest play, the one which met with the greatest popular approval.

"THE TRUTH"
(Goldwyn)

Clyde Fitch's Play Misses the Mark as a Picture

THE late Clyde Fitch had a faculty for writing subtle dialogue. He could fashion a play from time-worn ingredients and dress it up with a smooth running plot, and perfect characterization. And beneath the surface of his ideas one could find a good lesson aside from the moving moments of the drama proper. Clyde Fitch, adapted to the screen, most always misses the mark. For an example of this, take Madge Kennedy's latest picture, "The Truth." Deprived of its subtleties, its innuendoes, and with the director running around in circles jumping at one conclusion, then at another, undecided as to making it a comedy or a straight drama, it doesn't loom up with the same class and distinction as its original.

There are times when one imagines it is developing into farcical dimensions. Which development should have been carried out consistently for the sake of the excellent farceuse who lends her captivating personality to the story. Then, presto! the action becomes dull with moralizing captions and trite incident. The director, or the adaptor, has used a middle course and the result is nothing tangible in the shape of good entertainment. Two figures in the play are permitted too great a latitude and the episodes which present them border upon the domains of slapstick.

"The Truth" is based upon the rupture of domestic happiness by the conscious and unconscious fabrications of the charming wife. They are mostly little white lies and she absolves herself from blame by telling her husband that everyone indulges in an innocent fib occasionally. But a little white lie can grow. And one found nourishment in the imagination of the pretty spouse. The danger point is reached, but a reconciliation is effected by the simple measure of telling well, a little white lie. One can realize the farcical possibilities if it had been developed to fit Miss Kenndy's personality. A lot of fun could have been derived from it. The action fairly stands still as it is. It never leaves the beaten track. There is no sparkle nor vitality. The conventions have been obeyed. Liberties can even be taken with Clyde Fitch.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Becky Warder.....Madge Kennedy
Tom Warder.....Thomas Kerrigan
Fred Lindon.....Kenneth Hill
Eve Lindon.....Helen Greene
Stephen Roland.....Frank Doane
Genevieve Crespigny.....Zeldo Sears

By Clyde Fitch.
Scenario by A. F. Statter.
Directed by Lawrence C. Windom.

PRESS NOTICE—STORY

Madge Kennedy, the charming and talented Goldwyn star, is coming to the ———— theatre next ———— and ———— in "The Truth," a picturization of Clyde Fitch's play of the same name. This is a play which has for its central figure a young wife who unconsciously practices the art of deception by telling white lies. She is above reproach in wifely virtues but wholly incapable of relating the truth. She doesn't fib for any pleasure to be gained out of it, but because she is controlled by ungovernable desire. Eventually her husband discovers her in several little white lies and she endeavors to vindicate herself by elaborating one falsehood after another.

Finally matters come to a showdown. She flees to her father's domicile and another white lie reunites the young couple. But Becky has learned her lesson and resolves to tell the truth no matter the cost. The play gives Miss Kenneoy ample opportunity to display her emotional capabilities and she takes full advantage of them. Supporting her are the capable Thomas Kerrigan, Frank Doane, Zelda Sears and others. A. F. Statter adapted the play while Lawrence C. Windom directed.

PROGRAM READER

It is pretty hard to tell the truth sometimes. A little white lie may cover a multitude of sins. And who doesn't tell one occasionally? You may spare a tragedy or much unpleasant feeling by indulging in this form of deception. And a white lie has saved a great deal of trouble for married couples. But one can practice these tiny falsehoods too far. Madge Kennedy did in "The Truth," and before the picture ends she learns the penalty. There is much in this picture which teaches. Certainly it shows just how far one can tell a falsehood and not be caught. The picture is an adaptation of Clyde Fitch's celebrated play of the same name and is excellently acted and directed. At this theatre next ————.

SUGGESTIONS

This picture provides ample opportunities for advertising. The title can be exploited simply through a question mark which might indicate a white lie. Use the bill boards in this manner. It will excite curiosity. Then follow up with the announcement that Clyde Fitch's celebrated play, "The Truth," is coming to the theatre soon as a picture. You can arouse a lot of discussion by playing up the theme, asking your patrons just what constitutes a white lie and how far one can indulge in these tiny falsehoods before discovered. You can certainly play this idea to the limit. Use teasers, door-knob hangers and catch lines written around the idea. Exploit the star. Exploit the playwright.

CATCH LINES

Try as she might she couldn't give up the practice of telling white lies. Then one day she was discovered. What happened? See Madge Kennedy in "The Truth."

It is correct and proper to tell a fib in order to cover some mistake of your life. Or should one be amazingly frank and tell the truth.

See "The Truth," and find out how Madge Kennedy answers the question.

DEAD MEN TELL NO TALES

Advance Information on All Film Releases

(Continued from page 2128)

GEORGE WALSH SERIES
The Plunger....5
Number 17....5
From Now On....5

20TH CENTURY BRAND
The Rangers (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunser Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5
The Hsuband Hunter (Eileen Percy)....5
Firebrand Trevison (Buck Jones)....5

SERIALS
Bride 13 (Fifteen Episodes)....2

FOX NEWS
Twice a Week....1

SUNSHINE COMEDIES
Chase Me....2
Farmyard Follies....2
Kiss Me Quick....2
His Wife's Caller....2
A Water's Wasted Life....2
Mary's Little Lobster....2

MUTT AND JEFF CARTOONS
Flap Jacks....½
Cleopatra....½
The High Cost of Living....½
The Politicians....½
The Brave Toreador....½
The Tailor Shop....½
The Merri Cafe....½
Hot Dogs....½
The Song Birds....½
Napoleon....½
Home Sweet Home....½
The Cow Punchers....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES
Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)
The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)
Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS
Cupid the Cowpuncher (Will Rogers)....5
The Slim Princess (Mabel Normand)....5
Roads of Destiny (Pauline Frederick)....5
Jes' Call Me Jim (Will Rogers)....6
The Great Accident (Tom Moore)....6
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7
The Strange Boarder (Will Rogers)....5
The Woman in Room 13 (Pauline Frederick)....5
Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Paliser Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5

EMINENT AUTHORS PRODUCTIONS
Going Some (Rex Beach)....
Out of the Storm (Gertrude Atherton)....5
Dangerous Days (Mary Roberts Rinehart's)....7
Partners of the Night (Leroy Scott)....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar Camps Out....2
Edgar's Sunday Courtship....2
Edgar Takes the Cake....2
Edgar's Jona Day....2

CAPITOL COMEDIES
Aug. 29—In and Out (Flanagan and Edwards)....2
Aug. 15—His Wife's Husband (Flanagan and Edwards)....2
Aug. 1—The Road to Ruin (Flanagan and Edwards)....2
July 18—A Counter Plot (Buddy Post)....2
July 4—Mum's the Word (Buddy Post)....2
June 20—A Money Mixup (Buddy Post)....2

FORD EDUCATIONAL WEEKLY
Sept. 19—"Air" Istocracy (Bird Life)....1
Sept. 12—Having a Circus (Chicago Zoo)....1
Sept. 5—In for a Raise (Baking Powder)....1
Aug. 29—Out of the Woods (Logging)....1
Aug 22—Aqua: City Water System....1
Aug. 15—To a Queen's Taste (Candy)....1

GOLDWYN-BRAY PICTOGRAPH
Aug. 29—This Wonderful World....1
Aug. 22—World's First Scientific Harness....1
Aug. 15—If You Could Shrink....1
Aug. 8—Eternal Nature....1
July 18—The Life History of the Pearl....1
July 11—Our Wonderful World (Tripoli)....1
July 4—Beating a Man at His Own Game....1
June 27—Speeding Up the Play....1

GOLDWYN-BRAY COMICS
Aug. 22—Shedding a Profiteer (Judge Rummy)....1
Aug. 15—A Fly Guy (Happy Hooligan)....1
Aug. 8—The Rotisserie Bros. (Judge Rummy)....1
Aug. 1—The Last Rose of Summer (Happy Hooligan)....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly)....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS
July 8—Stung Again....2
June 10—Misfortune Hunters....2
May 27—Tit for Tat....2
May 13—Movie Madness....2
April 29—Tell Us Ouija....2
Apr. 15—Four of a Kind....2
Apr. 1—This Way Out....2
Mar. 22—Oh, Baby....2
Mar. 8—Breaking Into Society....2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAR PRODS.
July—Wild Winship's Widow (Dorothy Dalton)....5
July—The Deserter (Frank Keenan)....5
July—The Aryan (Wm. S. Hart)....5
July—The Lamb (Douglas Fairbanks)....5
July—The Coward (Frank Keenan)....5
June—Fifty-Fifty (Norma Talmadge)....5
June—Hell's Hinges (Wm. S. Hart)....5
June—Love or Justice (Louise Glaum)....5
June—The Americano (Douglas Fairbanks)....5

COMEDIES (TWENTY-SIX)
(One every two weeks)
Dodging His Doom....2
Madcap Ambrose....2
Thirst....2
The Betrayal of Maggie....2

BURTON KING PRODUCTIONS
The Discarded Woman (Grace Darling-Rod La Rocque)....6
Love or Money (Virginia Lee)....6
The Common Sin (Grace Darling-Rod La Rocque)..6

PLIMPTON PICTURES
What Children Will Do (Edith Stockton)....5
Should a Wife Work (Edith Stockton)....5

SERIALS
The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes)....
The Screaming Shadow (Wilson-Gerber (15 Episodes)
The Trail of the Octopus (Wilson-Gerber) (15 Episodes)....
The Evil Eye (Benny Leonard) (15 Episodes)....

FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd)....5
Carmen of the North (Anna Bos)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....5
The Heart of a Gypsy (Florence Billings)....5
The Phantom Honeymoon (Marguerite Marsh)....5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy) 5
A Dangerous Affair (Billings Rawlinson)....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt.2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Green Flame (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)
Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.
A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS
Oct. 1—The Four Horsemen of the Apocalypse (Special Cast)....6
Sept. 27—Clothes (Special Cast)....6
Sept. 20—The Saphead (Crane-Keaton)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana).6
Aug. 2—Held in Trust (May Allison)....6
July 19—The Misfit Wife (Alice Lake)....6
July 5—Parlor, Bedroom and Bath (Special Cast)..6
June 7—The Cheater (May Allison)....6
May 31—The Best of Luck (Special Cast)....6
Apr. —Alias Jimmy Valentine (Bert Lytell)....6
Apr. —Dangerous to Men (Viola Dana)....6

C. E. SHURTLEFF PRODUCTIONS
Aug. 23—The Mutiny of the Elsinore (Special Cast).6
Apr.—Burning Daylight (Mitchell Lewis)....6

Release Information continued on page 2132

"THE SKYWAYMAN"
(Fox)

Slight Story Is Excuse for Average 'Plane Stunts

THE late Lieut. Ormer Locklear and his trusty aeroplane, fly through a great part of this picture. We think, however, that their stunts are going to be a trifle disappointing to the public, who, knowing of the star's death, are likely to expect something absolutely reckless and look for a new record in screen daredeviltry. Lockyear loops the loop, lands on a roof in a large city, jumps from his plane to a moving train, and does a tailspin downwards with the machine apparently on fire, but even all this, while thrilling, will not cause any cases of heart failure. Some of the stunts have been seen in news reels, and one of them has been in a recent feature. The plane-changing in the air has been omitted, perhaps purposely.

The story hinges on the "loss of memory" idea. This has been tabooed so long by producers that it may have the effect of novelty. Capt. Locke (Locklear) returns from France after receiving a wound that causes aphasia. The heavy, a hypocrite, offers a plan to give him another shock which will restore his memory. His true purpose is to kill him in order that he may win the girl. The plan fails inasmuch as the star is not killed, and succeeds where it was not intended, for Capt. Locke regains his memory.

Playing opposite the star is Louise Lovely, who carries out her work in her customary attractive manner. Others in the cast are up to the average. There are few dramatic spots in the star's role and he will get by with little criticism as to his faults or ability.

The photography of the air scenes is all that could be desired with the possible exception of the jump from the plane to the train. The fall (or tailspin) with red lights burning to give the impression of fire, is the best thrill afforded. Some of the interior sets are lavish and leave a good impression, but the main asset is Locklear's daring, and this will not make screen history, although it is sufficiently entertaining.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Capt. Norman Locke.....Lieut. Locklear
Virginia Ames.....Louise Lovely
Dr. Leveridge.....Samuel de Grasse
William Elmer.....Ted McCann
Nobby Brooks.....Jack Brammell
Mr. Locke.....Edwin Booth Tilton

Story by Julius G. Furthman.
Direction by James P. Hogan.

PRESS NOTICE—STORY

The most thrilling drama of the air ever filmed, "The Skywayman," featuring Lieut. Omer Locklear, will be the attraction at the ———— theatre on————. "The Skywayman" was produced in California by William Fox, who saw the opportunity to picture the thrilling deeds of the daredevil of the air and record his deeds permanently. He has rightly been called "the crusader of the air," for he was among the first who dared to step from one plane to another thousands of feet in the air.

"The Skywayman" is a dramatic story which gives him ample opportunity to display his wonderful talents as a daredevil aviator. In it he leaps from a low flying plane to a swiftly moving express train, and repeats the stunt by jumping from the train to the rope ladder that hangs from the aeroplane. A daring landing on a roof from the air is also a feature of this unusual production.

Supporting Lieut. Locklear is Louise Lovely, who has been seen in many previous Fox pictures in support of well known stars, and who is now to be starred in pictures herself. Ten per cent of the profits of the "Skywayman" will be given by William Fox to the families of the late Lieut. Locklear and his pilot. It is a picture that does more than entertain and thrill—it will instruct mankind and aid in the future in the great conquest of the air, which made such headway when men of the stamp of Locklear blazed the path during the past four years. "The Skywayman" will run at the ———— theatre for ———— days.

PROGRAM READER

One of the greatest of the aviators developed by Uncle Sam during the Great War was Lieut. Ormer Locklear, who is the star of "The Skywayman," a stirring photodrama which will run at the ———— theatre for ———— days beginning ————. All the tricks and daring of this actor aviator were pictured to give the motion picture fans such thrills as they have never enjoyed in the past. Locklear leaps from a train to a flying plane, and from the plane to the train. There is a realistic collision with a church steeple high in the air. These and many other daredevil stunts warrant that this Fox picture will take its place among the photoplay offerings for the season. Supporting the star is Louise Lovely, whose work in this and other pictures in which she has played the leading feminine role have won her stardom. Ten per cent of the profits of "The Skywayman" will be devoted to the families of the late Lieut. Locklear and his pilot.

SUGGESTIONS

If you exploit the aeroplane stunts in this too much your patrons are liable to be a little disappointed, but at that they are good for a generous space in all copy, for either the story or the acting of the cast can be boosted very well. It is probably just as well not to mention too bluntly the death of the star while making this picture, as some people will feel resentment towards the producers. You have the "benefit" idea to attract, however, and this will always pull. Mention in your copy that ten per cent of the profits are to be devoted to the dead men's families. Do not neglect Louise Lovely, who is growing in favor every day. Brief histories of Lieut. Locklear make good news stories.

CATCH LINES

All the daredevil stunts of this famous actor-aviator in a thrilling drama of a returned soldier.

"LOVE, HONOR AND OBEY"
(Metro)

Too-Familiar Story Causes Interest to Lag

"LOVE, HONOR AND OBEY" is an all-star production with a story that seems to have come direct from the stock room of movie themes, despite the fact that it is an adaptation of a novel. This fault hides behind careful production and photography, two good characterizations, and well developed suspense. The fact that the picture lags is also due to its six-reel length. There is repeated attention to detail that is intended to emphasize character; too many close-ups of the attractive leading lady, Wilda Bennett, and unadulterated padding which is used to bring in some elaborate society scenes.

Eugene Walters, who scenarioized the novel, has followed each of the two threads of the plot to their respective ends, without demanding innumerable cut-ins of the heroine to show that she is still alive while her lover is working out his destiny far away. This may be a little novel, but is not a flaw. The histrionic honors go to Henry Harmon for his characterization of the Puritanical paralytic. He has not, of course, the opportunities allowed him by "Old Lady 31," but he leaves a very vivid impression. George Cowl is the heavy, and brings out his character very well. The leading female part is in the hands of Wilda Bennett, who is entirely satisfying in the lighter moments, but has a tendency to overact in the dramatic high spots. Kenneth Harlan is not very forceful, while Claire Whitney and E. J. Ratcliffe are quite perfect.

The story deals with two lovers and a jealous third party; intercepted letters and the consequent misunderstanding; marriage of the girl to the jealous individual and final discovery of his treachery. She calls upon the hero, who arrives and throws friend-husband into a lake and out of the picture. While this is the plot, the picture carries a theme that protests against stern Puritanism on one hand and too free thinking on the other. Director de Cordova has gotten over the incidents in fine style, but seems to have left the climax to take care of itself.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Conscience Williams.....Wilda Bennet
Marion Holbury.....Claire Whitney
William Williams.....Henry Harmon
Stuart Emmett.....Kenneth Harlan
Eben Tollman.....George Cowl
Jack Holbury.....E. J. Ratcliffe

From the novel by Charles Neville Buck.
Adapted by Eugene Walter.
Directed by Leander de Cordova.
Photographed by Arthur Martinelli.
Art Interiors by M. P. Staulcup.

PRESS NOTICE—STORY

Another "best-seller" has found its way to the screen in "Love, Honor and Obey," which will be the attraction at the ———— theatre on ————. In novel form this popular story by Charles Neville Buck, was known as "The Tyranny of Weakness." It has been read by thousands and just as many thousands are going to welcome the screen version, for it has been adapted for pictures by the well known dramatist, Eugene Walter, and enacted by a thoroughly capable cast. Leander de Cordova directed the production and while he has seen that the beloved characters of Mr. Buck's novel have been faithfully portrayed on the silver sheet, he has elaborated and beautified the story by his careful direction.

Included in the cast are beautiful Wilda Bennet, Claire Whitney, Kenneth Harlan, George Cowl and Henry Harmon, that veteran actor who here gives one of the best characterizations of his career. He will be remembered for his work in both the screen and stage version of "Old Lady 31."

The story of "Love, Honor and Obey" is built upon an absorbing theme. The scene is laid in a Puritanical New England town, where old William Williams, stern and unbending, attempts to enforce his standards upon his daughter. To him there can be no deviation from his Spartan principles, not even for the most overwhelming circumstances. How he finally comes to realize that there can be good beneath the radiant faces of youth as well as under the Puritanical exteriors of the Elders, forms most of the interesting drama in the picture.

PROGRAM READER

"Love, Honor and Obey," an all-star porduction of the popular novel, "The Tyranny of Weakness," by Charles Neville Buck, will be the feature attraction at this theatre on ————. The only thing changed in the screen version is the title, for the book has been followed closely by Eugene Walter, who adapted the novel for the screen. Eugene Walter is one of the best known of American dramatists and the picture is as well developed dramatically as any of Mr. Walter's stage successes. "Love, Honor and Obey" is a story of quaint New England with its rigid code of morals handed down through centuries. There is drama, pathos, and a few touches of humor, all deftly blended to form one of the most entertaining photoplays of the season. It will be shown at the ———— for ———— days.

SUGGESTIONS

There are teaser possibilities in this title. Also, editorial discussion may be aroused on the old question of whether a woman should promise to obey her husband after marriage. Charles Neville Buck and Eugene Walter should come in for their share in the ad. copy. In the larger cities Walter will be better known than the author. The best bet in the cast is Henry Harmon. This is especially true if either the screen or stage version of "Old Lady 31" appeared in your town. We think almost everyone who saw that comedy-drama will remember Harmon. Go in for a "theme" discussion—should stern Puritanism or free thought guide today? Tell them the picture strikes a mean between the two.

CATCH LINES

His sweetheart's father was a Puritan of the old school, and he was the author of a book on free thought.

A story of old-fashioned New England meeting modern New York.

Dead Men Tell No Tales

Advance Information on All Film Releases

(*Continued from page* 2130)

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....6
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

The Heart of a Woman (Jack Richardson-Mignon Anderson) Peerless Pictures Co.....
For the Freedom of Ireland (Creation Films).....5
Neal Hart Productions (Independent Film Assn.)....
Headin' Home (Babe Ruth) Kessel and Baumann...
Urban Popular Classics (Kineto Company of America).....300 feet
Youth's Desire (Forward Film Distributors, Inc.)...
The Woman Untamed (Doraldina) Elmer J. McGovern.....
Love's Flame (Carrigan-Osborne) Fidelity Pictures Co.....
Fickle Women (David Butler) D. N. Schwab Prods.
Brain Cinema (Special Cast) Film-Lore Prods.....
George Kleine Revivals (Photo-Products Export Co.)..
The Rich Slave (Mabel Taliaferro) Photo Products Export Co.....
She Played and Paid (Fannie Ward) Joan Film Sales Co.....
A Trip to Mars (Special Cast) Tower Film Co.....

COMEDIES

Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp.....4
The Aero-Nut (Al St. John) Warner Bros.....
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue.....5

PATHE EXCHANGES

Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King).....5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..5
July 4—A Broadway Cowboy (Wm. Desmond)....5
June 6—The Little Cafe (Max Linder).....5
May 30—Sherry (Pat O'Malley).....7

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2
Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2
Aug. 22—Second, Dynamite.....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood.....2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 15—Run 'Em Ragged (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1
Aug. 1—Live and Learn (Snub Pollard).....1
July 25—Call a Taxi (Snub Pollard).....1
July 18—The Home Stretch (Snub Pollard).....1
July 4—Don't Rock the Boat (Snub Pollard).....1
Aug. 8—Little Miss Jazz (Beatrice La Plante)....1

ROLIN TWO REELERS

Sept. 12—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy).....6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love).....6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy.....½
Sonny Series.....2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7
The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5
Sinners (Alice Brady).....5
The Stolen Kiss (Constance Binney).....5
Judy of Rogue's Harbor (Mary Miles Minter).....5
The Fear Market (Alice Brady).....5
Anne of Green Gables (Mary Miles Minter).....6
Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

BILLY WEST COMEDIES

The Dreamer.....2
Hands Up.....2
What Next?.....2
Going Straight.....2
The Artist.....2
Beauty Shop.....2
Hard Luck.....2
Brass Buttons.....2
Masquerader.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2
My Lady Robin Hood.....2
Outwitted.....2
Letters of Fire.....2
Not Guilty.....2

ALICE HOWELL COMEDIES

Rubes and Romance.....2
Cinderella Cinders.....2
Her Lucky Day.....2
Her Bargain Day.....2

WILLIAM FRANEY COMEDIES

The Glutton.....1
Tarred and Feathered.....1
The Hasher.....1
Hard Cider.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess.....1
Lake Chelan.....1

MILBURN MORANTI COMEDIES

Bungalow Bungie.....2
Barber Shop Gossip.....2
Jealousy.....2
Simp and Satan.....2
Wild Wild West.....2
Installment Plan.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
Dreamy Chinatown.....1
Perils of the Beach.....1
Circus Brides.....1
Film Fairies.....1

GALE HENRY COMEDIES

Heirlooms.....2
Help.....2
The Movies.....2
The Champeen.....2
This Way Out.....2
Kids.....2
Chicken a La King.....2
Don't Chase Your Wife.....2

Release Information continued on page 2134

"LADY ROSE'S DAUGHTER"
(Paramount-Artcraft)

Mediocre Picture Made from Best Seller

THE entertainment values in this screen version of Mrs. Humphrey Ward's novel, "Lady Rose's Daughter," are practically negligible. Here is a perfect illustration that what may constitute an interesting piece of fiction cannot always hope to qualify in terms of film drama. There is nothing in the contents of Mrs. Ward's book which looks like picture material. Reading it via the silversheet, one would place her as a keen rival of Laura Jean Libbey, Bertha M. Clay, Mrs. E. D. N. Southworth, and others who penned sob-sister stuff which had such a wide appeal below stairs a decade or two ago. From inception to conclusion there is not evident one solitary point of interest as far as the plot is concerned. It barely moves—a thing deprived of dramatic meat—a work spineless in the extreme.

Of course, it is adorned with the magnetic personality of Elsie Ferguson. Which is its only mark of favor. One sympathizes with the fact that she is a social outcast, an heiress of ancestral indiscretion, and yet one is secretly amused with her hardships due to such an old-fashioned exposition. Perhaps the director might have done better by it, but it is doubtful. He has simply played safe, and has apparently given more thought to the production than to the plot. Perhaps he assumed it was hopeless and decided to subordinate it wtih atmosphere. The figures belong to an ante-diluvian period when it was the popular fashion to write of British aristocracy. And they are perfectly colorless as represented here. The heroine's name is stigmatized as were those of her mother and grandmother before her. When she has suffered enough the pendulum swings in the opposite direction and happiness is her reward.

The thought strikes home that successful authors need not be held in such great esteem. Unless they really have something to say. Miss Ferguson's emotional capabilities are never given expression. An actress of such histronic caliber deserves stories of strong dramatic fibre. The action here never departs from the beaten path, and most of it comprises a series of groupings. Perhaps some will say that the picture is too highbrow for the average audience. It appears to us as if the average audience has grown too intelligent to accept everything which comes its way.—Length, 5 reels.—*Laurence Reid.*

THE CAST

First Prologue, Period of 1860.

Lady Maude.....Elsie Ferguson
Her Husband.....Frank Losee

Second Prologue, Period of 1890.

Lady Rose.....Elsie Ferguson

Modern Story

Julie Le Breton.....Elsie Ferguson
Captain Warkworth.....David Powell
Jacob Delafield.....Holmes E. Herbert
Lady Henry.....Ida Waterman
War Minister.....Warren Cook

By Mrs. Humphrey Ward.
Scenario by Burns Mantle.
Directed by Hugh Ford.
Photographed by Arthur Miller.

PRESS NOTICE—STORY

Of the novels of famous authors which have found their way to the screen, few have attained wider celebrity than "Lady Rose's Daughter," by Mrs. Humphrey Ward. This story will be shown at the ——— theatre next ——— with Elsie Ferguson as the star. Her versatility is splendidly displayed in the fact that she portrays three parts in the picture and her talent is emphasized in each characterization. The tale is divided into three distinct epochs, those of 1860, 1890 and 1920. In the first epoch she plays Lady Maude. In the second she is Lady Rose, while in the present day she has the role of Julie de Breton, the illegitimate daughter of Lady Rose. Therefore the star is seen as grandmother, mother and daughter.

The plot deals with the trials of a young woman who is born out of wedlock. She loves a British army officer of little worth, and after a harrowing experience she learns to love a worthy man with whom she finds happiness. The picture is not only dramatic, but it exerts a powerful heart appeal. Miss Ferguson is supported by a cast headed by such players as David Powell, Holmes E. Herbert, Frank Losee, Warren Cook and Ida Waterman. Burns Mantle scenarioized the story, while Hugh Ford directed.

PROGRAM READER

Mrs. Humphrey Ward's world famous love story of passions and intrigues beneath the surface of British nobility, "Lady Rose's Daughter," is coming to the ——— theatre in the near future with the charming and talented Elsie Ferguson as the star. It begins with a romance of 1860 and sweeps down through the years to a soul-stirring climax today. The star has never had such opportunities to display her artistry than as grandmother, mother and daughter of the story. She gives wonderful expression in each characterization. "Lady Rose's Daughter" is a vivid story of blue blood and red. It is sumptuously staged and splendidly adapted and directed. David Powell is Miss Ferguson's leading man. Watch for further announcements.

SUGGESTIONS

Exhibitors need only to look at the star, author, director and adaptor of "Lady Rose's Daughter" to appreciate the value of this picture and worth while exploitation. It marks the return of Miss Ferguson to the screen after weeks of absence. So play up the fact that she returns and gives one of her greatest performances. The author should come in for some special advertising. Doubtless many of your patrons have read the book. Play the title up prominently and use a fac-simile of the covers for your local paper. Bring out that the excellent actor, David Powell, is the star's leading man. Treat the picture as a vivid story of British aristocracy which carries a full quota of dramatic values.

CATCH LINES

See "Lady Rose's Daughter," by Mrs. Humphrey Ward. It brings Elsie Ferguson back to the screen in one of her greatest roles. A picture of blue blood and red.

"BIG HAPPINESS"
(Robertson-Cole)

Fair Entertainment in Dustin Farnum's Latest

DUSTIN FARNUM'S newest picture is adorned with a pretty "hefty" title—a title which is greater than its story. One visualizes the big outdoors with the protagonist possessing a fine humanity, accepting this or that burden with sweetness and light and generating happiness like a masculine Pollyanna. So one is apt to be disappointed to discover a play based principally upon intrigue with interiors encompassing most of the action. True the hero is a study in humility and exacts sympathy for his manly attitudes. But he is not an outstanding figure by any means. Probably because his success is not measured by any individual effort of his own. Dustin Farnum plays a dual role here, which is sufficient cause to discover a weakness in the plot. Two brothers are represented, one cold and greedy and desirous of power, the other, gentle, loving, although a ne'er-do-well. Events so shape themselves that the former is forced to hide his identity in his search for more power and he intrusts his personality, his business, his domestic welfare in the hands of his brother. A familiar pattern in this day of the screen, but one which carries the conventional punch. Why? Because suspense is surely developing in the certainty that the good brother will eliminate his relative in the scheme of things.

What matters it if the idea that hiding his identity will save the greedy one his whiphand over his rivals when it is certain that such a well-known figure will be recognized departing from Paris? What matters it if certain acquaintances are sure to recognize a difference of voice and gesture in the masquerader despite the fact that one cannot identify them in their personal appearance? These are dramatic licenses which go toward creating the necessary elements that build interest. If one wants truth one will look in vain. However, the good brother doubles the other's income, generates a feeling of sympathy and love in the heart of the wife, and when the climax depicts the unworthy relative returning after a supposed death, the responsiveness of the spectator for a happy ending is achieved. The greedy man is disposed of with quickness and despatch. Coincidence cuts quite a factor here, yet the story in no way suffers on this account. There are a goodly amount of thrills. And the acting and direction are right up to the notch.—Length, 5 reels.—*Laurence Reid.*

THE CAST

John Dant }
James Dant } .....Dustin Farnum
June Dant.....Kathryn Adams
Raoul de Bergerac.....Fred Malatesta
Mlle. Defarge.....Violet Schram
Alick Crayshaw.....Joseph J. Dowling
Watson.....William H. Brown
Concierza.....Aggie Herron

By "Pan."
Scenario by Jack Cunningham.
Directed by Colin Campbell.

PRESS NOTICE—STORY

"Big Happiness" is the name of the feature which will be the chief attraction at the ——— theatre next ——— with Dustin Farnum as the star. Written by "Pan," scenarioized by Jack Cunningham, and directed by Colin Campbell, it presents the popular Farnum in a role which demands a good deal in dramatic feeling. The star enacts a dual role, playing the part of brothers who are identical in personal appearance but totally different in temperament. One is greedy, cold, and with a lust for power; the other is gentle, refined, lovable, but nevertheless a ne'er-do-well. Circumstances cause them to change identities and the subsequent action depicts the sympathetic figure triumphing over his brother.

Love comes to him and to the figure of the other's wife who had married the greedy man for mercenary reasons. The climax is charged with a deal of suspense and brings the story to a gripping conclusion. Be it said that when the greedy brother returns he finds that his lust for power has eliminated his material gains. Mr. Farnum brings to the dual role a keen differentiation, one that call's for much vigorous acting. His support is entirely adequate. The direction is capable. Many of the scenes are enchanting and not a few quite thrilling in their quota of action.

PROGRAM READER

One was a cold, greedy, mercenary type of man; his brother was exactly opposite in temperament. The former offered his relative an opportunity to masquerade as himself. Only a rogue, an adventurer, could carry on the deception. But the gentle, lovable brother entered the other's scheme of things and triumphed with the result that Big Happiness was his reward. The picture is dramatic and often thrilling and offers Dustin Farnum a splendid chance to prove his histrionic capabilities. The backgrounds are quite enchanting. Come to the ——— theatre next ——— and ——— and see this virile star in "Big Happiness." It is a most interesting drama.

SUGGESTIONS

The title looks like the big angle to emphasize here. Make much of it in catch lines, teasers, and newspaper space. You can stimulate interest by offering a small prize as to what constitutes Big Happiness. Is it power? Is it money? Is it love? Tell that Dustin Farnum will appear in his greatest role. Make much of the scenic embellishment of the picture. Treat it as a powerful drama of adventure, intrigue, love, hate, jealousy, sentiment and romance. Use stills of the star and the various scenes. Mention the highlights. Use all the advertising aids such as accessories.

CATCH LINES

He was a ne'er-do-well. But into his life came an opportunity to prove his worth. Did he avail himself? See Dustin Farnum in "Big Happiness."

He assumed his brother's personality, and adventure and intrigue were his allotment. See "Big Happiness," the gripping drama with Dustin Farnum.

Advance Information on All Film Releases

(Continued from page 2132)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena).....5

SPECIALS

Sept. 12—Occasionally Yours (Lew Cody).....6
Aug. 29—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6
The Wonder Man (Georges Carpentier).....
The Fortune Teller (Marjorie Rambeau).....7
Butterfly Man (Lew Cody).....5

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Fickle Women.....5

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Secret Gift (Special Cast).....5
Hitchin' Posts (Frank Mayo).....5
In Folly's Trail (Carmel Myers).....5
Blue Streak McCoy (Harry Carey).....5
Under Northern Lights (Special Cast).....5
La La Lucille (Lyons-Moran).....5
The Girl in the Rain (Anne Cornwall).....5
The Red Lane (Frank Mayo).....5
Human Stuff (Harry Carey).....5
Alias Miss Dodd (Edith Roberts).....5

JEWEL PRODUCTIONS, INC.

Sept. 6—Once to Every Woman (Dorothy Phillips).6
Aug. 30—The Devil's Pass Key (Special Cast).....7
Aug. 23—Shipwrecked Among Cannibals.....6
Aug. 16—The Breath of the Gods (Aoki-Carew)....6
July 5—Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

Sept. 13—A Prohibition Monkey.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Sept. 13—Fourth, Into the Chasm.....2
Sept. 6—Third, A Watery Grave.....2
Aug. 30—Second, Thrown Overboard.....2
Aug. 23—First, The Mysterious Murder.....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Sept. 20—Sixteenth, Beneath the Sea.....2
Sept. 13—Fifteenth, the Great Pendulum.....2
Sept. 6—Fourteenth, Walls of Doom.....2
Aug. 30—Thirteenth, Spears of Death.....2
Aug. 23—Twelfth, An Evil Plot.....2
Aug. 16—Eleventh, A Race to Scotland.....2
Aug. 9—Tenth, When London Sleeps.....2
Aug. 2—Ninth, The Lights of Liverpool.....2
July 26—Eighth, In Unmerciful Hands.....2
July 19—Seventh, Plunged to His Doom.....2

CENTURY COMEDIES

Sept. 20—Love and Gasoline (Henley-Keaton).....2
Sept. 13—The Profiteering Blues (Sterling-Lambert).2
Sept. 8—You Tell 'Em, Lions, I Roar (Century Lions) 2
Aug. 30—A Movie Hero (Adams-Fortune).....2
Aug. 25—Brownie the Peace Maker (Brownie).....2
Aug. 18—A One-Cylinder Love Riot (Engle-Byron).2
July 28—A Birthday Tangle (Henley-Jameson).....2
July 14—Bear Skinned Beauties (Century Chorus)..2

STAR COMEDIES

Sept. 20—Rings and Things (Hill-Burns).....1
Sept. 13—Fix It For Me (Bartine Burkette).....1
Sept. 6—Her Night Out (Burkette-Howard).....1
Aug. 30—Who's Crazy Now (Burkett-Howard).....1
Aug. 23—The Nuisance (Burkett-Howard).....1
Aug. 16—Cutting Out His Vacation (Burkett-Howard) .....
Aug. 9—Ringing Hill Belle (Burkett-Howard).....1
Aug. 12—Cards and Cupid.....1
July 26—Thru the Keyhole.....1
July 19—His Miss-Step (Bartine Burkette).....1
July 12—Kidding the Landlord (Bartine Burkett)...1

RAINBOW COMEDIES

Aug. 10—An Oil Can Romeo (Dorety-Byron).....2
Aug. 4—Won by a Nose (Dorety-Keating-Henley)..2
July 21—Off His Trolly (Engle-Dickerson).....2
July 7—Should Waiters Marry (Geo. Ovey).....2
June 30—A Villain's Broken Heart (Engle-Zemlick).2
June 23—A He Male Vamp (Monty-Sweet).....2
June 7—Moonshines and Jailbirds) Engle-Jackson-Joby) 2
June 2—An Artist's Muddle (Mann-Byron).....2

WESTERN AND RAILROAD DRAMAS

Sept. 25—The Big Catch (Hoot Gibson).....2
Sept. 18—The Honor of the Range (Maloney-Neilson) 2
Sept. 11—The Champion Liar (Hoot Gibson).....2
Sept. 4—The Lone Ranger (Maloney-Busch).....2
Aug. 28—Blazing the Way (James B. Warner).....2
Aug. 21—A Smilin' Kid (Hoot Gibson).....2
Aug. 14—The Smoke Signal (James Warner).....2
Aug. 7—The Great Round Up (Leo Maloney).....2
July 31—Fighting Pals (Magda Lane).....2
July 24—The Red Hot Trail (Leo Maolney).....2
July 17—The Shootin' Kid (Hoot Gibson).....2
July 10—The Boss of Copperhead (J. McDonald)....2

THE MOON RIDERS

(Featuring Art Accord)

Aug. 23—Eighteenth, Clearing Skies.....2
Aug. 16—Seventeenth, Rushing Waters.....2
Aug. 9—Sixteenth, The Flaming Peril (Art Acard).2
Aug. 2—Fifteenth, The Hour of Torture.....2
July 26—Fourteenth, Unmasked 2
July 19—Thirteen, The House of Doom.....2
July 12—Twelfth, The Pit of Fire.....2
July 5—Eleventh, Death's Door.....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....2
Apr. 19—Seventeenth, In Cruel Clutches.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....2
May 31—Seventeenth, The Trap.....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
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"DEMOCRACY"
(Democracy Photoplay Company)

Cost a Lot of Money But Is Doubtful as Entertainment

THE best method of reviewing this picture is to make comparisons with two of the notable releases of the past year, "The Right to Happiness" and "The World Aflame" both similar in theme. "Democracy" is not in the class with the first named picture, lacking its dramatic values and falling below it from a technical standpoint. Compared with "The World Aflame" it does not possess so dominant a personality as Frank Keenan.

The picture is frankly a preachment and for this purpose the producers have resorted to long titles, many of them platitudes. That a considerable amount of money has been spent in production is evident, but so far as entertainment goes, most of this has been chucked away on two or three spectacle scenes that have little bearing on the actual plot.

From the standpoint of acting the picture is most praiseworthy. The entire cast is competent unless one is to consider William Nigh, a very clever character actor, miscast as a leading man. Mr. Nigh also officiated as director with a display of only average skill. He has done better work both as an actor and director.

The brightest spot in the whole production is the work of Maurine Powers, a new comer to the screen, who portrays the character of the blind girl. She makes her role very human and likeable, besides possesses beauty and a screen personality. J. H. Gilmore, veteran screen actor, also comes through with much personal glory.

The plot of the picture is rather intricate resorting a lot to coincidence and with not much incident provided to break the monotony of the multitude of titles used. The theme is the not new theory that if we would all live by the Golden Rule everyone would be happy and contented. The program in use at the Casino theatre, where the production is playing at this writing announces that the "story is not a sudden inspiration."

In this assertion the sponsors are absolutely correct. The picture is very much an illustrated lecture on the disparity of views that exist between the classes commonly defined as "Labor and Capital." It has a certain box office and to some people, audience value, however. Those inclined to socialist views will hail it as a wonderful picture. Those who have a sense of right and justice will be more apt to look on it as a very much overdrawn drama, not any too skilfully produced.—Length, 7 reels. —*J. S. Dickerson.*

THE CAST

Henry Fortune ..... J. H. Gilmore
David ..... William Nigh
John ..... Leslie Austin
Mary ..... Maurine Powers
Doctor ..... Hal Brown
The Old Toiler ..... Albert Travernier
Capitalist ..... Franklin Hanna
The Butler ..... Charles Sutton
John's discarded wife ..... Elsie De Wolfe

By Lee Francis Lybarger.
Scenario by Nina Wilcox Putnam.
Directed by William Nigh.

PRESS NOTICE—STORY

"Democracy," augmented further in its title with "The Vision Restored," is coming to the ———— theatre next ———— as a picture with a message. The basic theme of the subject is based upon the idea that Love conquers all and that the millennium may be brought about by a little right thinking. The story indicts the autocracy of wealth and that of force, developing in its trend of thought the idea that industrial democracy is the only method to thwart bolshevism and capitalism.

The idea gains emphasis through the employment of a monopolist who has two grandsons. One is a dreamer, the other is of a practical mind. And events so shape themselves that idealism and practicalities are brought to the foreground. The inevitable conflict takes place with the resultant defeat of the monopolists. The picture has a tendency to be allegorical which makes it in harmony with its message. It carries a deal of pointed truths which if practiced by mankind would make the world a genuine Utopia. An adequate cast interprets the subject with acceptable sincerity. William Nigh, who appears as one of the actors, also directed. The picture is presented by Lee Francis Lybargar.

PROGRAM READER

A picture of vital import is "Democracy" which is coming to this theatre next ————. The author has presented a theme based upon universal happiness, which can only be gained by doing away with the practicalities of life and becoming idealistic. The story indicts the autocracy of wealth and the autocracy of force. The sequences offer a deal of thought which if credited by an audience is certain to create a spirit of true humanity. Lee Francis Lybargar wrote the subject while William Nigh directed. The latter will be remembered as the director of "My Four Years in Germany." Manager ———— guarantees a worthy entertainment. Don't miss it.

SUGGESTIONS

The principal plan to pursue in exploiting this feature is to concentrate upon the theme, advising your patrons that the chance is theirs to see how America can become a genuine Utopia. Play up the fact that the picture offers a deal of thought and that it teaches a wonderful lesson. Make a bid to obtain the patronage of the people who don't often go to movies. You can stimulate interest by concentrating upon the message preached here. The majority will respond to the idea which indicts the commercial element. The title is attractive and has immense advertising possibilities. Play up the fact that the director also directed "My Four Years in Germany."

CATCH LINES

Would you learn how to effect a broad humanity in the world? Then see "Democracy," a picture certain to strike a responsive chord everywhere.

"HOMESPUN FOLKS"
(Ince-Associated Producers)

Rural Drama Is Interesting Despite a Theatrical Touch

THE first Thomas H. Ince production for Associated Producers is a rural drama which is going to bring them on its title. And once in their seats the patrons will be entertained if they don't ask for too much truth in the offering. "Homespun Folks" is by Julien Josephson, the author who has been contributing the stories of country life for Charles Ray. Which is enough to make him know what he is writing about. He has fashioned a tale which moves with vigor and vitality. Its simplicity, to the climax, is a mark in its favor, even though the plot and characterization lack inspiration. The truly rural touch in the rustic backgrounds, the figure of the hard-hearted farmer who turns his son out of home because he has studied law on the side, the subsequent trials of the youth in his attempt to gain a livelihood at his profession, the twist of the plot which permits the introduction of an old-fashioned country election campaign—these are the units which compose the pattern.

Obvious you might say. Yet it pleases. There are times when the director stretches a point or two and certain details miss fire. The story is not Josephson at his best. The climax seems like an added afterthought —as if the action up to this point had appeared too weak for the sponsors with the resultant display of theatrical fireworks. The hero has won back his father's respect. Family pride softened the old man and by his own electioneering succeeds in making the youth, district attorney. The subsequent action seems anti-climatic. It is melodramatic to the core.

A villain who has hidden his true color reveals himself and an innocent man is charged with murder—the very man who attempted to ruin the youth politically. When the trial takes place the district attorney squashes the false evidence. The people who were ready to acclaim him suddenly develop brutish instincts. Tar and feathers are made ready, but the hero is spared such a disgrace by the timely arrival of the innocent man's daughter. This scene is false and not in harmony with the intelligence of New Englanders. Mob display doesn't flourish on such little pretense as smashing false evidence. However, for the most part it is good entertainment and acted convincingly by Lloyd Hughes as the youth, Al Filson as the fire-eating editor, and Charles Mailes as the father. The others are not so conspicuous. The atmosphere is splendidly real.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Joel Webster ..... Lloyd Hughes
Beulah Rogers ..... Gladys George
Tracy Holt ..... George Webb
Pliny Rogers ..... Al Filson
Gabe Howard ..... Fred Gamboal
Caleb Webster ..... Charles Mailes
Sarah Webster ..... Lydia Knott
Watt Tanner ..... Gordon Sackville
Joseph Hargan ..... Willis Marks
Hilary Rose ..... James Gordon
Widow Stinson ..... Edith Yorke

By Julien Josephson.
Directed by John Griffith Wray.
Photographed by Henry Sharp.

PRESS NOTICE—STORY

"Homespun Folks," the Thomas H. Ince-Associated Producers' special which will come to the ———— theatre next ————, is a rural drama depicting the homespun life of a New England farm and an adjacent village. It is said to offer vital, gripping action, a touch of humor, or a moment of pathos may occupy the foreground, but the quiet peaceful atmosphere of rural New England is always present. The story details the trials of a country lawyer in his effort to make a name for himself. His stern father expels him from home and he makes his way to a neighboring village where in the course of events he is nominated by the Republicans for district attorney.

It is when the old man discovers the opposing forces attempting to coerce the voters that he relents and bends his untiring effort to elect the boy. The youth wins, but his troubles are still with him when he performs his duty as he sees it. The climax furnishes a goodly thrill and is well punctuated with flashes of homely humor and pathos. Lloyd Hughes, who is featured, gives a good account of himself and his support is praiseworthy. Julien Josephson wrote the story.

PROGRAM READER

An epic of rural America is coming to the ———— theatre next ———— in "Homespun Folks" by Julien Josephson. It marks the first production sponsored by Associated Producers and presents Lloyd Hughes and an excellent cast of associate players in a subject the appeal of which cannot be denied. The characters, here are real human beings, humorous at times, in deadly earnest at others, but always sympathetic and homespun, which means that they are honest. The story revolves around local politics and presents an accurate account of small town life. The story is universal in its appeal. Really it is a big theme reduced to terms of homespun folks. It is not unlike the memorable play, "The Old Homestead." Come and be genuinely entertained.

SUGGESTIONS

You can tell your clientele that this picture bears the stamp of Thomas H. Ince and that it is the first offering of Associated Producers. Play up the name of Lloyd Hughes, who is rapidly making a name for himself as an actor of keen understanding. Feature the drama for what its title indicates, a rural picture of small town life. Bring out the charming atmosphere. Play up the title. It is a wonder and will attract patronage. You can go in for local color in several ways. Dressing up your lobby accordingly, staging a prologue in harmony with the farm background and if you run the picture around election time you can make it timely by elaborate advertising in the shape of old-fashioned political parades and circus features.

CATCH LINES

See "Homespun Folks" and get in harmony with the country. The people are real, the incidents charged with humor and pathos, and the atmosphere is wonderful.

"THE FOURTEENTH MAN"
(Paramount-Artcraft)

Some Entertaining Moments in Warwick's Comedy

ROBERT WARWICK has been given a clever enough comedy, and in some spots it is good, in a farcical way, for good spontaneous laughs. The idea is practically a farce, and the climax is worked up with all the characters being brought into a dinner party. There is no end of misunderstandings waiting to be cleared up and it is easy to imagine the last act of the play, with everybody running in and out and explaining his or her part in the muddle, until the air clarifies sufficiently for the curtain.

The story opens in Scotland with some good incident. Warwick is a British army captain, ever filled with a desire to "help the under dog." These meddling tendencies get him into serious trouble, for he strikes a superior officer and is forced to flee to America. In New York he believes that he is being pursued by a Scotland yard man. He falls in with the girl, who is being forced into marriage by her guardians. At the engagement party, in order to prevent thirteen from sitting at table, a "lord" is "hired" for the occasion. Warwick is mistaken for the lord when he comes to prevent a robbery. There is considerable mistaken identity until the end.

In incident the picture is entertaining and the star gets over some better-than-average comedy scenes. It is the little things throughout that impress and provide most of the merit. Giving Joseph Henaberry, who directed, credit for this is necessary. There seems to have been, however, a curtailment of extras. It is noticeable in the prize fight scene, and more so in the Greenwich Village masquerade. There should be more than fifteen or twenty couples dancing. The cast is splendid, but Robert Dudley looks too old for his part. Bebe Daniels plays the leading feminine role, and is as pleasing as ever. Walter Hiers and Kid McCoy are the two other attractive members of the cast.

"The Fourteenth Man" has, with its unique theme of a man possessed of the idea of helping the weak; its clever bits of business throughout, and its cast, the requisites of an entertaining comedy.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Captain Gordon ..... Robert Warwick
Marjory Seaton ..... Bebe Daniels
Harry Brooks ..... Walter Hiers
Jenks ..... Robert Milash
Sylvester ..... Norman Selby (Kid McCoy)
Monk Brady ..... James Farley
Major McDowell ..... C. H. Geldart
Mrs. McDowell ..... Viora Daniel
Tidmarsh ..... Robert Dudley
Mrs. Tidmarsh ..... Sylvia Ashton
Winslow ..... Lucien Littlefield
Dawes ..... John McKinnon

From the play by F. Anstey Guthrie.
Scenario by Walter Woods.
Directed by Joseph Henaberry.
Photography by Karl Brown.

PRESS NOTICE—STORY

"The Fourteenth Man," the photodrama which will be the attraction at ———— theatre on ————, is a picture for the superstitious. The Tidmarsh family would not sit down with thirteen at table, so their accomplished English butler offered to find them not only a guest, but a lord at that. The "lord" turned out to be Robert Warwick, who is starred in this absorbing photoplay. Playing opposite him is Bebe Daniels, who won a host of friends for herself by her work in "Why Change Your Wife," and who is now to be starred in pictures herself.

The Story of "The Fourteenth Man" was adapted from the play by F. Anstey Guthrie, who is known to the reading and playgoing public as "F. Anstey." The play was known as "The Man from Blankey's" and served as a vehicle for Charles Hawtrey, a well known British actor, for two years.

Joseph Henaberry, who formerly directed Douglas Fairbanks in "The Man from Painted Post," and "Say, Young Fellow," handled the megaphone in the making of "The Fourteenth Man." He recently joined the directorial forces of the Famous Players-Lasky Corporation after a varied experience before and behind the camera.

Those who come to see this picture are not going to be made sad, for the comedy is excellent. The opening reel is laid in Scotland, with Robert Warwick as Capt. Gordon, of the British army, who just can't keep from helping the "under dog" if there is a fight around. His experiences are sad, for he pays the penalty of the meddler by having both parties turn upon him.

PROGRAM READER

Captain Gordon, of the British army, was the kind of a man who would fight to the last ditch for the "under dog." It didn't matter so much about the cause, but as soon as the Captain saw a man being beaten, his heart went out for him, and his fists soon followed. But the strangest thing of all was that even those whom he befriended failed to be grateful to him, and those he helped and those he fought both turned on him. Such is the type of story behind "The Fourteenth Man," which will be shown at this theatre on ————, with the popular actor, in the leading role. In addition to Mr. Warwick, Bebe Daniels, the dainty star of "Why Change Your Wife," and a newcomer to stardom herself, will be seen in the leading feminine role. Another face that will be easily recognizable is that of Norman Selby (Kid McCoy), the well-known pugilist, who dons the gloves in this picture and shows his old time skill and speed in the ring.

CATCH LINES

Mix a little Robert Warwick—an old time favorite; a bit of Bebe Daniels—a comer for sure, in a real comedy drama—and you have "The Fourteenth Man"—good enough for any human.

Do you come to see pictures to cry or to laugh? You may do a bit of each at the showing of "The Fourteenth Man."

"OUT OF THE DUST"
(Apex Films)

Old Time Western, Well Produced and Acted

PICTUREGOERS who attend the showing of "Out of the Dust" are certain to rub their eyes and gaze in amazement at a film which goes back to the pioneer days of the industry and the West at the same time. This is not saying that the picture bears the stamp of early production methods. Far from it. The offering depicts a story which was the "baby" of them all. The military post, the rampaging redskins, the forlorn wife of the captain who leaves the desolate camp with a picturesque trapper, the dance halls, the ambush of the prairie schooners, the fight between the outraged husband and the trespasser—these are the ingredients, tried and true everyone, but all of which are capable of quickening the pulse when they are brought out for their full values.

It is said that the story was inspired from Frederic Remington's paintings of the days when the West had a glamour about it. This is believable in the reproduction in animated form of some of his memorable groupings. J. P. McCarthy, who wrote and directed the feature, has succeeded in catching the spirit of the times. His atmosphere is perfect, the backgrounds being truly picturesque, not only from a scenic point of view, but also from correct interiors. The story is told by the flash-back medium. The hero of the action is turning over the Remington book and explaining the pictures to his grandchild, and the scenes are immediately visualized. There is a goodly amount of action which is gauged in the right tempo until near the conclusion when it sags a trifle.

The idea has been used so often that every incident is obvious. But that fault doesn't detract from the interest. Indeed with such capable players as Russell Simpson and Robert McKim (both members of the realistic school of acting) carrying out the burdens of the story, one may rest assured that the interpretation hits the high-water mark. These players completely hide their identities in their respective parts. Both are natural in every detail. Dorcas Matthews as the wife plays with a great deal of understanding. And the youngster who eventually reunites the parents is capitally played by "Pat" Moore. "Out of the Dust" may belong to the old school, but it carries a big punch because of its lifelike dimensions.—Length, 6 reels.—*Laurence Reid.*

THE CAST

John Evans ..... Russell Simpson
His Wife ..... Dorcas Matthews
The Boy ..... "Pat" Moore
Bret Arnold ..... Robert McKim

By J. P. McCarthy.
Directed by J. P. McCarthy.
Photography by Victor Milner.

PRESS NOTICE—STORY

J. P. McCarthy, the author and director of "Out of the Dust," which comes to the ———— theatre on ———— of ———— week with an all-star cast consisting of such well known players as Russell Simpson and Robert McKim, has contributed a story which seems like an animated Remington. The artist who painted the West in all its glory, in the halcyon days when redskins roamed the plains in search of human prey, inspired Mr. McCarthy to pen this gripping tale of an army post wherein a wife of the captain flees with an adventurous trapper because she has tired of the monotony and desolation.

The story depicts the conflict in their lives—her subsequent sorrow, and the deep suffering of the forsaken husband. Interspersed with this domestic drama is a flash of Indian battle. The prairie wagons are grouped in the circle of death and it is when the soldiers from the post go to the rescue of the pioneers that the desolate wife flees with the philanderer. The West of '75 is depicted. The backgrounds are impressive and range all the way from mountain shots to dance hall interiors. The action grips from the start and easily holds the attention. The picture is remarkably well interpreted.

PROGRAM READER

Do you long to see a good old-fashioned Western of the days when redskins roamed the plains—of the days when an army post in the far West proved the only abode of the white man? Do you long to see an Indian skirmish, the prairie wagons grouped in the circle of death with the pioneers battling for their lives? Then come to the ———— theatre next ———— and see "Out of the Dust," by J. P. McCarthy. It is said that the author found his inspiration from Frederic Remington's famous paintings. Truly he has gathered some remarkable scenes. The picture is gripping in its action and suspense. The acting is some of the best that has ever been flashed on the ———— screen.

SUGGESTIONS

Play up the fact that the author, J. P. McCarthy, found his inspiration in the paintings of Frederic Remington. You can distribute copies of these, which are easily obtainable, in the lobby. You can dress up your interiors appropriately and stage a prologue in harmony with one of the outstanding scenes. Your ushers can be garbed in the period of '75. Spread literature concerning the story, its inspiration, its author, and its remarkable cast. Fans are quick to recognize real talent. They will come if you tell them that Simpson and McKim are the principal actors. Play up the title. Treat it as a vital drama of the early days of the West. The picture is being disposed on the state rights basis.

CATCH LINES

A story of the West in its halcyon days—when Indians roamed the plains—when pioneers traveled the overland route in search of gold or homes. See "Out of the Dust."

See "Out of the Dust," a humanization of Frederic Remington's vital paintings. A gripping story of the pioneer days of the West.

"THE HOUSE OF THE TOLLING BELL"
(J. Stuart Blackton-Pathe)

A Weird Story with Plenty of Action and Excitement

AS far as production value goes this feature is in the A1 class for it can be seen at a glance that much time and a tremendous amount of energy must have been spent in the planning and construction of sets and the selection of exteriors to act in conjunction.

The plot of the story deals with superstition of the "spooky" variety which calls for the arrangement of many contraptions, to give it the air of mystery.

The principal scenes are played in "The House of the Tolling Bell" in which hero and heroine have gone to live because hero's grandfather has made a provision in his will that the heir who enters the manor house must live in it for one year, while his body rests in the cupola of the house.

That J. Stuart Blackton has a seventh sense, when it comes to putting on and developing weird and mysterious scenes cannot be denied, for he shows the young couple, living in the haunted house, unknown to one another, their thrilling experiences with the villain and his accomplices in which some very good fights take place, the old grandfather arising from his casket and appearing to them in ghost-like form and then the strong climax with its surprise, when the old man really does appear in the flesh and tells them that he has planned the affair and has been living in one of the upper rooms all the time, being fed by the negro servants.

The plot which is more weird than strong, deals with the life of old Anthony Cole, who has become remorseful because he turned out his only daughter in her youth and has never seen her again. He plans his own death, has his kinsfolk assemble at the haunted house and watches the result, until the affair becomes too serious.

Although the opening scenes are rather weak, the story develops rapidly and has a strong dramatic vein running through it.

The picture should interest and excite wherever played.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Lucy Atherton	May McAvoy
Richard Steele	Bruce Gordon
Anthony Cole	Morgan Thorpe
Ducros, the Innkeeper	Edward Elkas
Lola	Eulalie Jensen
Jules La Rocque	William R. Dunn
Aunt Stella	Edna Young
Old George	William Jenkins

Story by Edith Sessions Tupper.
Directed by J. Stuart Blackton.

PRESS NOTICE—STORY

J. Stuart Blackton's latest production, "The House of the Tolling Bell," featuring May McAvoy and Bruce Gordon will appear at the ——— theatre on ——— of next ———.

It is a drama of love and mystery based on superstition, that elusive something that can be found in everybody's make-up.

The locale is laid in the South, the plot hinging upon the division of an extensive estate among the heirs, upon the death of its old master.

Anthony Cole refused to recognize his daughter to whom he was greatly attached because she ran away and married a poor music teacher. One day the old bell tolled forth the sad tidings that he had died. His relatives gathered at the old homestead to see what disposition the old man had made of his wealth. By the terms of the will the one to receive the money and estate must sleep in the house for one year.

How Cole's grandson, Richard Steele and Lucy Atherton, a relative abided by the terms and how the rest of the kinsfolks headed by the cunning Jules La Rocque, endeavored to gain their ends is all told in a story filled with romance, dramatic moments and superstition.

J. Stuart Blackton's master hand shows throughout both in the carefulness with which the details are arranged and the even continuity which runs throughout.

PROGRAM READER

May McAvoy and Bruce Gordon will appear in this theatre on ——— of next ——— as stars in J. Stuart Blackton's production, "The House of the Tolling Bell."

The theme of this wonderful story deals with the chivalry, the passion and the superstition of the South.

It tells of the life of old Anthony Cole who had refused to recognize his daughter because she ran away and married a poor music teacher. He had never seen her after that day and one day when the bells tolled announcing his death and the relatives assembled to hear the terms of his will, bewilderment seized hold of them.

See "The House of the Tolling Bell" and find out what peculiar terms the eccentric old man made in his will and how it was followed out by his kinsfolk.

The feature is a J. Stuart Blackton production which means that it is up-to-date in production values, the selection of a good story and the portrayal of the principal roles by a splendid cast.

SUGGESTIONS

This picture should interest your patrons and give them plenty of excitement.

The story is a peculiar one of the "spooky" variety and for this reason should give you plenty of exploitation angles to work upon.

If you can run a little story in your town papers telling of the old man's remorse on account of his lost daughter and the methods he took to make his grandson happy.

Feature J. Stuart Blackton's name for he has given the picture a good production, and don't forget the cast which is a good one.

CATCH LINES

Would you care to live in a haunted house for a year to gain a fortune? "The House of the Tolling Bell" will tell you what hero and heroine did under these most peculiar circumstances.

"ITS A GREAT LIFE"
(Eminent Authors-Goldwyn)

Best Ever If You Went to Boarding School

THIS is a grown up brother of the "Edgar" comedies Goldwyn is producing, not only in the number of reels, but also in style of construction, being just a series of incidents which happened in the lives of various members of the student body and faculty of a "prep" school.

Of plot there is none. Of story there is little. The offering begins by showing "Stoddard," played by Cullen Landis, and "The Wop," a role intrusted to Howard Ralston, as the two main characters, and goes from one sequence to another until it is time to put finis on the picture. Each scene, however, is a rare bit of entertainment in itself for a grown up audience, especially those who remember their own school days, the adolescent and "sweet sixteen" period, with a mixture of amusement and profound respect for what then seemed the greatest of life's problems.

The mention of a "grown up" audience is to be taken literally. To enjoy this picture fully one must be grown up not only physically, but mentally. It entertains as did the immortal "Tom and Huck" books, but the yarn has a less wide appeal than did Mark Twain's famous novels, for the reason that "It's a Great Life" is a story of a boarding school and not all of our hundred million are going to see anything humorous in what "The Wop" and "Stoddard" did and that which happened to them for doing it.

There is a big audience for this picture, but it must come from the doctors, lawyers, merchants and priests class if it goes a hundred per cent as entertainment. To fully appreciate "Stoddard" one must have passed through the "Stoddard" experiences, all of which is a long way of saying that it is an attraction for a high class audience and not one for a house where wild melodrama goes over best.

The cast which interprets the various roles is absolutely flawless. Cullen Landis, Howard Ralston, Molly Malone and Clara Horton play the principal parts in a way that establishes a new standard for juvenile acting. Ralph Bushman, son of Francis X., has a part, but is not given any great amount of opportunity. He, however, gets away with his "bit" in fine shape.

Some very good "cannibal island" stuff has been interpolated, the scenes being used to visualize the air castles the boys build from time to time. These scenes have cost a lot of money and are really worthy of being placed in the spectacle class.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Stoddard	Cullen Landis
Eloise Randall	Molly Malone
Lucile Graham	Clara Horton
The Wop	Howard Ralston
Professor Mozier	Otto Hoffman
Professor Randall	Tom Pearse
Big Graham	Ralph Bushman
Small	E. J. Mack
Watchman	John Lynch

Story by Mary Roberts Rinehart.
Directed by E. Mason Hopper.

PRESS NOTICE—STORY

Did you go to a boarding school and do you remember the days you put in doing a lot of things you hadn't ought to have done and neglecting a good many that you should have done, including getting your lessons?

If so you will especially enjoy "It's a Great Life," the Goldwyn-Eminent Authors picture adapted from the Mary Roberts Rinehart story, "Empire Builders," which comes to the ——— theatre for a ——— days' engagement beginning ———.

"It's a great Life" is just the kind of humor that Americans love, the kind that made Mark Twain famous. In Stoddard, a role played by Cullen Landis, remembered for his good work in many recent Goldwyn pictures, especially "The Girl from Outside," and The Wop, a part which Howard Ralston, the wonderful child actor who played Jimmie Bean with Mary Pickford in "Pollyanna," are a new edition of the immortal Huck and Tom. They are boys, real boys, full of ideas, building air castles, falling in love, puppy love of course, and doing all those things which make us smile when we look back to the days of our own youth.

Nothing quite so entertaining in the way of a motion picture has come through since the filming of Mary Roberts Rinehart's "23½ Hours' Leave." "It's a Great Life" is a fitting running mate for the first-named picture.

PROGRAM READER

Do you remember a picture called "23½ Hours Leave," written by Mary Roberts Rinehart? Of course you do. It was the film hit of the season. Coming to the ——— next week for a ——— days' engagement beginning ———, is another of Mrs. Rinehart's famous Saturday Evening Post stories, "It's a Great Life," adapted from "Empire Builders." This latest bit of human, humorous fiction has been made into a motion picture that will duplicate the success of "23½ Hours Leave." It is about, mostly, two boys just coming to the puppy love age, who are in a boarding school.

What they do, what they get for doing it makes just one sequence after another of the best fun we expect to be able to offer you this season. Cullen Landis, whom you will remember for his wonderful work in "The Girl from Outside," and Howard Ralston, the "Jimmie Bean" in Mary Pickford's "Pollyanna," have the two principal roles in the picture. The girls are Clara Horton and Molly Malone. Then there are some more famous juvenile players, including Ralph Bushman, son of Francis X. Those who miss "It's a Great Life" will be passing the one best comedy bet of the year.

CATCH LINES

A story of two live wires who went to boarding school, with what they did to get themselves and others in trouble and what happened to them afterward fully explained. A humorous, regular boy tale that will bring back your own "puppy love" days and make you smile to yourself for a week. "The Wop" had the imagination and "Stoddard" possessed all the other requirements to stir things up generally about the boarding school. What happened to these two irrepressibles makes the one great comedy film of the year.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CLEVELAND

Motion picture theatre prices will have to be boosted in Cleveland, local exhibitors all predict, to cover the big advance in the operators' wage scale. In fact, several of the leading first-run houses have already gone up forty cents for evening shows. When the Metropolitan theatre opened August 21 with its new fall dress and trimmings, it announced that matinee prices would be thirty cents instead of the old time twenty cents; while evening prices jumped from thirty to forty cents. The Strand, a first-run down town house, all jumped up to thirty and forty cents admission. The Orpheum, another large down town house boosted prices five cents.

The operators are now said to be getting a sliding scale of $1.20, $1.30 and $1.40 an hour as against 80c an hour, their wage scale for the past two years. This scale was determined upon last week in New York, between the committee representing th Cleveland exhibitors, and the committee representing the Cleveland operator, according to unofficial information. The exhibitor committee consisted of Fred Desberg, Al Freedman, and Moe Horwitz. The operator committee consisted of Harland Holmden, Ben Brown, and Syd Gleichman.

Paul Gusdanovic announces that he has sold the sub-franchises for Associated Exhibitors, Inc., in four of the principal cities of Ohio, in addition to Cleveland. The other cities are Toledo, Youngstown and Canton.

Mr. Gusdanovic holds the regional franchise for the northern part of Ohio and states that he will disclose the name of the sub-franchise purchasers as soon as he has disposed of the rest of his territory when the list can be published complete.

"Humoresque" has had a unique career in Cleveland. It opened at the Euclid theatre four weeks ago. The opening Sunday, so it is reported, was poor. Business was slower than it had been all summer. But on Monday it went over a little better. By Wednesday it was filling the theatre for every performance, and it has picked up so consistently ever since, that at no time since the first few days of the showing have the people been able to get into the house without waiting in line. In fact, it has become quite common for those who wanted to see the show without the tiresome necessity of waiting for half an hour or more to stay down town for dinner and get to the theatre in time for the early seven o'clock show, because the later evening show was so overcrowded.

Charlie Schwerin was in town for a couple of days this week. It is rumored about that Charlie is going to open an office in Cleveland and handle "Up In Mary's Attic" personally in Ohio.

Maurice Lebensberger, manager for the Standard Film Service Company, who has been burning up a lot of the stuff that made John Rockefeller rich, touring the Michigan roads with Mrs. Lebensberger, is back on the job again, several pounds of flesh and several tons of pep to the good.

Joseph J. Miller, representing the Stereospeed Productions, was busy this week showing his high speed and slow motion pictures to the exchange managers of Cleveland, in an effort to dispose of the state-selling rights to the series. Miller reports that he has already closed for the distribution of the Stereospeed productions with Abe Dressner of Washington, D. C.; Harry Grelle of Pittsburgh, Pa.; Bob Lynch of Metro in Philadelphia and eastern Pennsylvania, and the Major Film Company for the New England territory.

Specialty Pictures has given Frank Marshall another boost. Marshall came into this territory originally as local office manager for the company. Later he was made manager over several offices. Now he has been appointed division manager covering Cleveland, Buffalo, Pittsburgh, Detroit, Cincinnati and Indianapolis.

George P. Jacobs, manager for Masterpiece Film Attractions, Standard Theatre Bldg., left for New York on Sunday. George took a big bank roll with him, and he hinted that he was going to bring back some picture sensations with him.

DETROIT

Phil Gleichman, president of the Broadway Strand Theatre Co., takes over the Ferry Field theatre here September 1, under a purchase contract signed last month. Sid F. Lawrence, who has been manager of the Washington and Alhambra theatres, Detroit, and of playhouses in Grand Rapids, Kalamazoo, Flint, and Newark, N. J., has been appointed the new manager. New stage settings are being installed, and other improvements are contemplated. Prices have been raised to 30 cents for the lower floor, 20 cents for the balcony, 40 cents for box seats, and 20 cents for the week day matinees.

Charles Perry, Detroit manager for Paramount, has signed up 225 exhibitors to display Paramount pictures during Paramount-Artcraft week, which begins September 5. This is more than double the number of exhibitors who cooperated in this territory last year.

The Associated Producers have completed their Detroit branch organization with the following personnel: Resident manager, E. A. Crane; special selling representative, J. O. Brooks; booker, George Ranshaw. Miss Claire Fitzgibbons will be in charge of the stenographic department.

The Paramount inspection room in Detroit is being enlarged, and new last-word equipment is being installed by Charles Perry, manager. When complete, the room will house twenty-four inspectors, making it by far the largest inspection room in Detroit.

W. D. Ward, Universal manager in Detroit, reports that "Shipwrecked Among Cannibals," which was displayed at the Grand Circus theatre, here, played to the biggest business in the history of the theatre, at prices of 25 and 50 cents. Mr. Ward is enthusiastic about other Universal releases for the coming season.

George DeBute, manager of the Arthur S. Hyman Exchange, Detroit, has resigned to engage in the wholesale produce business in Toledo. His successor is Ray Branch, salesman for the Hyman organization for the past eight months.

The New Globe theatre, Flint, opened last week, with "The White Moll," featuring Pearl White.

NEW ORLEANS

W. H. Owen of Starkville, Miss., has leased Casey's hall in Lexington and will spend about $5,000 transforming it into a modern motion picture theatre. At present Lexington has no theatre.

All of the big theatres of New Orleans are ready to open. The Orpheum opened Monday (August 30). Pantages opens September 5 or 6. The Tulane opens September 19. But the motion picture houses and the Palace, the Junior Orpheum theatre, have been running all summer.

J. Eugene Pearce has discontinued the use of an orchestra in his Tudor theatre and is using only a pipe organ. He says he believes the soft tones of the organ enhance the showing of the pictures.

Friday-night services are becoming more popular at one of the Methodist churches of New Orleans since it began showing motion-pictures as part of the service. Educationals and comedies are shown. The pastor is a warm exponent of motion pictures in churches provided "the proper films are used." Another church which has great success in attracting larger congregations with movies is the Holy Redeemer church.

Field-representative Garrac of the newly-formed state organization of the Motion Picture Theatre Owners of America, reports a rapidly increasing membership in the organization, and an enthusiasm that is represented by substantial cash payments for the promotion and sustenance of the corporate body. More than a score of new members have been added in the last two weeks.

It has been decided by the executive committee to permit Mississippi exhibitors to become members in the Louisiana body, and become actively identified in the movement to advance and protect the interests of the "independents."

With the assistance of the American Cane Growers' Association and the New Orleans Pathe Exchange, the Times Picayune, New Orleans' morning newspaper, is giving exhibitions of a picture made specially by Pathe showing the ravages of the sugar-cane borer and the process of its extermination by the Imported Cuban Fly. The picture is being shown all over Louisiana and is offered free to the exhibitor.

Advertising was eliminated from the screen of the Palace theatre some time ago, and now Ben Piazzi has cut out billboard advertising. He is using newspaper space almost exclusively. It is likely other theatres in the city will do likewise.

Howard W. McCoy succeeds Ben Piazzi as manager of the Palace. Mr. McCoy has been managing the Shubert house in St. Paul.

It is declared in New Orleans that Marguerite Clark is planning to make pictures here. The report came from New York where Miss Clark now is. It seems likely she will confine herself to two or three pictures a year, producing from May to November. She will make them in New Orleans, if possible, and will remain in the South for the remainder of the year. The pictures are to be of the super-special calibre.

A man and woman were injured one noon last week when wind blew a sign off the front of the Plaza theatre. The sign was eighty feet by four feet and was resting on a canopy above the entrance of the theatre. There was a large crowd under it when it fell, but only two were hurt.

"The Three Hoy Midgets," playing last week at the Palace, gave a reception Saturday afternoon in the lobby to hundreds of children invited by the management.

E. A. Schiller, general manager of Loew's Southwestern circuit, spent a few days last week in New Orleans. He said the business by Loew's house in New Orleans, the Crescent, was beyond expectations. The business here during the summer exceeded the same number of months last winter.

Decorators employed by the Saenger Amusement company of New Orleans are painting the new stage and lobby of the Crown theatre in Biloxi, Miss. A $10,000 pipe organ is to be installed this fall.

SEATTLE

Mr. Hugh Rennie, manager of the Northwest office of the Republic Distributing Corporation and the National and Select pictures, has left Seattle to take charge of the First National at Buffalo, New York. Mr. Rennie has been well liked along Seattle's Film Row and has been very popular with the exhibitors of the Northwest.

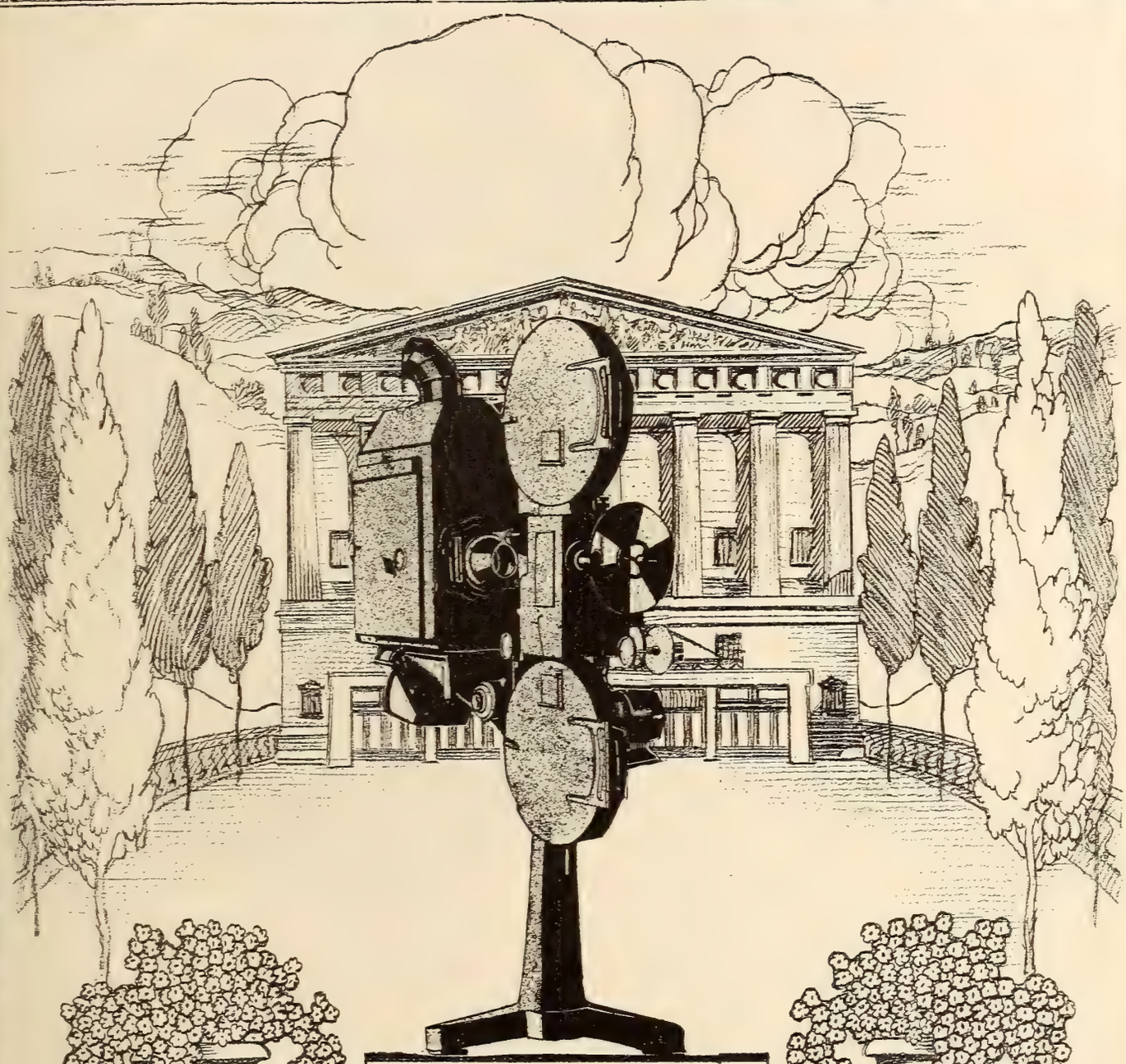
When Manager Branham of the Strand, Seattle, was transferred to the Liberty, Seattle, Ralph Ruffner, formerly advertising manager for the People's, the Star and the Majestic theatres at Portland, Oregon, was placed in charge of the Strand, Seattle. Both of these men are well known throughout filmdom.

"The Winter Garden," Seattle's latest motion picture theatre, will open for business about October 9. It is being built for Messrs. James Q. Clemmer, of the Clemmer, Seattle, Edwin F. James and Mr. Meier, and it will cost approximately $150,000. There will be many novel features in the "Winter Garden," among them a seating capacity of 1000 on one floor. The exterior of the theatre will be faced with a special tapestry brick of attractive shade. The first floor front will be of tile. The theatre will occupy a site 60 x 108 feet and will be located just north of Pike on Third avenue.

Waiting until the day's cash was all in and about to be tucked away for the night, two bandits entered the office of the Coliseum theatre at 10.30 one night recently, holding up two employes, Frank Steffy and Ben Larsen, and binding them to chairs with stout fish lines. They carried away a money sack containing $530.

DEAD MEN TELL NO TALES

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Louis B. Mayer presents
Miss Anita Stewart in
"Sowing the Wind,"
A screen interpretation of
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First National Exploitation—
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Come and see them.***

Established 1910

SEPTEMBER 18, 1920

Motion Picture News

Reg. U. S. Patent Office



4 to 1

"Four to One" is bringing results. A number of producing companies are now conducting direct-to-the-exhibitor tests of the trade paper field.

All aimed at securing the answer to the questions: "What paper does the exhibitor find most helpful? Which one—in most cases—is his sole guide?"

We welcome these tests. We welcome the opportunity to let exhibitors prove—as they have already in every test undertaken—that

The News Alone Covers the Field

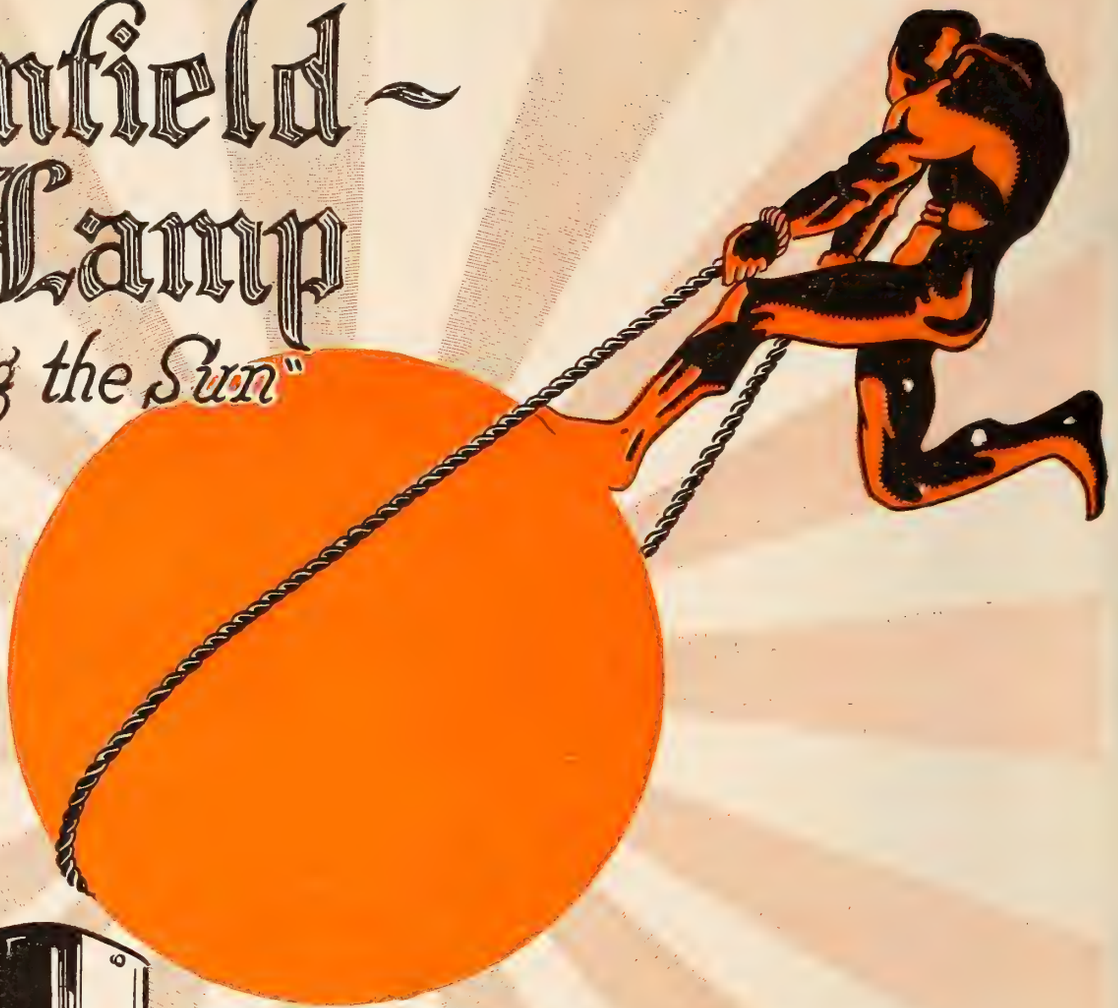
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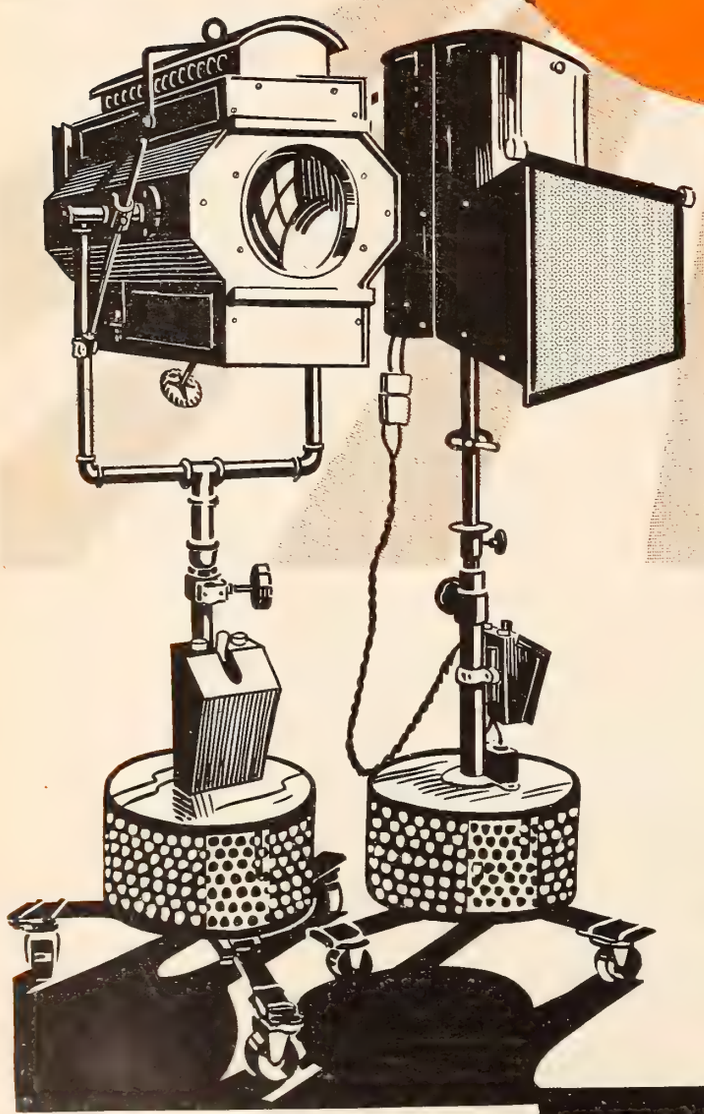
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A Paramount Picture



THE CRASH of the lamp—then darkness.

Square Kelly fired. The man fell. In the light of a match Square Kelly looked at the dead man.

His own brother!

That's one of the mighty moments in Bill Hart's new thunderbolt.

The story of a crook who became a cop—fought his old pals to a finish—and finally triumphed and became "Square Kelly" to all the world.

President Wilson thought "Sand!" was great. Wait till he sees this!

WILLIAM S. HART

in

"The Cradle of Courage"

From the story by FREDERICK BRADBURY
Adapted and directed by LAMBERT HILLYER
Photographed by JOE AUGUST, A. S. C.
A William S. Hart Production

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

RELEASED IN OCTOBER



Jesse L. Lasky Presents

Ethel Clayton in "A CITY SPARROW"

A Paramount Picture

" " By Kate Jordan
Scenario by Clara Genevieve Kennedy
Directed by Sam Wood

CARELESS and thoughtless as the birds, an atom in the city's reckless gaiety, she laughed and played and danced.

Then life struck her down—faced her with tragic realities!

See how she found her happiness and her soul through suffering!

More than a picture—a human life unfolded before you in all its joy and sorrow.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

RELEASED IN OCTOBER











A Paramount Picture



"Held By The Enemy"

With
JACK HOLT AGNES AYRES
WANDA HAWLEY and LEWIS STONE

Presented by Jesse L. Lasky

YOU'LL BE HELD—gripped, twisted and turned by the overpowering thrill of it. You'll be moved to laugh and cry at the comedy and pathos.

There never was a melodrama more full of real punch. Its stage record proves that.

And in the picture every thrill, every spectacular sensation, every emotional throb is intensified to the utmost. And the cast is really all-star.

From the play by WILLIAM GILLETTE

Directed by DONALD CRISP *Scenario by* BEULAH MARIE DIX

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

RELEASED IN OCTOBER

JESSE L. LASKY PRESENTS

BRYANT WASHBURN

in

"A Full House"

A Paramount Picture



A RIPROARIOUS tale of a queen and a knave who spoiled a royal heart flush!

A four-handed game of love that wasn't exactly according to Hoyle.

You'll have a full house every performance.

And your audiences will all tell you that you've given them a square deal —every hand a royal flush of laughter!

From the famous stage farce by
FRED JACKSON

Directed by JAMES CRUZE

Scenario by ALICE EYTON

Cast Includes
LOIS WILSON

FAMOUS PLAYERS-LASKY CORPORATION

RELEASED IN OCTOBER

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The American public and American exhibitors have told us by their continual support that Paramount Pictures are the best.

It is because our market is so large that we can afford to make the best pictures.

We want to create an even larger market for these pictures.

We consider every theatre-owner a prospective exhibitor of Paramount.

There are plenty of Paramount Pictures and plenty of Paramount patrons to enable *every* exhibitor to share in the profits of Paramount.

Start showing them now!

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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General.
NEW YORK
TRADE MARK ARTCRAFT PICTURES



J. PARKER READ JR. *presents*

Louise Glaum

in

THE LEOPARD WOMAN

From the world-known novel by

STEWART EDWARD WHITE

Directed by Wesley Ruggles

Personally supervised by J. Parker Read Jr.

A production of surpassing bigness in story, action, scenic splendor and panoramic quality. Made with every essential in it to establish for it tremendous box-office power in all types of theatres.

Released nationally September 26, "The Leopard Woman" is definitely one of the great star and production sensations of the new picture year.

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All Star Cast with Lloyd Hughes

Story by Julien Josephson

MOTION PICTURE NEWS says: *"Homespun Folks"* will draw them in on its title . . . . A story that moves with vigor and vitality . . . . The atmosphere of the picture is splendidly real. Bring out the charming atmosphere in your advertising.

NEW YORK REVIEW says: This picture will be a big success. Mr. Ince and staff have handled the story in admirable fashion. The strongest note is that which is spoken of as "human" or "heart" interest.

MOVING PICTURE WORLD says: *"Homespun Folks"* will have a special appeal for lovers of rural drama It has touches of melodrama and considerable suspense.

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MARY MILES MINTER

"THE SUNBEAM OF THE SCREEN" IN

"SWEET LAVENDER"

FROM THE PLAY BY SIR ARTHUR WING PINERO

DIRECTED BY PAUL POWELL

SCENARIO BY BEULAH MARIE DIX.




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Night Message	Nite
Night Letter	N L

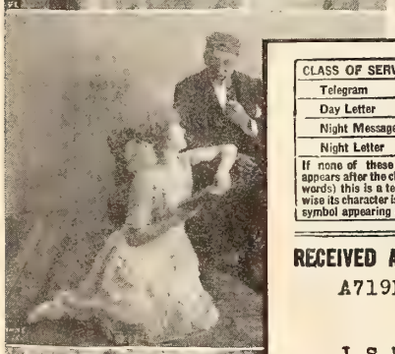
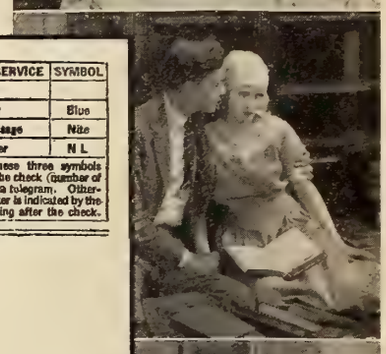
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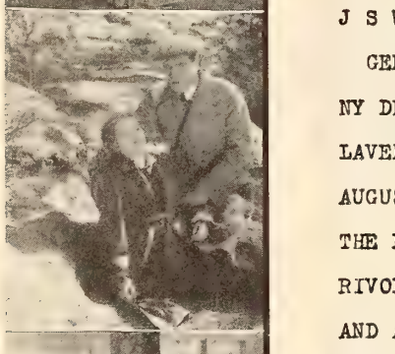
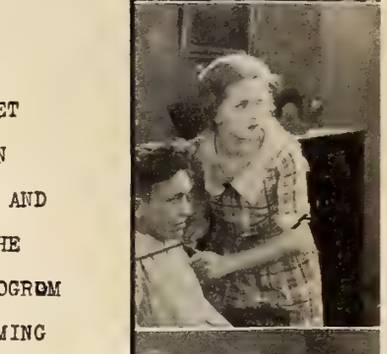
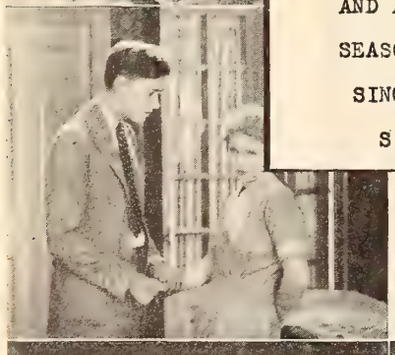
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J S WOODY

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S BARRETT MCCORMICK.


"A Dainty and Appealing Story"

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THE SCREEN'S WORLD ALBUM



"Seven League Booters" "Getting A Polish"

CHESTER OUTINGS

The Jolly Journeys



"The Tamer The Wilder" "Balling The Junk"

ONE EVERY WEEK — SINGLE REELS

FIVE Chester-Outing cameramen are constantly bringing from the unsung portions of the earth all the lands and peoples in their quaintness and appeal to your screen.

From "Seven League Boots," taken in the heart of the Swiss Alps, to the "Naiads of the South Seas," where tropic fashions rule—from the end of the earth at Cape Horn, where no man lives, to the crowded millions of China the Chester camera seeks out the strange and the interesting.

Then the best of the work of these globe-combers, cut to the bone of the best and inimitably titled come to bring you patrons—again and again.

YOU'LL WANT TO SHOW ALL OF THESE:

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"ADAM AND EVE IN ANDES"
"PYRENNES AND WOODEN LEGS"
"WANTED AN ELEVATOR"
"FORBIDDEN FANES"
"OLD BUDDHA'S MAZE"
"DREAMS COME TRUE"
"BEAR WITH US"
"ONE DROP WAS ENOUGH"
"WOOLY BITS AND MONKEY HITS"
"TRAIL TO WEDONTCAREWHERE"
"SEVEN LEAGUE BOOTERS"
"THE TAMER THE WILDER"
"TOO MUCH OVERHEAD"
"BALLING THE JUNK"

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729 Seventh Ave. New York


Christie for Youth
Al Christie
Bobby Vernon
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Best Theatres


Comedies and Beauty
Fay Tincher
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ERNEST G. KLEIN
EDUCATIONAL FILMS
CORPORATION OF AMERICA
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Do You Always Remember You Must Sell Your Bill To The Public

WE offer as an appeal to you the very newspaper ads with which you are provided to make *your* appeal to the patron.

A motion picture is a success only when it crowds your theatre. These ads are built to create a desire to see these pictures.

And every NEW two-reel Christie Comedy backs up every promise that you make for it.



CHRISTIE

THERE is a "reason why" for every NEW Christie Comedy; there is a purpose behind every ad prepared for your use.

They are made with the exhibitor only in mind. You'll hunt in vain for producer's name, for director's, author's and cameramen's.

And there is no need of that. Show two of these NEW pictures and your patrons will demand them all.



IN CUT AND MAT FORM AT YOUR EXCHANGE





EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

SATISFACTION FOR PATRONS

These Pictures Have Made Good With The Public Purely On Their Merit..



A Shock of Laughter
EDDIE BARRY
"OUT FOR THE NIGHT"
Fun that Fits From Six to Sixty
A CHRISTIE COMEDY



NEW Christie Comedies appeal to the exhibitor purely on the quality of the pictures themselves—that is your appeal, too.

Each comedy stands for exactly what it contains—each comedy is as different as it can possibly be from others.

There is the variety that stimulates audience desire—only the sameness of quality is retained.

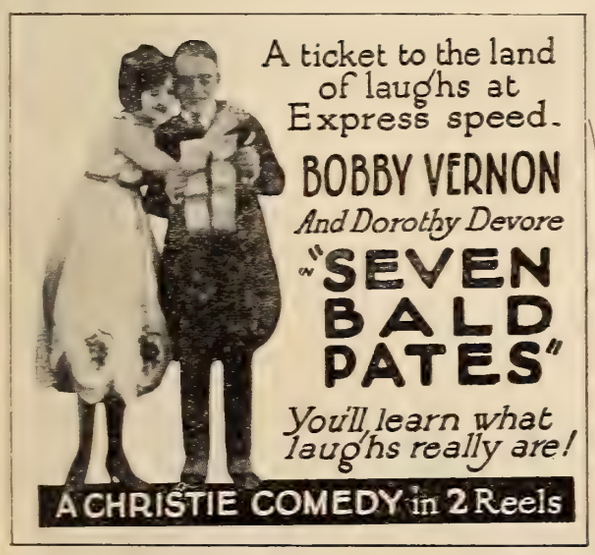
COMEDIES



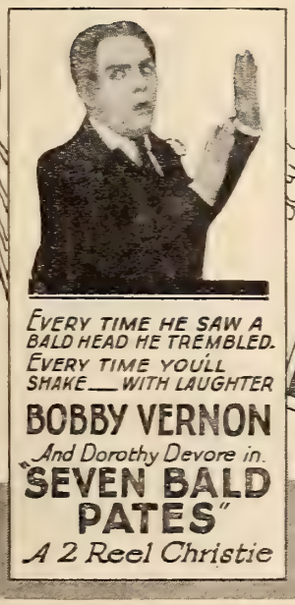
THERE are no "accidents" to mar production quality—no excuses that you have to pass along to your audiences.

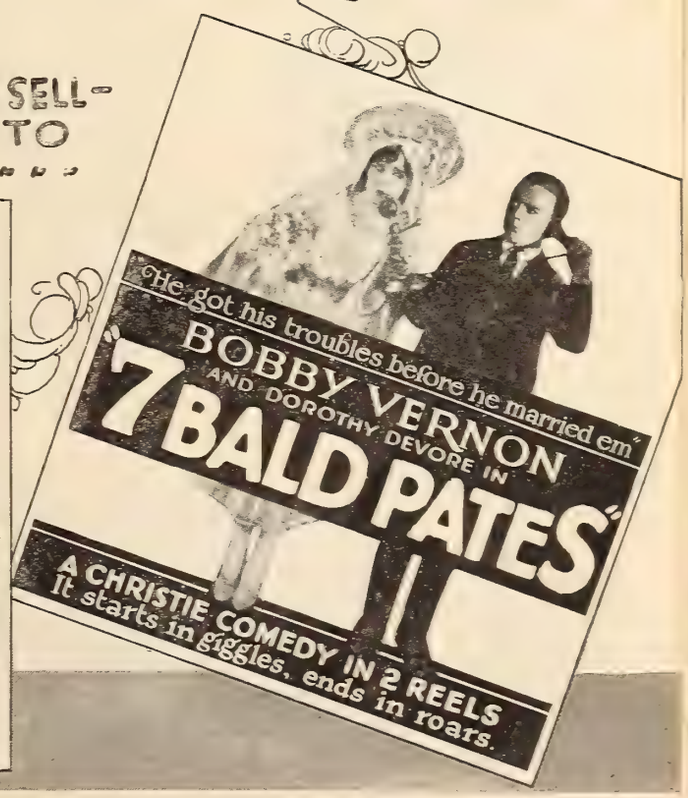
An assembly of comedians, principals and supporting players that no other can boast, of stories, of directors, insures that.

There are names to use with every release—names that mean something to your own box office.



SOMETHING TO SELL—SOMETHING TO SELL IT WITH . . .





EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave New York

FULL O' PEP AND LAUGHS



"STRIKING" WITH FAY EDDIE BARRY AND

SHE was only a poor "woiking goil." She thought she would be a great success as a model.

She was—a riot—of fun for you audiences.

NEW CHRISTIE

YOUTH AND BEAUTY ALWAYS



IF Ponce de Leon had discovered New Christie Comedies he would have saved himself lots of trouble.

There's the spirit of the Springtime about them—of glad things—of humor like the fountains that play in the sunlight—clear and sparkling and CLEAN.

Bobby Vernon, Fay Tincher, Eddie Barry and Harry Gribbon are the featured players. In their support are performers as well known—Vera Steadman, Teddy Sampson, Helen Darling, Dorothy Devore, Neal Burns, Charlotte Merriam, and many more.

THERE are the Follies Girls—in almost every picture—dazzlingly costumed, the essence of grace and beauty—a rich background for any production.

New Christie Comedies are YOUNG—young in their players, young in their spirit,—young and vigorous in their appeal to all. That's why the Rialto and Rivoli, New York, signed the biggest contract for two reel comedies ever made to get them—why they have cut a nation-wide swath of success from coast to coast.

"DON'T BLAME THE STORK"

THIS AT THE GAY BACHELOR PARTY

"KISS ME CAROLINE"
"A SEASIDE SIREN"
HAVE MADE NEW RECORDS

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

EACH WORTH SEEING

"MODELS"

TINCHER

THE FOLLIES GIRLS



THERE'S a regular fashion show for your women patrons—laughs WITH and AT them—And what man never wanted a look "behind the scenes"!

COMEDIES TWO REELS

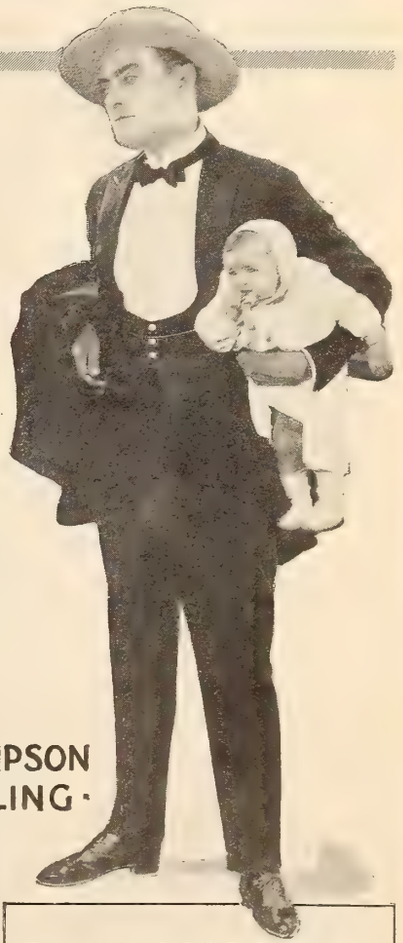
CLEVEREST OF COMEDIANS

PHOTOPLAY MAGAZINE CALLS THE FIRST—

THE BEST COMEDY OF THE MONTH

KISS ME CAROLINE—Christie

THE real bedroom farce of the screen. Al Christie has, with this rapid comedy, achieved painlessly what other producers have attempted in vain with their lavish picturizations of expensive and risque Broadway hits. They are all the usual complications which ensue when Bobby Vernon impersonates his pal's wife to please his pal's father, and pal's sister and her chum come to visit them. Bobby is a continual scream; while Charlotte Merriam, a pretty blonde, and Vera Steadman who formerly performed in tanks, provide the embellishments. We should call this the best short comedy of the month.



WAIT UNTIL IT SEES THE REST

INTRODUCING TO CHRISTIE PATRONS **HARRY GRIBBON** WITH TEDDY SAMPSON AND HELEN DARLING.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

MAKING MONEY EVERYWHERE
"OUT FOR THE NIGHT"
"SEVEN BALD PATES"

THIS AT HIS DOOR IN THE GRAY DAWN.

INDEPENDENT FILMS ASSOCIATION NEWS

VOL. I. No. 4 — CHICAGO, U. S. A.

ACTUAL PRODUCTION STARTED ON NEW PINNACLE COMEDIES

Many Options Already Closed With Independent Exchanges

Richard Robertson, Advertising and Exploitation Manager of the Independent Films Assn. and O. W. Moore, Genl. Mgr. of Calumet Productions, left Chicago last week for Los Angeles to fire the first guns of production, which will start the series of Pinnacle Comedies.

Mr. Robertson, who will return to Chicago, Sept. 10th, expects to bring with him a stack of still photos that will be the basis of the most startling and sensational advertising campaign ever created for the purpose of exploiting short subjects on the Independent market.

The first series of Pinnacle Comedies, consisting of twelve two reelers, will be given their initial release Nov. 1st, with appearances every two weeks thereafter. Eddy Eckels announces that options have already been granted the following exchanges, for the rights on the Comedies in their respective territory: Dooley Exchange, Syracuse and Buffalo, Savini Films, Atlanta, Magnet Film Co., Davenport and Omaha, R. D. Lewis Film Co., Dallas, San Antonio, Little Rock and Oklahoma City, Crescent Film Co., Kansas City, First Nat'l. Exhibitors Circuit, Minneapolis and Milwaukee, Twentieth Century Film Co., Philadelphia, Warner Film Attractions, Cleveland, Major Film Corp., Boston, Pearce Films, New Orleans, and Greater Features, Inc., Seattle.

Announcement of the Stars in the Pinnacle Comedies is being withheld until the insertion of the first colored insert advertisement, at the appearance of which, a general surprise is promised the entire Independent Field.

The Last Word In Lithographs—

PINNACLE POSTERS

Smashingly Different and Distinctive—and like all Ritchey Creations, they are works of art!

ADVERTISING ART!

RITCHEY—PINNACLE POSTERS

Will Keep the Box Office Ticket Sellers Busy Both Matinees and Evenings Every Day of the Week.

Ritchey Litho. Corp.

406-426 W. 31st St. NEW YORK

Phone Chelsea 8388

Published in the interest of INDEPENDENCE By The INDEPENDENT FILMS ASSOCIATION

Eddy Eckels, Gen. Mgr. Consumers Bldg. Chicago

Richard Robertson, Editor



NEAL HART

The above cut—although not listed in the press book for Neal Hart's first vehicle, "Hell's Oasis"—is available to all Exchanges and Exhibitors at the **MASTER ADVERTISERS AGENCY,** 109 N. Dearborn St., Chicago. The price is 60c.

RITCHEY LITHOS WILL ENHANCE HART EXPLOITATION

Western Photogravure Co. Creating Entirely New Style Lobby Photos

The initial steps in the exhibitor advertising and exploitation campaign behind the Neal Hart Pinnacle Productions were taken last week when Eddy Eckels, Gen'l. Mgr. of the Independent Films Assn. O. K'd. the new style of lithographs created by the Ritchey Lithographing Co. and the lobby photos created by the Western Photogravure Co.

To Quote Mr. Eckels: "The Ritchey lithographs are smashingly sensational and different. They possess the dignity of the highest class type of art poster, but deliver their message of action with powerful scenes that stand for the power of the separate threads of the story—that sort of power that stands for drawing power."

"Both the 11x14 and 22x28 lobby photos are the highest example of pastel art in colors of beautiful blends—so different that all of the exchanges have doubled their usual orders and it is a certainty that every exhibitor will look for a more conspicious spot in the lobby of his theatre for their presentation.

TUTTLE WRITING THIRD NEAL HART STORY

H. C. Tuttle, star writer for "Adventure," has already started writing the continuity for Neal Hart's third production to follow "SKYFIRE." Mr. Hart's second vehicle, "SKYFIRE," is also from the pen of Mr. Tuttle.

ROYAL AT DES MOINES BOOKS FIRST RUN HART

C. C. Bridwell, mgr. Magnet Film Co., Davenport, Iowa, long distances the following: "I'll say the Neal Harts are some pictures—just booked the Royal at Des Moines for an excellent first run and got eight other houses on the same circuit."

MEMBERS OF INDEPENDENT FILMS ASS'N.

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
MINNEAPOLIS	FIRST NAT'L EX. CT.	LOEB ARCADE	J. F. CUBBERLY
NEW ORLEANS	PEARCE FILMS	608 CANAL	GENE PEARCE
BOSTON	MAJOR FILM CORP.	54 BROADWAY	E. J. FARRELL
SAN ANTONIO	LEWIS FILM CO.	110½ SOLEDAD	L. T. PELLERIN
PITTSBURGH	S. & S. FILM CO.	414 PENN AVE.	ABE STEINBERG
SYRACUSE	DOOLEY EXCHANGE	445 S. WARREN	THOS. DOOLEY
DALLAS	LEWIS FILM CO.	1913 COMMERCE	L. T. PELLERIN
MILWAUKEE	FIRST NAT'L EX. CT.	TOY BLDG.	H.J.FITZGERALD
DETROIT	IND. MASTER FILMS	105 JOHN R.	W. B. SEIFERT
ATLANTA	PEARCE FILMS	146 MARIETTA	GENE PEARCE
LITTLE ROCK	LEWIS FILM CO.	1114 MARKHAM	L. T. PELLERIN
OMAHA	MAGNET FILM CO.	1312 FARNUM	C. C. BRIDWELL
PHILADELPHIA	20TH CENTURY FILM CO.	256 NO. 13TH	GENE MARCUS
KANSAS CITY	FEDERATED FILM EX.	FILM BLDG.	AL. KAHN
OKLAHOMA CITY	LEWIS FILM CO.	114 HUDSON	L. T. PELLERIN
BUFFALO	DOOLEY EXCHANGE	338 PEARL ST.	THOS. DOOLEY
DAVENPORT	MAGNET FILM CO.	418 HARRISON	C. C. BRIDWELL
CLEVELAND	WARNER ATTRACTIONS	ERIE ANNEX	DAVE WARNER
WASHINGTON	EXHIBITORS' FILM EX.	MATHERS BLDG.	ABE DRESNER
CINCINNATI	FINE ARTS FILM EX.	310 FILM BLDG.	L. W. FOSTER
NEW YORK	COMMONWLTH. FM. CO.	1600 BROADWAY	SAM ZIERLER

Squidgelums

Bob Savini of Savini Films, Atlanta knows full-well that the Independent Films Assn. is fast making history. As proof of it, he arranged for a special lady correspondent of one of the leading southern newspapers to spend her vacation in Chicago and, at the same time, utilize her trip as an assignment on a big story for Nat Royster of the Southern Pictures News.

SHESUREGOTASTORY

"Congratulations on remarkable way you are handling Pinnacle series and may the sky be the limit as to your success. The whole of Winnepeg hands it to you"—Chas Olberg of Reelcraft Film Co., Winnepeg, Canada.

WAITUNTILUCSKYFIRE

I. Van Ronkle and Maurice Fleckles are to open an Independent Exchange in Chicago with the Hallmark program as their foundation. Needless to say they will stir things up a plenty with their vast coterie of friends and records of past performances.

IMORESTRONGLIBERTYLINK

Motion Picture classified ad—"Situation wanted—Film Salesman; married, absolutely sober; no other bad habits." Al Kahn says:

"THOSE2ARESUREBADENUF"

Harry Kyler of Supreme Photoplays, Denver says he will be buying for the entire western coast, Alaska, the Fiji Islands and Southern Africa within twelve months. To which we respond

DOYOURXMASSHOPPINGEARLY

INDEPENDENT MASTER FILMS TAKE OVER HART FEATURES IN DETROIT

After negotiations lasting a week, W. B. Seifert and G. E. LeVeque of the Independent Master Films, 105 John R. St., Detroit, Mich., closed all details with Eddy Eckels for taking over the Neal Hart contract, formerly held by Dave Mundstuk of the Strand Feature Film Co.

The Independent Master Films will release the first picture of the series Oct. 1st.

W. B. Seifert believes that, with the closing of this deal, he has secured the greatest "bet" in the Independent Field.

ARROW PHOTOPLAYS BUY "LONE HAND" FOR DENVER

E. J. Drucker of the Arrow Photoplays Co. of Denver closed negotiations last week with Eddy Eckels, genl. mgr. Independent Films Assn. for the Denver territory on "The Lone Hand," featuring Roy Stewart. Arrow will release the Lone Hand September 15th.

FILM CRAFT TRAILERS READY ON FIRST HART PICTURE

J. E. Willis screened the first elaborate announcement film trailer for "HELL'S OASIS" last week for the executives of the Independent Films Assn. and the unanimous verdict of "It couldn't be bettered" was voiced by all.

The "HELL'S OASIS" trailer carries not only a spicy and snappy word description of the picture, but several actual motion flashes from the play itself, which will actually torment the most casual lay fan into wanting to make cocksure he or she sees the real production on its play date.

"HELL'S OASIS" trailers are available within twenty-four hours notice. Special days and dates are inserted without extra charge.

SERVICE DEPT. EXPANDS

Kenneth L. Eagon, Howard Robertson and M. B. Raub have been added to the Service force of the Association in the Chicago offices.

Not Just Lobby Photos

BUT

Western Photogravure

Pinnacle Pastels

will enhance all of the NEAL HART Pinnacle Productions.

Both the 11x14 in rotogravure and the 22x28 Color display are the highest example of pastel art in tints and tones of beautiful blend—

so different that every exhibitor will look for a more conspicuous spot in his lobby for their presentation—

CREATED BY THE

Western Photogravure Company

1821-23 Berteau Av. CHICAGO

DAVID WARK GRIFFITH'S

new picture

"THE LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock

ACCLAIMED BY NEWSPAPER REVIEWERS

"Outdoes in point of art and photoplay 'style' the ordinary lot of films so markedly that it deserves the 'stand up and pack 'em in' patronage that it is receiving. It has the Griffith touch."

New York Tribune.

"Two magnificent scenes are of fights under water, the heroine, looking like a lovely white ghost, pitting her strength and skill against the villain . . . . . You should not miss 'The Love Flower.'"

The Illustrated News.

"Surprise and action through the entire picture and frequent injection of that skilled ability to photograph in dramatic triteness the purr of a kitten or the dropping of tears, inseparable with the Griffith film."

New York American.

"'The Love Flower' takes the lead of New Week's Collection of Film Plays."

New York World. (*Headline*)

"Is it surprising that after building up this suspense through a series of beautiful and dramatic views that the spectators broke into enthusiastic applause."

New York Sun and Herald.

"David Wark Griffith's magic touch is revealed again and again in his newest film, 'The Love Flower.'"

New York Evening Telegram.

"D. W. Griffith's latest picture, 'The Love Flower', is entitled to a place among the superlative productions of the season. With the instinct of an artist he works his story into one grand thundering climax which abates the spectator's breath and keeps him on the edge of his seat."

New York Evening Mail.

"It is quite up to Mr. Griffith's high standard."

New York Evening Sun.

A.G.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT



I warn you!

That *no picture* except "HEADIN' HOME" is *my picture* and none save KESSEL & BAUMANN have the distribution of it.

Babe Ruth

Headin' Home

starring Babe Ruth

will be ready for you SEPTEMBER 20th

HARRY CROSS *in the New York Times says this about the greatest attraction of the day.*

Ruth has become such a hero that he blocks the traffic going to and from the club house. Men and boys fought with one another yesterday after the game to reach his side and grasp the mighty hands which clutch the home run bat. Girls and women make him pose for snapshots and proud fathers edge their lads up to him to lay his mammoth paws on their curly heads. At the gates hawkers sell pictures of the Bazoo of Bang and others are selling the latest popular song, "Oh You Babe." Palmists hound Babe to let them read the lines of those million dollar mitts and autograph hunters armed with .45-calibre fountain pens dog his footsteps to get his signature.

Babe doesn't dare take the main streets homeward. He has to sneak through the byways in closed taxicabs to get back to his hotel. His telephone has been tinkled right off the wall and the Post Office Department is getting rich on the stream of mail which flows into Babe's hotel. And the strange part of it is that, through it all, Babe is always ready and willing to stop and thank his army of admirers for their chatter of congratulation. He still wears the same-sized hat that he did when he didn't have a darned home run to his name.

Get ready for it

KESSEL & BAUMANN
Longacre Building New York

Without Possible Exception

BABE RUTH

in

"HEADIN' HOME"

Has proved to be the most talked about feature produced since the birth of the Motion Picture Industry.

After seeing but half of the picture Herbert H. Yudkin organized a special corporation to exploit the picture in New York and Northern New Jersey and

B. Y. S. FILMS, INC.

paid more money for the rights than has ever been paid for any production anywhere, any time.

AND THEY WERE RIGHT

"HEADIN' HOME"

The Six (6) Act Drama

The Drama with a thrill and a throb, a tear and a laugh will open at

MADISON SQUARE GARDEN

America's greatest exhibition centre on

SUNDAY, SEPTEMBER 19th

for an indefinite run at dollar prices

Under Management of "Tex Rickard" the World's Greatest Judge of Winners

WRITE, PHONE or WIRE

Bryant 8352 **B. Y. S. FILMS, INC.** **Room 909**

130 West 46th St., New York City

Produced by **Yankee Photo Corporation** Released September 20th

KESSEL & BAUMANN, **Longacre Building, New York**

OUT OF THE DUST



STATE RIGHTS—EXCLUSIVELY!

Every exchange in the country that is able to book pictures on a merit basis will have an opportunity to bid for "OUT OF THE DUST." No matter who tries to tie up or control the market—really good productions cannot be denied, because there are not enough of them.

JOHN P. McCARTHY Author and producer of "OUT OF THE DUST" is the Director-sensation of the year. With true art in his eye, as well as in his brain and soul, he has caused the blasé commercial critics to confess that he made them gulp hard and fight back their tears. In "OUT OF THE DUST" they recognized a masterhand, a conjuror of human emotions, an artist who breathed life and action into the stilled brush of Frederic Remington.

THE CAST RUSSEL SIMPSON, ROB'T McKIM, LITTLE "PAT" MOORE, DORCAS MATTHEWS

A STORY SO SIMPLE, SO CLEARLY TOLD, YOU FORGET IT IS A PICTURE.

By special arrangement with Collier's Weekly, every theatre will be enabled to give a free lobby exhibit of the original Remingtons from Collier's exclusive color plates.

A LINE OF PAPER (BY RITCHEY), PRESS MATTER, AND NOVELTY AIDS NEVER BEFORE OFFERED TO THE TRADE

SCREENINGS MAY BE ARRANGED FOR NOW!

P. P. CRAFT—APEX PICTURES—LEON J. RUBINSTEIN, ASSOCIATE
Regan Building, 140 West 42nd Street, New York City



Associated Exhibitors Inc., presents
Geraldine Farrar in The Riddle: Woman

Associated Exhibitors Inc presents

Geraldine Farrar

with Montagu Love, Adele Blood, Wm. P. Carleton, Madge Bellamy and Frank Losee



IN no picture has there ever been a cast superior to the one in this.

In no picture has there been a more startling theme; nor one richer in dramatic moments.

In no picture has there been more intelligent direction.

In no picture have there been finer sets.

In no picture have there been larger opportunities for striking exhibitor exploitation.

It is the type and criterion of the money-getting production which the Associated Exhibitors propose to produce and distribute.

Associated Exhibitors Inc.
25 W. 45 th. St., New York
Distributing through Pathe Exchange Inc.

in The Riddle: Woman

From the play by Carl Jacoby - Directed by *Edward Jose*



IS a woman's past her own or does it belong to her husband?

Why do good women give their love to bad men?

Is there a greater menace to the home than the handsome, well-bred man who fills his purse and feeds his body with the reputations of confiding women?

Is every woman a riddle?

Booking, as will all Associated Exhibitors pictures be booked, independently of any other product.

ASSOCIATED EXHIBITORS



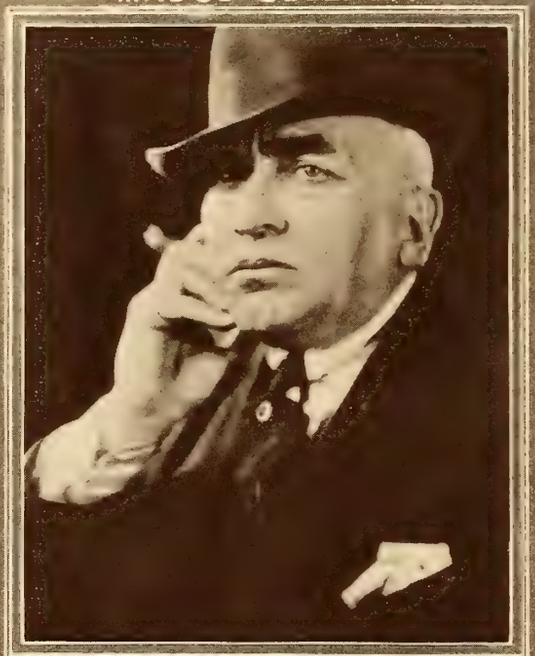
MADGE BELLAMY



WM. P. CARLETON



FRANK LOSEE



EDWARD JOSE



ADELE BLOOD



MONTAGU LOVE

"Beyond All Question the Greatest Picture by Far That Miss Farrar Ever Starred In"

Such is the emphatic praise given by Harry Crandall of Washington, Sam Harding of Kansas City, I. Libson of Cincinnati, H. H. Wellenbrink of Newark, J. H. Cooper of Wichita, Harold Franklin of Buffalo, Dennis Harris of Pittsburgh and Paul Gusdanovic of Cleveland, members of the Board of Directors of Associated Exhibitors, Inc., who, while in New York for a Board meeting, saw the first print.

'The Riddle:Woman" will make money and friends for every exhibitor who shows it.

Associated Exhibitors Inc., presents

Geraldine Farrar in The Riddle: Woman

THE PUBLIC DEMAND for a variety of subjects on the screen of every motion picture theatre with every change of program has brought thinking exhibitors to a realization of the vital importance of short subject films.

The lack of attention to this field as handled by the big feature distributors —the lack of harmony, the lack of national organization and exploitation which handicapped the State Right Exchanges and the need for a reliable source of supply of High Quality Short Subjects in sufficient quantity presented a serious problem for exhibitors.

It is answered by—

SPECIAL PICTURES CORPORATION with their twenty-three branch offices distributing their own productions and the best sure fire productions of Independent Producers, hand-picked from a thousand offerings. No matter what type of feature you are showing, we have a line of short subjects designed to supply all other requirements for a properly balanced show:—

26	Comiclassic Productions	2 reels
12	Louise Fazenda Comedies	2 reels
12	Ford Sterling Comedies	2 reels
12	Chester Conklin Comedies	2 reels
12	Gale Henry Comedies	2 reels
26	Melbourne Moranti Comedies . .	1 reel
52	Clayplay Novelty Comedies	1 reel
52	Sunset-Burrud-Scenic Stories . . .	1 reel
26	Westerns	2 reels
52	Satirical News Weeklies	1 reel

Special Pictures Corporation
H.W. HELLMAN BLDG. LOS ANGELES

A Series of 12 two reel
CHESTER CONKLIN
Comedies

Two-Reel Comedies Released One-a-Month

Fun—Speed—Class—Box Office Value

THESE comedies are the master effort of an organization each member of which, from Sub-title Editor to Director and Star, must maintain a professional reputation as the best in his line. The result is a smooth, fast action, irresistible comedy that will spread convulsions in a convention of chronic dyspeptics. Now booking.



The First of This Series

"Home Rule"

Ready for Release October 17th

-|-

Chester Conklin . . . A Married Worm
Frances Conrad *(His Wife)* Married but Sorry
Jack Singleton *(Her Brother)*
. . . . . The thorn in the family
and an all-star cast.

-|-

A story of gags and wrecks, of embarrassing situations and lightning fast slapstick that will make the whole world laugh.

Special Pictures Corporation

H. W. HELLMAN BLDG. LOS ANGELES

A Series of 26 two reel
COMICLASSIC
Productions

1500 feet of Star Comedy—a Riot
500 feet of Artcolor Scenic—a Rest
2000 feet—2 reels—released every other week

THESE Comedies feature only stars of known ability and Box Office Value. They are directed by the man who directed "His Married Life," "Bringing Up Father," etc.

Reggie Morris

The scenes cover the world. Reproduced in all of Nature's gorgeous colorings by an exclusive patented process.

The First of This Series

"Up in Betty's Bedroom"

Ready for Release September 26th

-I-

Charlotte Merriam . . . A Bride?
Jay Belasco . . The Other One-tenth
and an all-star cast.

-I-

Mix-ups, Mistakes, Situations pile laugh on laugh. Twenty-five of the most beautiful bathing girls who ever faced a camera have good reason for improving the scenery.



Special Pictures Corporation
H. W. HELLMAN BLDG. LOS ANGELES

BREED - HOWELL
FILM CORP.
Presents
The
'COPPERHEAD'
SERIES
of
2-REEL DRAMAS
12 in the Series

The First Six of
this Series
are:

"FEUDAL BLOOD"
"WINNING HAND"
"CALL OF THE BLOOD"
"LAW of the MOUNTAINS"
"BLUE RIDGE JUSTICE"
"THE UNDER DOG"

STATE
RIGHTS

The Biggest Little
Attractions
On the Open Market
Territory Now Open
Write or Wire

PHOTO
PRODUCTS
EXPORT CO.
220 West 42nd St.
New York City.

Selling Agents.

Announcement to Buyers

¶ Photo Products Export Company takes great pleasure in offering, among other attractions, to the State Rights Buyers, Breed-Howell Film Corporation's series of twelve 2-Reel Dramas known as the "COPPERHEAD" SERIES.

¶ The stories deal with "Copperhead" Freeman, unjustly charged with the killing of a rival member of a Southern feud family. The locale is the mountainous country of the Carolinas.

¶ The seller recommends, without reservations, these dramas to the buyers of the United States & Canada as the best money-making 2-Reel dramas on the market to-day — — they're different — — try them and see. We'll vouch for story, cast, production and entertainment value. Note the first six titles — They all spell "action"

Sincerely,
Photo Products Export Co.
Selling Agents.



human

HARRY CAREY

IN these super-strenuous days it's a positive treat to have someone like Harry Carey around to bring us back to sanity — he's so lazily, laughingly human. Harry doesn't take life as seriously as most of us. He suspects it's pretty much of a big joke, anyway, and he'd rather trip up the lean and hungry Cassius in his picture and make him bust his nose than plug the poor villain with a six-shooter. Easy and natural, full of seemingly unconscious mannerisms that make you laugh, is it any wonder that human Harry Carey has come to be the best liked of all Western character players? See him in "Sundown Slim," rightful successor to that delightful scamp "Overland Red," and you'll see one of the best pictures the screen has ever known.

Watch for
"SUN DOWN SLIM"

Appearing only in Universal Special Attractions



CARL LAEMMLE presents
ELMO LINCOLN
in

READ THIS WIRE

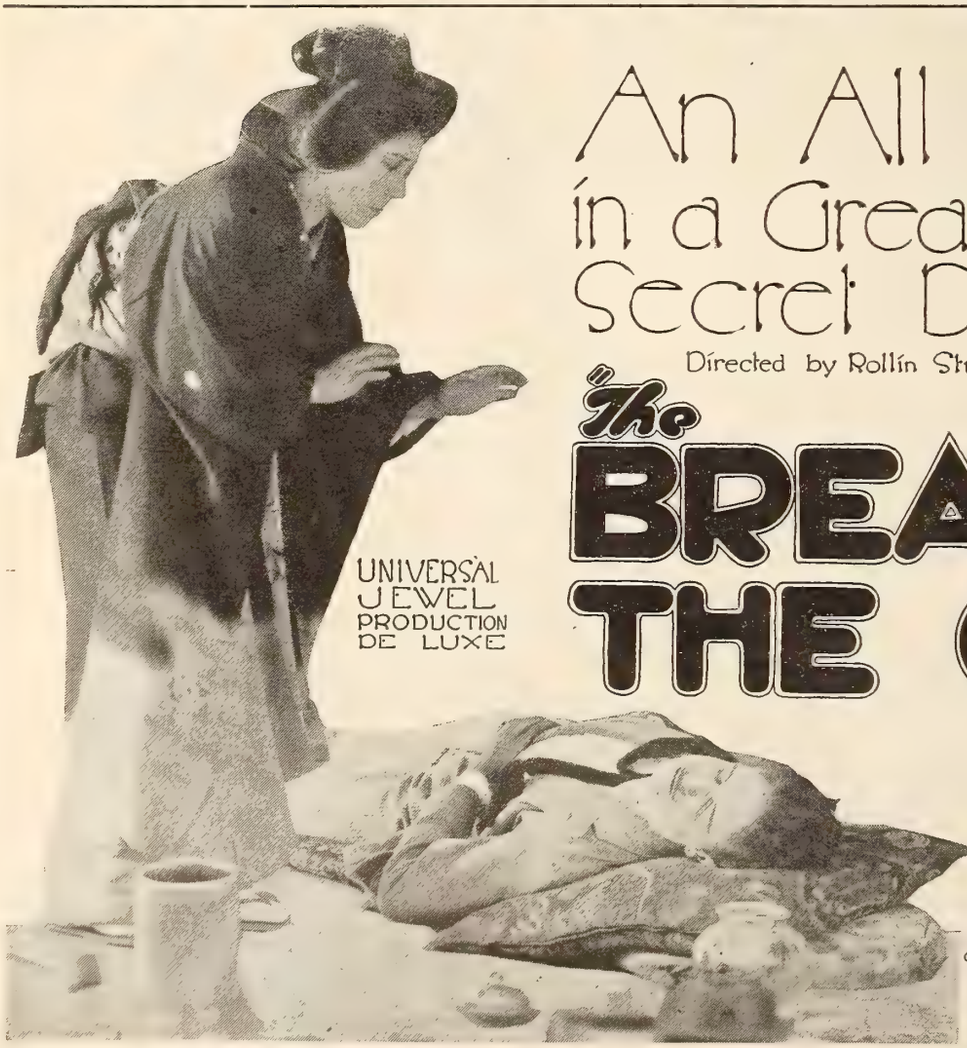
Salt Lake City.

"UNDER CRIMSON SKIES' opened at the Kinema yesterday and broke all records since April second, irrespective of strongest competition in the shape of two ball games, special attractions at various points and one hundred and five in the shade. Today, biggest matinee in months. 'UNDER CRIMSON SKIES' received by the Salt Lake public with more eclat than any other previous attraction except 'The Virgin of Stamboul.' Believe me, in this we have a real picture."

UNIVERSAL JEWEL SUPER PRODUCTION

"UNDER CRIMSON SKIES"

Directed by Rex Ingram



UNIVERSAL JEWEL PRODUCTION DE LUXE

An All Star Cast in a Great Drama of Secret Diplomacy

Directed by Rollin Sturgeon, from the Novel by Sydney Mc Call

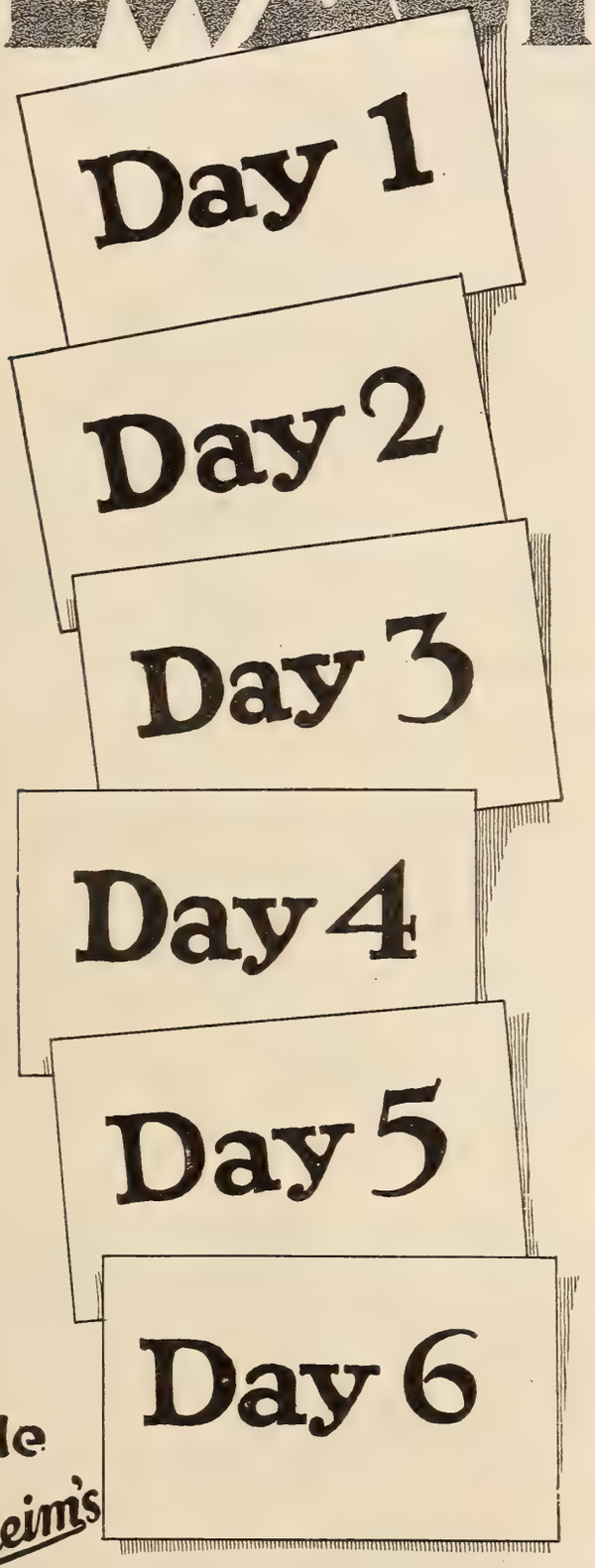
"The BREATH OF THE GODS"

Starring

TSURI AOKI with J. BARNEY SHERRY

Supported by Stanhope Wheatcroft Arthur Carew and Ethel Shannon

MILWAUKEE for example



WIRE

"Management of Saxe's Alhambra very desirous of expressing satisfaction on 'The Devil's Passkey.' Opened today. Week's exploitation stunts proved great asset. The way Milwaukeeans turned out one would think picture ran only one day. Box-office cashier had to be relieved twice."

WIRE

"Turning them away steadily by hundreds. Never heard so many favorable comments passed on any picture as on 'The Devil's Passkey.' All who see it recommend it to friends, resulting in bigger crowds from hour to hour. 'The Devil's Passkey' is making Alhambra greatest city attraction."

WIRE

"Now playing third day at Alhambra to capacity business. Finding it impossibility to accommodate all. Everyone you meet bound for Alhambra. One hears 'Devil's Passkey' here, there and everywhere. No picture ever created more talk in this town. No doubt the biggest box-office attraction released in years."

WIRE

"Fourth day of run on 'Devil's Passkey' shows one hundred percent increase in crowds over three previous days. One continuous line of people in lobby and on sidewalk from first performance till evening final. Never before has Milwaukee seen such crowds before a theatre."

WIRE

"With two circuses in town—Al. Ringling—Sells-Floto—ALHAMBRA still continues to draw the biggest crowds, in spite of big attractions at other downtown theatres. 'Passkey' finishes fifth day run tonight, this period breaking record of house in attendance."

WIRE

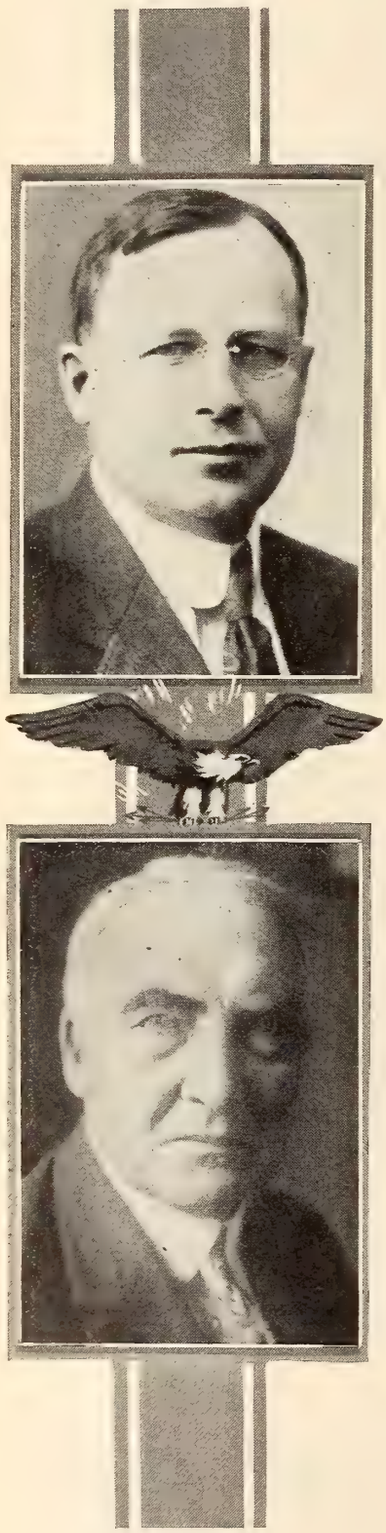
"Sixth day of 'Passkey' at Alhambra, playing to capacity business. Turning hundreds away daily! Every time Manager sees me he says, 'Give me more productions like "The Passkey." We have the biggest box-office attraction Universal ever made.'"

Carl Laemmle presents Von Stroheim's Master Picture

"The DEVIL'S PASSKEY"

Universal-Jewel Production de Luxe

Follow The Political Campaigns Through Internationa News



Every newspaper in the country to-day is carrying columns of news on the presidential campaigns—news that would be assimilated by thousands more were it not filled with propaganda. But because every newspaper has a political axe to grind, there are many who prefer to get their political news visually—with photographic truth and brevity.

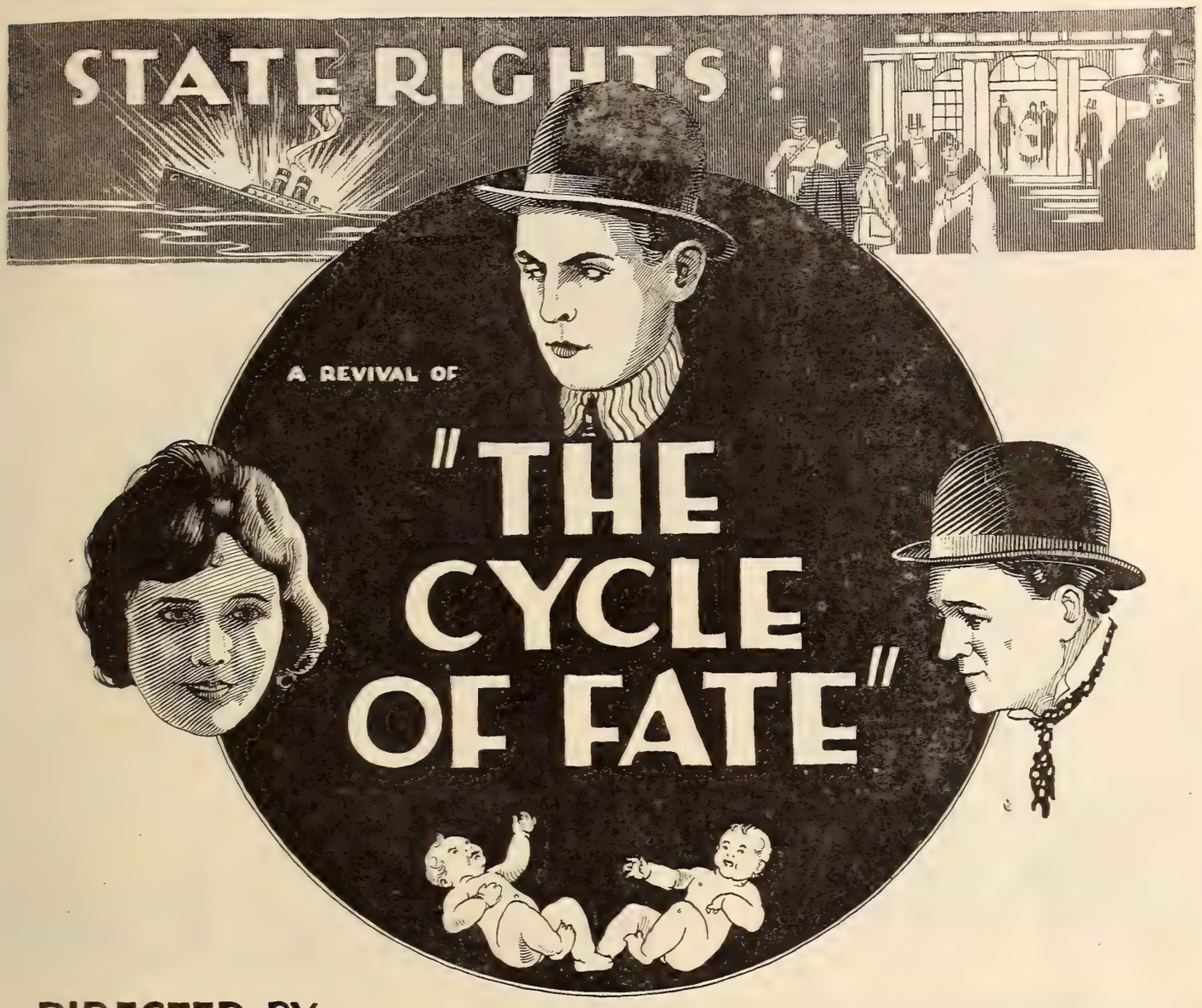
International News knows this, as you know it, and is following every movement of the candidates night and day, working unceasingly to bring to your theatre *first* the news and features surrounding the candidates and their campaigns *without propaganda.*

But, important as political pictures are, they form only a small part of each issue of International News. For International News has no political axe to grind, and *every* issue brings to you all of the news of the world *first*—news properly proportioned by men who know news values.

Also, International brings, regularly, the most interesting features, be they of science, industry humanity or what not. That's why you get the "service of scoops" when you book

International News

Released thru Universal



DIRECTED BY

MARSHALL NEILAN

WITH

LEW CODY

WHEELER OAKMAN
EDITH JOHNSON
BESSIE EYTON and All Star Cast

A POWERFUL STORY OF THE SEA—
THE UNDERWORLD and SOCIETY LIFE

Your territory may still be open — write or wire

EXCLUSIVE FEATURES INC. — 130 WEST 46th. ST., N.Y.



When a Clever Woman of the World is Bent on Conquest



Wondering if He will Accede to her last Request



"She will Dance here no more"



GAUMONT

presents

JOSEPHINE EARIE

in

"THE FALL OF A SAINT"

Balance of Ter

GAUMONT



Nightly at the Rat Rouge——



"You Dare to Say I have Compromised Your Wife?"



"Just a Few Friends for Dinner, dear"



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for

GAUMONT

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ATLANTA,	Wassman & Stephens Film Distributors
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CLEVELAND,	Crandall Film Company
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ritory Available

GAUMONT

$UCCESS $UCCESS $UCCESS $UCCESS

SEE WHAT THE CRITICS THOUGHT

N. Y. TRIBUNE
"The theatre took on the atmosphere of the Yale Bowl at Thanksgiving time, so lustily did the crowd cheer the stirring scenes."

AMERICAN—Aug. 25, 1920
"'Democracy' fills the Casino with an admiring audience, screen story with big central thought and gives a spirit of bigness."

MOVING PICTURE WORLD
Aug 28, 1920
"Democracy is timely—it holds interest through the story told and it is most carefully produced."

A SENSATIONAL TRIUMPH

AT THE

CASINO THEATRE

NEW YORK

"DEMOCRACY"

EVE. TELEGRAM
Aug. 25, 1920
"Closed in dramatic fashion as the strongest kind of propaganda for Christianity."

N. Y. TIMES
Aug. 25, 1920
"Those to whom abstract ideas of brotherly love detached from the realities of life are forceful will doubtless see great nobility in 'Democracy.'"

THIS GRIPPING AND SPECTACULAR

PHOTO-PLAY

AND WHAT IT WILL ACHIEVE FOR HUMANITY

EVE. WORLD
Aug. 25, 1920
"Anti-Bolshevik film strikes at monopoly; pleases spectators."

UNIVERSAL HAPPINESS AND

LIFE AS IT OUGHT TO BE

WILL LIVE IN MEMORY WHEN OTHERS ARE FORGOTTEN

$UCCESS $UCCESS $UCCESS $UCCESS $UCCESS $UCCESS $UCCESS $UCCESS

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NO POLITICS NO PROPAGANDA NO PREACHMENT

JUST A STIRRING DRAMA OF LOVE AND INTRIGUE
BASED ON THE CONFLICT BETWEEN RIGHT AND MIGHT

AN ALL STAR CAST

N. Y.
SUN
Aug. 25, 1920
"Bolshevism hit by Democracy in film. The scenes in which multitudes of men appear are stirring."

Drama-theme and Titles By LEE FRANCIS LYBARGER

Original Scenario By NINA WILCOX PUTNAM

EVE.
SUN
Aug. 25, 1920
"Well staged and well acted drama."

Directed By WILLIAM NIGH

Art Director JOHN COAKLEY, Musical Score Arranged by S. M. BERG

NOW READY FOR THE TRADE

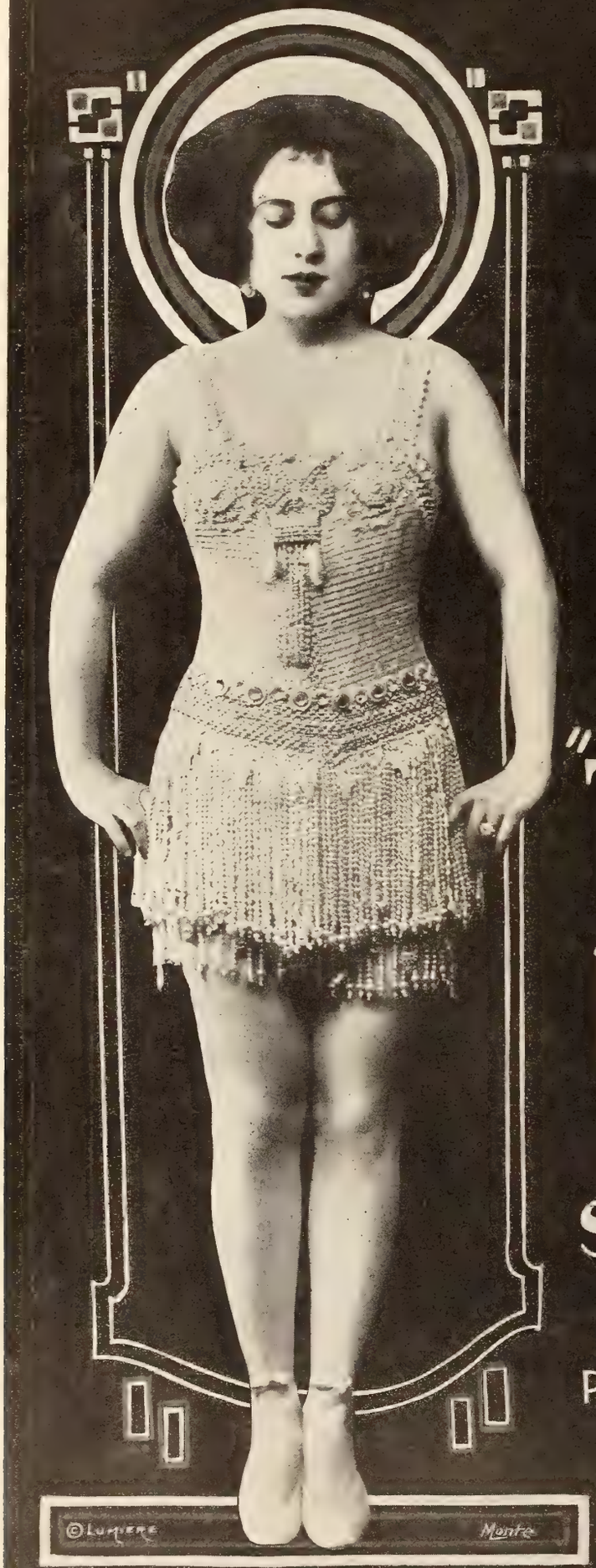
Address all communications to

DEMOCRACY PHOTOPLAY COMPANY
2826 Decatur Ave., New York
Phone: Fordham 8330

THE WORLD—Aug. 25, 1920
"A film of vigorous message. The play is melodramatic—stampede of banqueting financiers by returning Doughboys, most taking scene."

EVE. MAIL—Aug. 25, 1920
"A modern miracle play—a photoplay with an ambitious message."

$UCCESS $UCCESS $UCCESS $UCCESS



Several breath taking dances of tropical passion. . . . .

A romance of a white woman on a cannibal island. . . .

A hopeless love. . . . . .

Thrilling moments .

Super scenes lavish with color and drama.

Replete with physical appeal.

DORALDINA

in

"THE WOMAN UNTAMED"

is offered to the

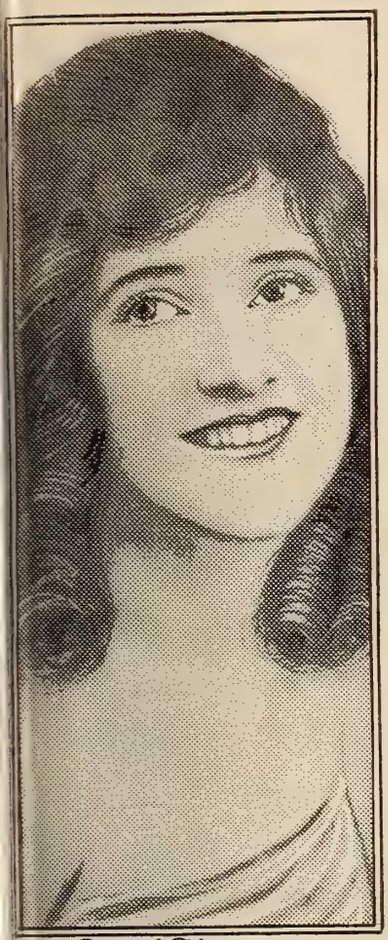
State Right Market

by

Elmer J. McGovern

Produced by Pyramid Photo Plays, Inc.

Elmer J. McGovern
130 West 46th St, N.Y.
Telephone Bryant 3427



Pearl Shepard
in
"Why Leave Your Husband"
Equality Prod.

ORIGINAL MORAL — EQUALITY PHOTO-PLAY CORP. — MODERN

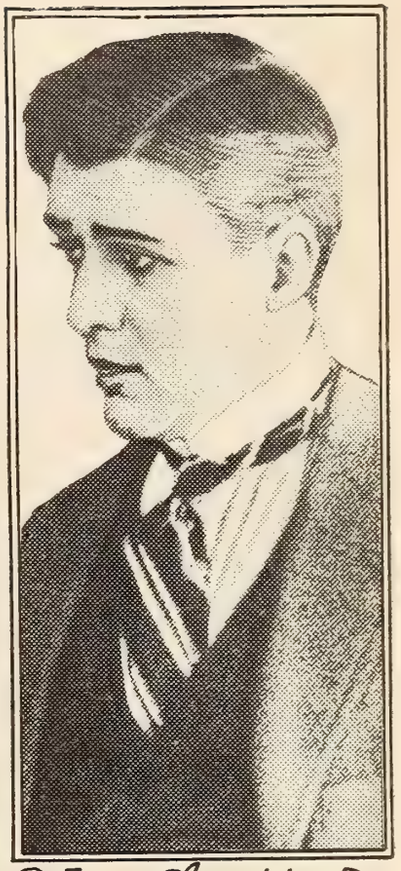
PRESENT

WHY LEAVE YOUR HUSBAND?

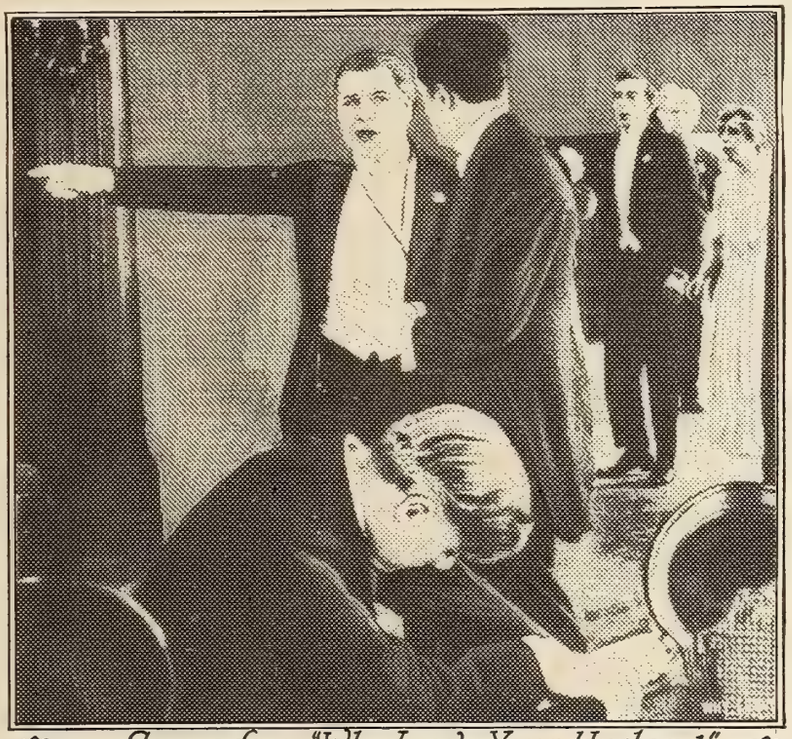
ALL STAR CAST INCLUDING

JERE AUSTIN *and* PEARL SHEPARD

A Story That Will Appeal to All Classes
A Story with a Teaching
A Story the Entire Family Can Go to See and Enjoy



Jere Austin
in
"Why Leave Your Husband"
Equality Prod.



Scene from "Why Leave Your Husband"
Equality Production

Now Available for the State Right Buyer on a "Live and Let Live Basis." Write for

PARTICULARS

Every Conceivable Line of Advertising Matter Is Being Prepared for the Presentation of This Attraction

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GET IN TOUCH
WITH YOUR NEAREST
WIDE-AWAKE
EXCHANGE

THE LIVE
WIRES WILL GET
BUSY
ON THIS WINNER

GET BUSY—YOU'LL NEED ACTION

Equality Photo-Play Corporation

Antonio Morino
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JACK WITHERS, General Sales Manager

Peter Wolff
Treasurer

145 WEST 45th ST., NEW YORK CITY

ROCKETT

A new name in motion pictures & one you are going to see a lot. Get it by heart. It stands for the New Idea in picture Craftsmanship

The ROCKETT *Film Corporation makes its bow to the Exhibitors of the world in*

"The TRUANT HUSBAND"

Adapted for the screen by Daniel Frederick Whitcomb from the famous Cosmopolitan story by Alfred Payson Terhune and staged by Thomas N. Heffron with an all-star cast of famous picture players including Betty Blythe, Francelia Billington and Mahlon Hamilton. It is a picture with box-office qualities in every frame because it's appeal is to everybody

In a radiant pageant the ROCKETT productions will march across the screens of the world's best theatres carrying a golden harvest to the exhibitor and giving to the public full measure of Use Value in Entertainment

This is the New Idea.

The ROCKETT FILM CORPORATION

An organization of "workmen that need not to be ashamed"

R. R. ROCKETT
President and General Manager

STUDIOS
Hollywood California

A. L. ROCKETT
Assistant General Manager

ROCKETT PICTURES ARE RIGHT PICTURES

ROBERTSON-COLE
SUPER-SPECIAL



T. ROY BARNES



COLLEEN MOORE

AL CHRISTIE'S
SIX REEL
COMEDY DRAMA

SO LONG LETTY

FROM
Oliver Morosco's
Greatest Comedy
Success-
Story by Oliver
Morosco and Elmer
Harris . . .



GRACE DARMOND

R-C PICTURES



WALTER HIERS

ROBERTSON-COLE
SUPER-SPECIAL

AL CHRISTIE'S
6—REEL
COMEDY-DRAMA

SO LONG LETTY

From
Oliver Morosco's Most Successful Comedy

Mixed wives, tangled husbands and beauteous bathers mingled by a master hand in a story of pathos and jollity.





R-C PICTURES

THE STEALERS

FOREWORD

Through all generations, from time lost in the dim, dark ages of the past, one great and wonderful virtue has stood forth triumphantly above the myriad of those things which have brought us joy upon this earth—and where that virtue is not found, 'tis like unto the light hidden in darkness of night, unhappiness broods over all and with its mournful mantle brings existence to naught—and when the virtue is betrayed the dregs of life are drawn in bitter cups leaving us forsaken and forlorn, and happiness is but a memory—faint, indistinct, and then forever gone.

Powerful, yet frail in human hands and hearts, is that virtue —FAITH—Faith in love, in life, in death, Faith in human kind, Faith in God.

On such a theme is this story built—humbly striving to picture Faith in mankind lost, Faith betrayed and then regained, using simple characters from life's melting-pot and following them through days of darkest sin until the mighty virtue grips them fast.

Weaving the play from his own powerful theme, which was years in the moulding, Mr. William Christy Cabanne is responsible for this human document, and to him is due all the credit it shall deserve.

ROBERTSON-COLE

R-C PICTURES

PLAIN WORDS

THE Attorney-General, the Department of Justice and the Federal Trade Commission are among the important Government agencies that never sleep — they are always on the job.

It is through these agencies of the American Government that free people are permitted and guaranteed to live in a free country, to conduct their business in a free and independent manner, and never to live in fear of tyrannical domination and oppression under the heel of unscrupulous would-be monopolists.

WILLIAM FOX.

"July 23, 1920.

"National Association of the
Motion Picture Industry,
"Attention Chairman
of Distributors' Division,
"1520 Broadway, New York City.

"Gentlemen:

"Herewith I tender the policy of Fox Film Corporation with reference to group booking with all booking agencies in America, as requested in your letter of July 20th.

"Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are bound in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower rentals and of booking protection for their theatres. But that is only the ingenious, sugar-coated, sweet and innocent invitation to join the booking agency at the beginning.

"Facts and conditions of the past prove that very shortly after the exhibitor places himself and his theatre in the hands of a booking agency he loses control of the management of his house, and by cut-throat, blackjack and monopolistic methods the exhibitor very soon is compelled to give up fifty percent or more of his theatre or be driven out of the motion picture exhibition line.

"Exhibitors will remember in 1908 and succeeding years my tremendous effort and the long, up-hill legal battle against the General Film Company and the Motion Picture

(Continued from opposite page)

Patents Company to keep the business open and free to competition.

"The then growing success and popularity of the motion picture was the result of the splendid competitive opportunities afforded to any person or set of persons in the production of pictures that would entertain and educate. In the regular course of events this condition permitted the exhibitor to make a handsome profit and to build up a substantial business. The exhibitor was his own boss.

"Twelve years ago a combination of men attempted to strangle the industry and to create an all-powerful monopoly. Fortunately for the public and the exhibitor, and I feel free to state largely due to my effort, this attempt resulted in disaster. The group of men who by every means endeavored to take possession of the motion picture industry in every branch, were brought before the United States Courts and their monopoly was ordered dissolved and the screen was free again. Then once more the exhibitor became boss of his theatre.

"Today the exhibitor is confronted with a more daring and dastardly attempt to dominate his business. The formation of booking companies to deal with distributors in group bookings spells the stagnation of the industry should it meet with favor by exhibitors. A group of booking offices in the principal sections of America would soon control the motion picture industry in every branch. The exhibitor would be the biggest loser.

"The American public will not support a monopoly in the art of the motion picture. No longer would the exhibitor be the boss of his theatre. The booking agency trust would boss and command the picture theatres after kicking the exhibitors into business oblivion.

"Every branch of the business lends itself to absolute domination if the nation-wide booking agency trust is an established fact. No longer would progress be the guiding star of the industry. In its place would come greed, the tyrannical domination by a small group of men, and the elimination of the exhibitor of today.

"Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.

"No person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from two sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.

"The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monopoly in any form.

"We hope the above has made our position clear.

"Very truly yours,

"FOX FILM CORPORATION,
"(Signed) WM. FOX,
"President."

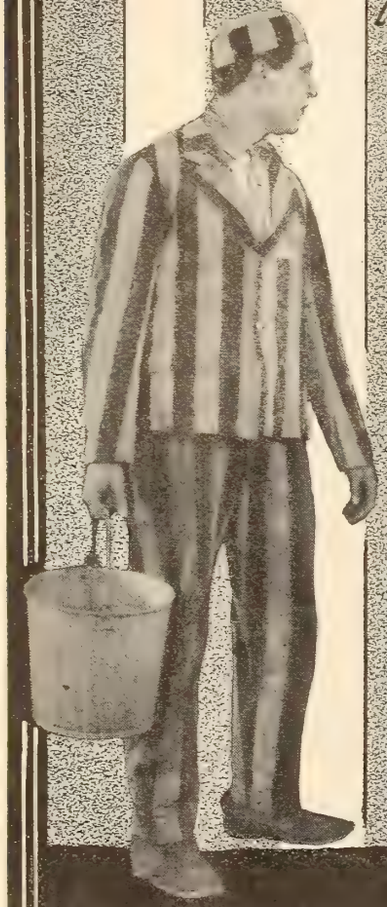
WILLIAM FOX *Presents*

GEORGE WALSH

in the spectacular success

FROM NOW ON

by Frank L. Packard







How a real man won against the greatest odds

Fox Entertainments

WILLIAM FOX presents

SHIRLEY MASON

IN

Merely Mary Ann



THE BIG STAGE SUCCESS

BY

ISRAEL ZANGWILL

DIRECTION AND SCENARIO BY

EDWARD J. LeSAINT

AT YOUR THEATRE

The STAR'S NAME will draw!
The AUTHOR'S NAME will draw!
The STORY will draw!

— A SPLENDID EXAMPLE OF

FOX SHOWMANSHIP

MAKING

Never before in the history of attraction been presented in two time. It remained for the William drama

WHILE NEW

to break all entertainment records Lyric Theatre and Astor Theatre, course being forced by enormous one theatre to see the greatest Exhibitors are warned to book benefit from the great demand of New York life.

Fox Entertainments

HISTORY

the American stage has one Broadway playhouses at the same Fox great epoch-making cinemelo-success

YORK SLEEPS

with its simultaneous runs at the New York — this unprecedented crowds unable to get into any screen sensation of all time! early in order to reap full to see this wonderful picture

Directed by Charles J. Brabin

Fox Film Corporation

William Fox Presents

Lt. Ormer LOCKLEAR

in

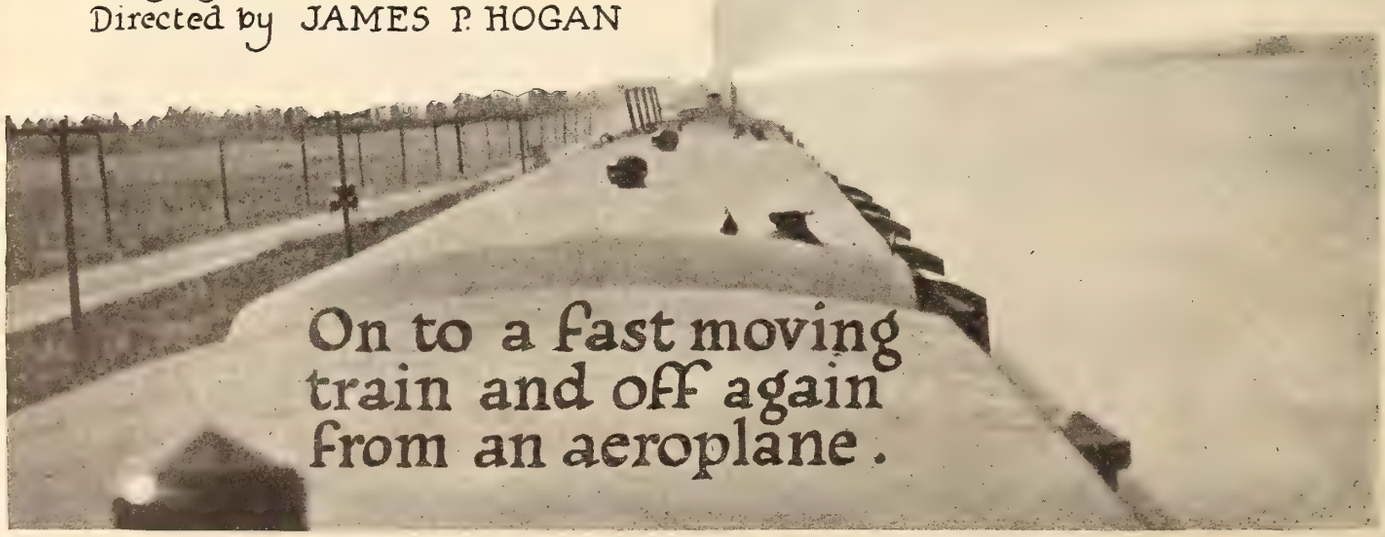


Seemingly impossible feats performed in a story that keeps you continually on the tiptoe of anticipation.

The Skywayman

A drama of life and thrills above the clouds.

Story by JULES G. FURTHMAN
Directed by JAMES P. HOGAN





WILLIAM FOX *presents*

CLYDE COOK

EARTH'S FUNNIEST MAN

IN

Kiss Me Quick

DIRECTED BY JACK BLYSTONE

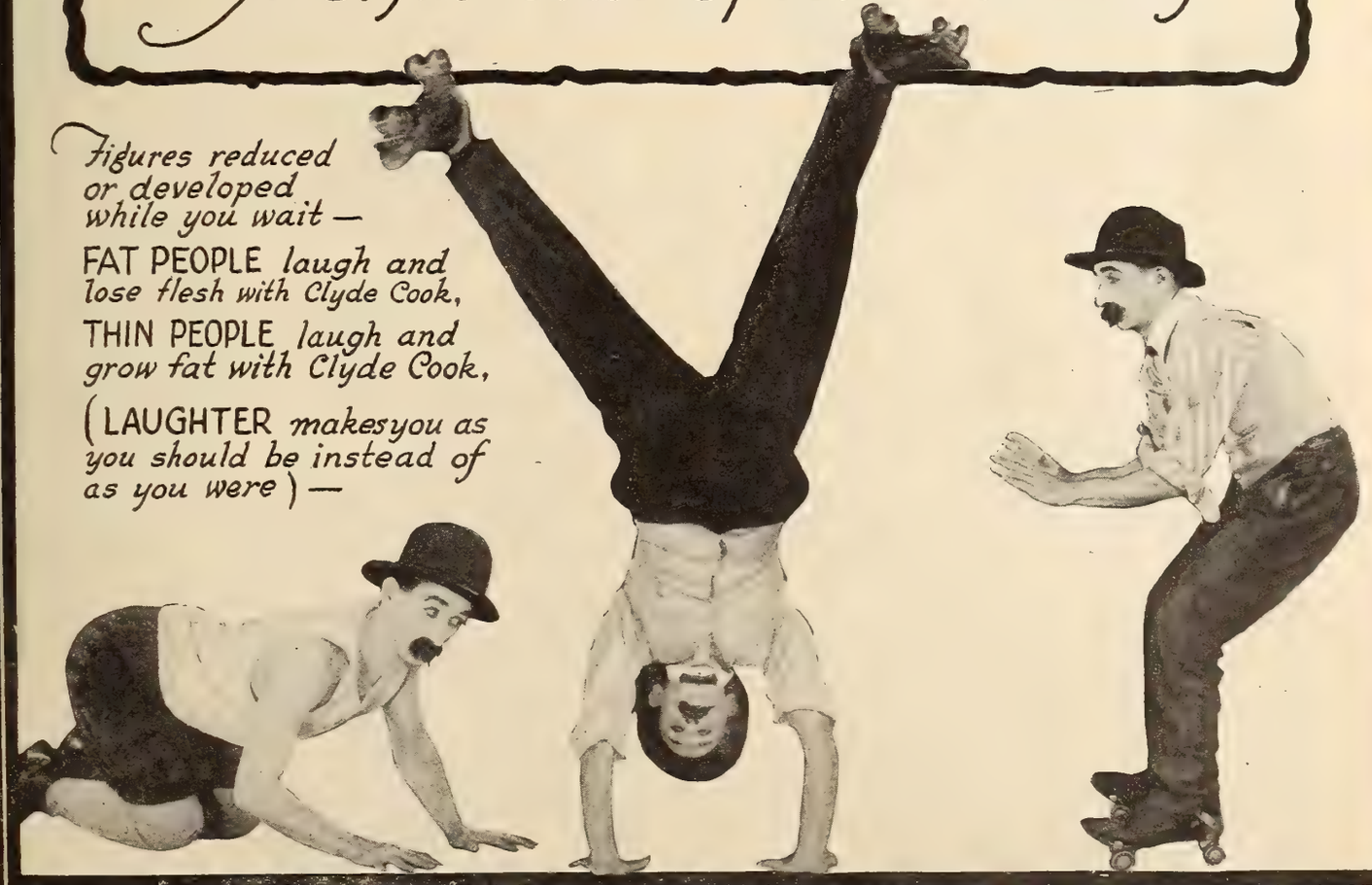
A Clyde Cook Special Comedy

Figures reduced or developed while you wait —

FAT PEOPLE *laugh and lose flesh with Clyde Cook,*

THIN PEOPLE *laugh and grow fat with Clyde Cook,*

(LAUGHTER *makes you as you should be instead of as you were*) —



HARRY LEVEY

presents

The Heart-Gripping Photoplay

"Uncle Sam *of* Freedom Ridge"

The Story of an Atonement and a Resurrection

SPECIAL PERFORMANCE, SELWYN THEATRE
WEST 42nd STREET, NEW YORK

Sunday Evening, September 26th

THE BIGGEST AND MOST TIMELY
FEATURE OF THE YEAR

From the most widely read and discussed book of the season
by MARGARET PRESCOTT MONTAGUE

Directed by GEORGE A. BERANGER

Excellent Cast including GEORGE MacQUARRIE - WM. S. CORBETT
PAUL KELLEY - HELEN FLINT - EUGENE KEITH
LESLIE HUNT - SHERIDAN TANSEY

State Right Men Get Busy

GREATER NEW YORK AND NEW ENGLAND ALREADY SOLD

WIRE NOW

Before you miss this big opportunity to cash in on our
BIG EXPLOITATION CAMPAIGN

Distributed in Greater New York by Paragon Films

HARRY LEVEY PRODUCTIONS

230 WEST 38th STREET NEW YORK CITY



FEDERATED EXCHANGES

Offer

BESSIE LOVE

IN

ANDREW J. CALLAGHAN PRODUCTIONS

Distributed by

FEDERATED FILM EXCHANGES *of* AMERICA INC

W. E. Shallenberger Gen. Mgr.

220 W. 42nd St., New York

FEDERATED EXCHANGES

THE FIRST RELEASE

"BONNIE MAY"

by

LOUIS DODGE

(Chas. Scribner's Sons.)

Directed by **IDA MAY PARKS** and **JOS. de GRASSE**



FEDERATED EXCHANGES

FFE of A

RADIANT BESSIE LOVE IN THE FIRST OF A SERIES OF FOUR SPECIAL PRODUCTIONS MADE FROM FAMOUS NOVELS . . . .

FEDERATED EXCHANGES

THE SECOND RELEASE

"The MIDLANDERS"

by

CHARLES TENNEY JACKSON

(Bobbs-Merrill Co)

Directed by **IDA MAY PARKS** *and* **JOS. de GRASSE**

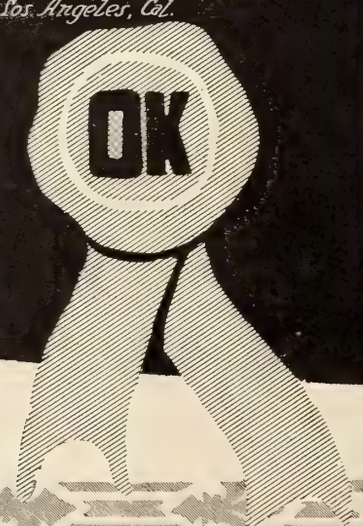


A CAPTIVATING STAR AND COLORFUL SWIFT-MOVING DRAMA OF LOVE, TYRANNY, STRUGGLE AND FINAL VICTORY MAKE THIS A SURE FIRE BOX-OFFICE ATTRACTION

FEDERATED EXCHANGES

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Ralph Wettstein	Mid-West Distributing Company. Toy Building, Milwaukee, Wis.
F.W. Thayer	Merit Film Corporation. 206 Film Exchange Building, Minneapolis, Minn.
J. Eugene Pearce	Pearce Films 608 Canal St., New Orleans, La. 146 Marietta St., Atlanta, Ga.
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Federated Film Exchanges
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W.E. Shallenberger, Genl Mgr.
Executive Offices
220 West 42nd St., New York



A MAN IS KNOWN BY HIS WORK

All exhibitors and their patrons have known for years the name of HAMPTON DEL RUTH in connection with the production of successful comedy films.

All exhibitors and their patrons will accept this producer's name as a positive guarantee of individuality and merit.

A HAMPTON DEL RUTH PRODUCTION

WILLIAM FOX

presents

SKIRTS

HAMPTON DEL RUTH'S

Hippodromic Spectacle of Comedy in Six Parts

with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous
Sunshine Widows

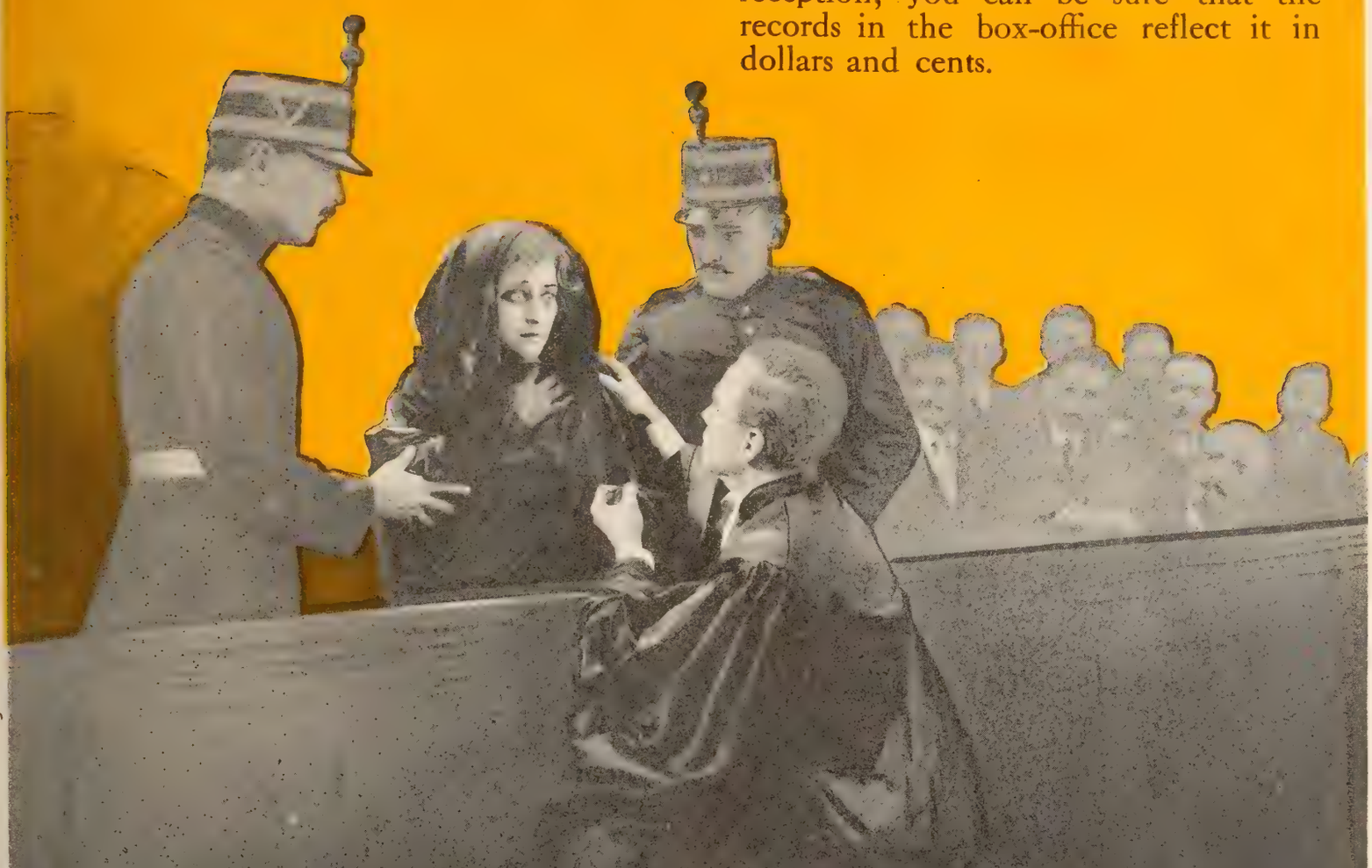
Personally Directed
by the Author
HAMPTON DEL RUTH

"The Greatest Emotional Production Of The Last Ten Years"

When you show "Madame X", feature that line in your advertising and exploitation. It is the truth.

At first-run showings of "Madame X" in San Francisco, Milwaukee and Washington D. C., audiences made no attempt to hide their emotions, and greeted the final wonderful climax with the perfect tribute---absolute silence, then wild applause.

And when a picture gets that kind of a reception, you can be sure that the records in the box-office reflect it in dollars and cents.



SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK IN MADAME X

ADAPTED FROM THE FRENCH OF ALEXANDRE BISSON

BY ARRANGEMENT WITH HENRY W. SAVAGE

DIRECTED BY FRANK LLOYD



**An Original Story,
Perfectly Produced**

JACK PICKFORD

in The

Man Who Had Everything

By Ben Ames Williams

Directed by

Alfred E. Green

Jack Pickford, in this new and highly original photoplay, plays the part of a young man who has everything he wants in the way of fortune, but a blind man and a pair of beautiful eyes show him the error of his ways. A big picture.



**The Best Comedy Since
"23½ Hours Leave"**

MARY ROBERTS RINEHART'S

famous story

It's a Great Life

Directed by E. Mason Hopper

You've been waiting for another "23½ Hours Leave." "It's a Great Life" even surpasses the author's other success. This comedy sensation throbs with love and dances with humor. It holds the interest all the way.



Tom Moore's Funniest Farce

TOM MOORE

in

Officer 666

By Augustin MacHugh and Winchell Smith

Directed by

Harry Beaumont

Tom Moore puts on his official dignity in "Officer 666," a picturization from the Cohan & Harris play which set Broadway laughing for more than a year.

GOLDWYN PICTVRES CORPORATION

SAMVEL GOLDWYN President

THE NEW YORK TIMES, WEDNESDAY, AUGUST 25, 1920.

Theatres under Direction of Hugo Riesenfeld

CRITERION THEATRE, B'WAY at 44th St. CONT. Noon to 11 P. M.

George Fitzmaurice's Production

"THE RIGHT TO LOVE"

Greeted as one of the most beautiful picture plays of the season.

AND

A PARAMOUNT

MACK SENNETT COMEDY

"DON'T WEAKEN"

is making the audiences laugh until the tears come.

WITH FORD STERLING, CHARLIE MURRAY, HARRIET HAMMOND

It is real comedy—with a story—one of the brightest little farces that has been turned out by that master producer.

AND "In a Seraglio," Oriental music and dancing, is a treat to the eye and ear.

Continuous Noon to 11 P. M.

PARAMOUNT PICTURES

RIALTO TIMES SQ. | Maurice Tourneur's 'The White Circle' Rialto Orchestra. | RIVOLI B'WAY AT 49TH ST. | 'HUMORESQUE' Emanuel List & Chorus. Rivoli Orchestra

NOTE { Exact reproduction of ad used in the ***New York dailies*** by the ***Criterion Theatre, New York,*** during the extended run of ***Mack Sennett's*** two reel comedy ***"DON'T WEAKEN."***

The Frohman Amusement Corporation

WILLIAM L. SHERRILL
President

OFFERS TO STATE-RIGHT BUYERS

IN

THE UNITED STATES AND CANADA

Six reissued features "Frohman Made" productions to be released one a month, commencing Nov., 1920, upon the basis of $10,000 each for the rights in the United States.

You can figure your own territory and its proper percentage.

The first acceptance received by wire or otherwise, from a reputable state-right buyer will be accepted by us.

Terms of Contract:

One picture deposit required on signing; prints extra at laboratory cost; term of lease three years; we will agree to hold for six months after release 25% of your original order of advertising matter for future orders.

The advertising matter will be an entirely new issue of 1, 3, and 6-sheets, 11 x 14 photo enlargements and slides.

The productions are as follows:

"John Glade's Honor" Starring C. Aubrey Smith and Marie Shotwell	Reissued title "THE MAN'S HONOR"
"Song of Sixpence" Starring Marion Swayne	Reissued title "A WOMAN'S WAY"
"The Rainbow" Starring Dorothy Bernard and Jack Sherrill	Reissued title "AFTER THE STORM"
"The Accomplice" Starring Dorothy Bernard and Jack Sherrill	Reissued title "THE DARK HAND"
"The Woman in 47" Starring Alice Brady	Reissued title "THE MYSTERIOUS WOMAN"
"What Happened in 22" Starring Arthur Ashley and Frances Nelson	Reissued title "A CELEBRATED CASE"

We are disposing of these reissued productions in order to confine our activities to new, extraordinary and special productions. We desire to dispose of the negative rights to these reissued attractions before the release of our next special production.

THE FROHMAN AMUSEMENT CORPORATION

TIMES BUILDING, NEW YORK

FIRST RUN HOUSES EVERYWHERE

Are Booking

LOUISE GLAUM

in

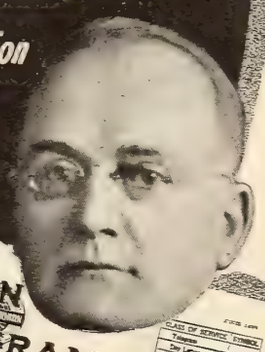
"LOVE MADNESS"

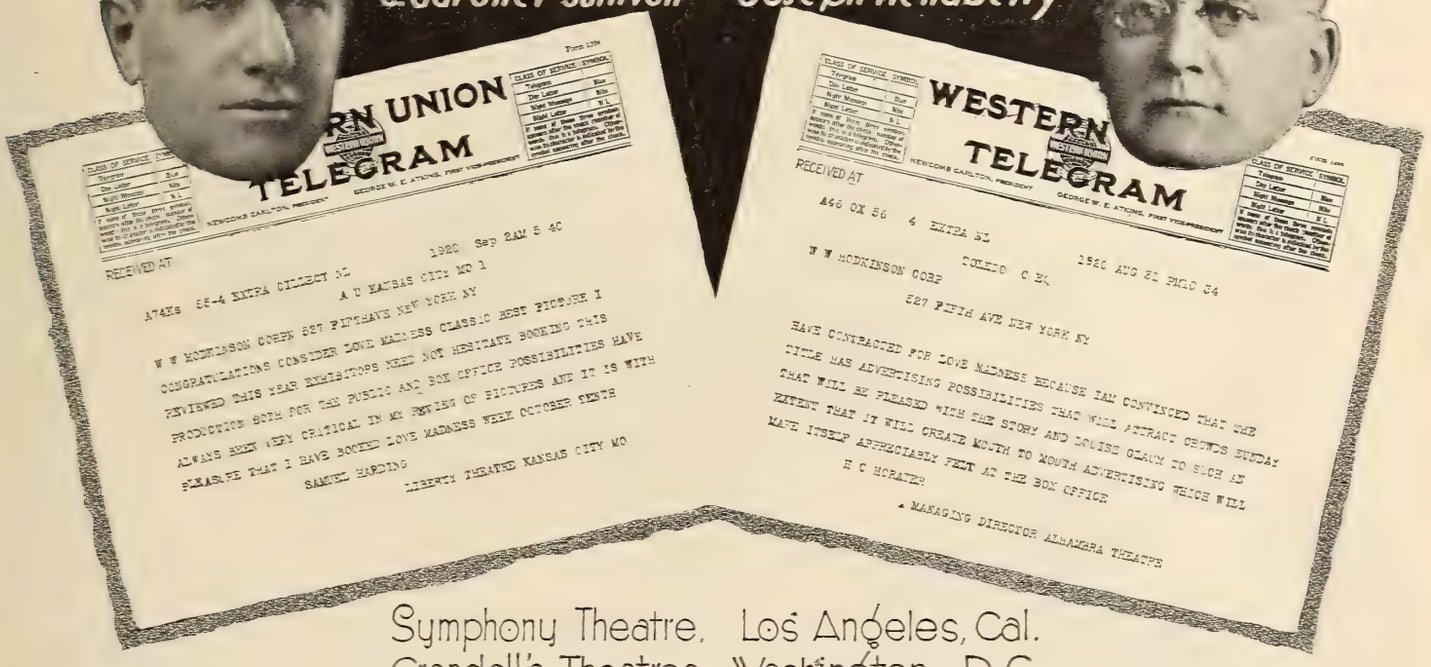
A J. PARKER READ JR. *Production*

Story by C. Gardner Sullivan

Directed by Joseph Henaberry







Symphony Theatre, Los Angeles, Cal.
Crandall's Theatres, Washington, D.C.
New Grand Central Theatre, St. Louis, Mo.
Blackstone Theatre, Pittsburgh, Pa.
Blue Mouse Theatre, Minneapolis, Minn.
Clinton Square Theatre, Albany, N.Y.
Liberty Theatre, Buffalo, N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated


JOSEPH J. DOWLING
NATIONAL PRODUCTIONS
Presents
The
KENTUCKY COLONEL
by
OPIE READ
Featuring
JOSEPH DOWLING
"The Miracle Man of the Screen"
Produced by
NATIONAL FILM CORP. of AMERICA
Distributed by
W. W. HODKINSON CORPORATION
Thru PATHE' Exchange Inc.

A HODKINSON Release

A Great Picture

from a Great Novel with a Great Star



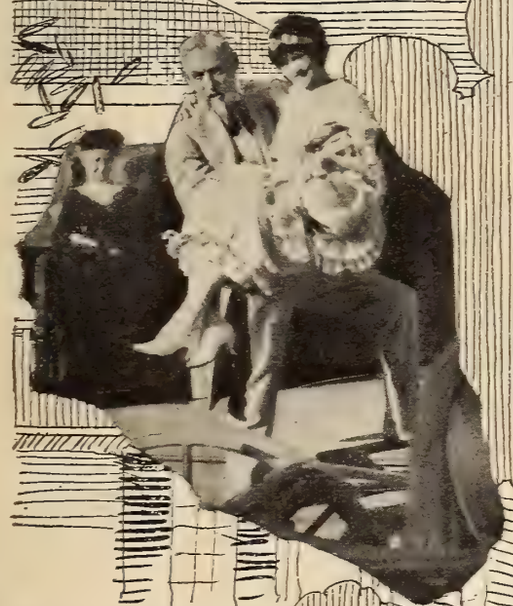


Thousands have read and loved Opie Read's great book,—it has been printed in every language and published in every country in the world, That alone insures ready made audiences.

Thousands have seen and loved Joseph J. Dowling upon the screen,—as the Patriarch in "The Miracle Man," he created for himself a never-to-be-forgotten place in the hearts of the picture-going public.

The KENTUCKY COLONEL IS THE GREATEST SOUTHERN DRAMA EVER PRODUCED,—and with the combined appeal of Opie Read's fame and Joseph J. Dowling's popularity behind it, must prove a sure-fire money-maker for you.

IT IS THE TYPE of PICTURE that DELIGHTS AUDIENCES and EXHIBITORS ALIKE



W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

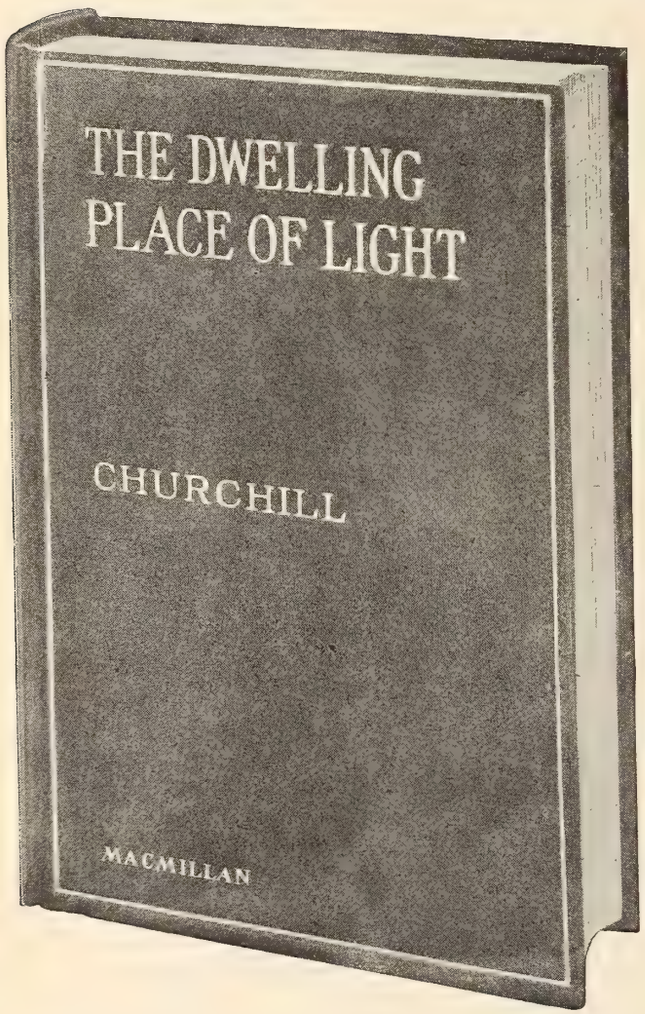
Distributing through PATHE Exchange, Incorporated

2,500,000 READERS

of Hearst's magazine Applauded it.

Repeat Printings Demanded

of the Publishers and now, better than the book, the screen version



A Benj. B. Hampton Production

"The DWELLING PLACE OF LIGHT"

From the Novel by Winston Churchill

Directed by Jack Conway

with an all star cast including **CLAIRE ADAMS, ROBERT Mc KIM and KING BAGGOT**

Book this picture and you book ready-made audiences! A

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign distributor, J. FRANK BROCKLISS

"Wonderfully Fine Picturization"

—Exhibitor's Trade Review



Speaking of Arthur S. Kane's Presentation of

Charles Ray

in George M. Cohan's great stage play

"45 Minutes from Broadway"

Here's what the experts say:

Will Draw Crowds!

"A fine box-office attraction! This picture is probably going to draw the crowds in good numbers. The fact that Charles Ray appears in a version of George M. Cohan's popular play should increase the box-office value of the star's name if such a thing is possible."—*Wids.*

Will Go Over Big!

"Fulfilling all the promises of previous effectiveness as an unqualified certainty in popularity, Charles Ray presents herewith in his initial First National feature, a performance certain to go over big.

"Additionally, there is the strong combination here, a favorite star and the screen presentation of a stage play which made a tremendous success the country over when George M. Cohan produced it."—*Exhibitors' Herald.*

Best of His Successes!

"Charles Ray's acting as the Kid is among the best of his screen impersonations. The love interest is fragrant and unhackneyed and is delightfully played by the star and his leading support. The part of the Kid might have been written for him, so completely does he make it his own."—*Moving Picture World.*

The Public Likes It!

"George M. Cohan's famous old stage comedy enters upon a new lease of life in its admirably screened film version. The picture provides plenty of swift action, funny situations, witty sub-titles and jazzes along to a true Cohanesque 'happy climax' in merry style.

"Apart from its mirthful moments, the film conveys a good deal of human interest. Its romantic side is well developed and the love story of the resourceful Kid and his sweetheart pleases everybody.

"Charles Ray is a worthy successor to Cohan and Victor Moore in the energetic role of Kid Burns, which he plays with a subtle sense of its humorous and dramatic demands.

"Put this over as a wonderfully fine picturization of the famous comedy by George M. Cohan. Advertise it as a special six-part feature and mention in all advertising that it was heartily received when it played the Strand Theatre, New York, recently."—*Exhibitors' Trade Review.*

Will Get Over!

"There are scenes that are positively uproarious. The audience at the Strand, New York, apparently enjoyed the picture. Ray can make any spectator respond. '45 Minutes from Broadway' will get over."—*Motion Picture News.*

Adapted by Isabel Johnston and Bernard McConville

Directed by Joseph de Grasse

Photographed by Chester Lyons

A First National Attraction

There'll be a Franchise everywhere

Is Free



A First National Attraction

Foreign Representative
DAVID P. HOWELLS, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere

Love Really Free?

Ye must Pay Pay Pay the Piper!

Louis B. Mayer presents

Anita Stewart

IN

Harriet and the Piper

The remarkable story of a girl lured by the flame of Free Love—fluttering about the fascinating light without a thought that her beautiful wings might be singed.

The Free Love doctrine is being spread today especially from the Bohemian quarters of the great cities.

It is painted as a beautiful ideal; marriage as unromantic, sordid—sometimes by theorists, more often by men with a motive.

BUT what of the young girls enticed by its glittering flare? What of them?

Every one of your patrons will want to know how it works out in real life!

From the stirring novel by Kathleen Norris that held fascinated 5,000,000 readers of the Pictorial Review

Screen version by Monte M. Katterjohn Directed by Bertram Bracken

Rothacker Prints

There'll be a Franchise everywhere

She Makes Another 100% Comedy Drama



Imagine

The popular

Constance Talmadge

with all her vivacity, charm, speed and pep, playing the part of a beautiful young girl battling the world alone and winning her way to love, fame and fortune. Full of Laughs, Love, Intrigue and Romance!

Presented by
Joseph M. Schenck
in

"Good References"

By E. J. Rath

Picturized by Dorothy Farnum
Directed by R. William Neill

A First National Attraction

Photographer
Oliver Marsh

FIRST NATIONAL PICTURES

Tech. Director
W. M. Reineck

Ask the Exhibitor Who Has Played It!

He will tell you it is the
Biggest Show of the year!

Annette Kellerman

in

"What Women Love"

A Mile-a-minute Comedy Drama
210 Smiles—76 Big Laughs
29 Thrills—16 Scares
4 Big Sensations

Presented by Sol Lesser

Story by Bernard McConville Directed by Nate Watt
Supervised by H. P. Caulfield

Cleaning up in Big First Run Houses!
Check up yourself on the crowds!

FIRST NATIONAL PICTURES

A First National Attraction

Rothacker Prints

There'll be a Franchise everywhere

The Answer!

Whether the present popularity of the photo-play is due to the efforts of producer or exhibitor is no more important than the question of priority concerning the hen and the egg. But just as hens vary greatly in their egg-laying powers, so also do photo-plays vary in their box-office results.

The exhibitor's prosperity depends directly upon the answer to this question,—which photo-plays yield the maximum box-office results? And the answer is simple. The most profitable photo-play is the one accompanied by RITCHEY posters,—for the greatest poster possible to make is the RITCHEY poster!

The RITCHEY poster does the actual ticket-selling for the show. It does more. It stops the passing public who look at it on account of its intrinsically attractive quality. And they go in to see the play it advertises on account of the interest it has aroused.

Its value to the exhibitor is inestimable. To him it is as a gem for which the photo-play itself is but the setting!

Ritchey
LITHO. CORP. N.Y.

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. Phone Chelsea 8388

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Motion Picture News

VOL. XXII SEPTEMBER 18, 1920 No. XIII

Bunk—And the Cost of It

AN actor bought a house in Los Angeles the other day for $40,000. His press agent reported the purchase to the local papers at $250,000. Everything will be serene until the tax appraisers take the property-owner at his representative's word. They have a habit in Los Angeles, we are told, of taxing studios and other picture properties at, at least, double the invested value.

These are but local instances: it would be interesting—alarming, we believe—to know just what our well-known habit of exaggeration costs the entire industry every year.

It is the tribute we pay to "bunk": or we might call it the premium of press-agentry—overdone press-agentry.

Los Angeles pays a pretty penny locally, but that is very small compared to the yearly tribute of the whole industry. From Congress on down through every State legislature in the country every legislative committee, when it proceeds to lay a tax upon films and theatre seats and admissions proceeds upon the solid assumption that all motion picture people revel perennially in an orgy of new and easily made wealth. We are credited with million dollar stars and directors, million dollar made and million dollar earning pictures, million dollar studios and million dollar theatres.

* * *

There is no question about this deep-seated conviction; it exists equally in the mind of the United States Senator and the rural legislator. And there is no question about its effect upon the industry's taxes.

"You've got the money," they say, "and you can and will stand the burden of taxation."

The point is that we have, through our own publicity, done everything to create and foster this easy and big money idea; and we have done nothing to explain the true and tough economics of this highly competitive industry.

We have press-agented a Frankenstein.

We talk millions and so we get taxed millions. The tribute we pay is a huge and serious burden on our industrial exchequer.

There's another side to it—not so concrete and obvious. It is the psychological side.

We not only lie to the public but we lie to each other in the same unrestrained fashion. We lie about picture costs, picture values, territorial sales—and what not. Of course we give and take our exaggerations with a wink; we discount and rediscount the other fellow's claims. And the trade lies don't do so much harm in themselves. It is the result of this general policy and its atmosphere that hurts. Confidence is destroyed and everyone is taught to take the roundabout path when the straight approach is the best, to camouflage and duck when the plain truth is the best business.

"Bunk" is a heritage of the show business, but we are not running white and black topped tents these days.

This is an industry. We call it one and we say it's big. It is certainly too large to consist of a maze of crooked paths with misleading signs everywhere. We need some broad straight avenues. We need them between the big trade divisions of the field. We need more frankness.

* * *

We contend that the exhibitor will hail with relief and respect that producer or distributor who first comes forth with the plain, unvarnished truth, who speaks frankly of his goods, who tells with even brutal frankness just how he will do business and why; who, believing he is right, isn't afraid to say so bluntly, even though he knows he will arouse at first misunderstanding and violent opposition.

It will be said in reply that exaggeration is a part of the show business anyway; that the exhibitor must be hoodwinked for his own good; that a manufacturer cannot expose his plans because of his competitor—most of which is largely tommyrot and all of which makes a very weak-kneed argument against the supreme fact that the exhibitor today is without confidence and that he has lost confidence because he never gets frankness. We emphasize the exhibitor here simply because, as the retailer in this business, he is, like the retailer in any other business, the keystone of the industrial arch. He sells the goods to the public. He is the producers' and the distributors' business associate.

We pay a terrible price for "bunk."

Is "bunk" necessary? Has "bunk" a real place today in so sizable and serious an industry, an industry which undoubtedly is partly the show business but which, with equal certainty, is also a big industrial and commercial machine, functioning along the very same economic lines of other industries and which must, like them, progress with a very considerable measure of solid confidence, back and forth ,between the men who make and distribute and retail its product?

WM. A. JOHNSTON.

DEALING IN PERSONALITIES

SAMUEL GOLDWYN has stepped out of the corporation that bears his name. Which gives us a chance to pass a few remarks on the general subject of Samuel Goldwyn.

We don't believe that Sam Goldwyn has ever been given full credit for the attitude he has maintained towards the picture industry and for the things he has done for that industry.

Sam Goldwyn has always won our admiration because he has at all times been a gambler, a daring believer in the fact that "there is nothing too good for the motion picture." We first ran across this angle of his nature when we interviewed him years ago just after he had secured the signature of Geraldine Farrar to a screen contract. We followed it through the film seasons, past the signing of Mary Garden, the formation of Eminent Authors, bringing the literary brains of the nation right *into the studios*—and not merely as far as the cashier's desk. We admired such achievements as the inducing of an author of Booth Tarkington's standing to write original stories for the screen.

Sam Goldwyn is too much the business man, in name and in appearance, to receive full recognition for the side of his nature that says and believes and proves: "There is nothing too good for the motion picture."

Great excitement in the village! Our old friend Arthur James assumes the title, "Editor-in-Chief of the Moving Picture World." Good luck to you—Jimmy—and a full measure of it!

We have heard a rumor that a dinner was tendered to Jimmy on Thursday evening at the Biltmore.

Despite tempting inducements offered him, George Blaisdell has stepped out of the World ranks. His new plans have not been announced.

George is one of the real veterans of the game. We'll even confess that his days in the harness date further back than our own. But we are proud to have known such a regular, true-blue all-man for the years we have been rounding Film Square.

WE are glad to give a page of this week's issue over to Earl Hammons, and twice as pleased to hear his remarks on the way exhibitors are playing up the short features of their programs in a real patron-pulling manner.

And in this connection we might add our own word of commendation on the fashion in which Educational is helping their exhibitors in the exploitation of their product. William A. Johnston has preached so long on the subject of "advertising your advertising" to the exhibitor that it is cheerful to see it applied more and more by various advertisers.

Educational steps to the front in showing exhibitors the possibilities in the short subjects found on the program and means of utilizing them. The result can be seen in the increasing frequency with which advertisements and exploitation stunts based on a short feature find their way into the Exhibitor Service Bureau. One ad, reproduced a few weeks ago, even featured a short subject, "Modern Centaurs," above one of the best known of the current features.

Crandall Theatre Opens in Cumberland, Md.

CRANDALL'S Strand theatre in Cumberland, Maryland, one of the most beautiful houses in the State, opened on the night of September 3rd with Marshall Neilan's "Go and Get It." The police reserves were necessary to handle the throngs who crowded about the theatre on its opening night. Mayor Thomas W. Koon, of Cumberland, made an address welcoming the new enterprise to the city. The Strand is Crandall's eleventh house.

They continue to slip the big pictures over on us out of town. De Mille's "Something to Think About" opened the Shea Criterion at Buffalo last week, and now we hear that "The County Fair" will have its American premiere at the Toledo Rialto, Sunday, September 12th. S. Barret McCormick is staging the show. He's got the town all het up—with such features as Sawyer's Silver Cornet Band, the Village Choir, and other special attractions. We are not sure, but we think Joe Lee is also browsing somewhere around Toledo on the assignment.

E. H. (Mannie) Goldstein, assistant to Carl Laemmle, was the guest of honor at a Hotel Astor luncheon last week, the occasion being the eve of his departure for Universal City, California. The event was staged by Universal officials and employees a la surprise.

Paul Gulick was the able toastmaster. Paul, judging from the occasions we have seen him gracing the post of honor at Associated Advertisers affairs, is right there when it comes to the presiding act. And, by the way, last Thursday's meeting of the Advertisers was turned into an occasion for tendering thanks to Paul and the other officers for their real accomplishments in the year past.

THE premiere of "Way Down East" certainly did draw the film folk. Intermission found the lobby as crowded as a noon-hour at the Hotel Astor,—and with the same people. We found Hiram Abrams and Paul Lazarus there, wondering how soon the latest Griffith achievement would become a United Artists special. Jesse Goldberg had a smile a yard wide over the individual triumph of Lillian Gish. Joe Plunkitt must have let the Strand run itself for the night, for we found him there too.

We'd run out of space if we tried to mention all the names. But, at that, Griffith has to go some to compete with "Nick" of the Astor as a magnet for film celebrities. Perhaps "Nick" caters to a more vital spot. Take Thursday of this week, for example, and you could surely buy, sell, merge or dissolve any number of picture propositions you desired within a thirty foot radius. We found "Doc" Shallenberger just inside the door smiling under the troubles of a general manager; Al. Black out in the lobby saying, "Watch for the fire-works;" Jimmie Grainger kidding Paul Mooney about rental prices; Harry Charnas looking for "Doc" Shallenberger.

What chance has David Griffith got against such stern competition as "Nick's?" And, speaking of such things, what opportunity did David W. have on his opening night against the competition of Lillian Gish? One perfectly good speech had to be put away unsoiled when Lillian's smile stole the audience.

Eugene Roth, of San Francisco, has been in town this week. This time he comes as a producer, with the initial Roth-Rork special.

H. P. Caulfield, of Los Angeles, is another visitor to New York. Caulfield also has a print under his arm, that of the Max Linder multiple reel comedy just completed on the coast.

ZOWIE! But William Fox slams out with both fists this week in the ad pages. Did you read those two pages? Don't miss them!

When Bill Fox aims at a target he lands with both barrels. Booking agencies and combines are his target in this ad, and when Bill gets through you can pretty well tell what he thinks about booking agencies and what he will do about them. Bill doesn't talk around a bush and hope that you'll get what he means. He says it.

More News Items of the Week: J. Stuart Blackton sails on the Baltic with Sir Thomas Lipton. Will combine a vacation in England with a search for plays and observations of English film conditions.

Comes a card from Richmond, Virginia, telling us that Miss Ruby E. Jones has condescended to change her name to Mrs. Joseph P. Reddy. We join the boys in hearty congratulations.

Briton F. Busch announces that he has disposed of his interest in the Republic Distributing Corporation to Lewis J. Selznick. Republic will be merged with Selznick Enterprises, Inc., the recently formed holding company. Henry C. Siegel is the new treasurer.

Saw Herb Brenon at lunch in the Claridge on Thursday. First intimation that Director Herb had returned to these shores.

Poor Bobby Harron passes away—and on the threshold of his greatest achievements. Bobby died last Tuesday, as a result of a wound inflicted by an accidentally discharged revolver.

Our sympathy is extended to Jack O'Brien. The popular director's wife, known professionally as Gladys Field, died this week.

Alfred S. Black Sets Forth His Version of Controversy

Cohen, Williams and Patterson Come Within Range of Exhibitor's Fire

IN open letters addressed to Sidney S. Cohen, president of the Motion-Picture Theatre Owners of America; J. D. Williams, manager of Associated First National Pictures; and Willard C. Patterson, of the Criterion theatre, Atlanta, Ga., Alfred S. Black, president of the Motion-Picture Exhibitors of America, contributes the latest chapter to the wrangle over producer's theatre activities.

Black is particularly strong in his arraignment of Gordon, holder of the franchise from Associated First National Pictures and the largest theatrical owner in New England. According to Mr. Black, "the menace of Mr. Gordon and the First National activities to the New England independent exhibitor are far greater than those of any other organization." Moreover, Mr. Black declares that the purchase by Mr. Gordon of the First National franchise "was the start of other producers to invade New England with theatre-holdings."

Mr. Black once more raises a question regarding the alleged connections between First National and the Willard C. Patterson Chicago meeting of exhibitors, the Cleveland Convention in June last and the recent assembling of Connecticut exhibitors on both of which points strong denials have already been made. Sidney Cohen is styled by Mr. Black as "the advance agent" of Mr. Gordon and First National for the Connecticut meeting and is declared to be "too prejudiced and biased to pass upon the unfairness of First National activities pertaining to the industry, and especially in New England."

The following extracts are taken from the letter addressed by Alfred S. Black to Sidney S. Cohen:

"I have read your recent letter in which you 'request not summons' I meet your committee. You state that Mr. Zukor promised I would meet your committee. I believe this statement is false, because Mr. Zukor knew he had no right to make such a promise. Furthermore, he told me that he advised your committee that he would use his influence to have me meet you. He did so. The trade-press reported that you stated at the Atlantic City Convention that I promised Mr. Zukor I would meet your committee but failed to put in appearance. Such statement is absolutely untrue. I never promised that I would even consider meeting your committee. When I first heard of the suggestion, I immediately telephoned New York and insisted that any tentative conference that had been arranged with your committee be immediately called off; that, under no circumstances, would I meet your committee; that I would be in New York, as I was, and would publish an open statement immediately upon my arrival there. For reasons already stated in my recent open letter and for the further reasons following, I refused and still do refuse to recognize your committee in any way, shape or manner.

"I have never met Mr. Lynch but openly congratulate him on telling you frankly what he thinks of your methods. For the third time, I want to reiterate that I am an independent exhibitor and interested in the development of motion-picture theatres in the New England territory, which your organization as constituted has no right to question.

"The Motion Picture Exhibitors of America under direction of our own officials have no need of your committee's assistance in investigating First National affairs. We believe we are well able and competent to throw light on their activities before the exhibitors of the country without the aid of your committee. It would seem like presenting evidence before a packed jury.

"When you become Mr. Gordon's advance agent, for his Connecticut First National meeting, which you wouldn't openly deny, I consider you too prejudiced and biased to pass upon the unfairness of First National activities pertaining to the industry, and especially in New England.

"Strange isn't it that First National affairs are always so closely allied with your league and committeemen's activities—starting with your Mr. Patterson and continuing through the Cleveland Convention up to the present time? It is harder to believe that the First National officials are as clever in fooling you and making a tool of you as you are in camouflaging activities from the exhibitors of the United States.

"Regarding refusing admission of the press at your meeting with Mr. Zukor, I am told that your statement is false and that Mr. Zukor desired the press to be present but your committee objected.

Regarding the New England letters to which you refer, I would like to have you give them to the trade press to be answered publicly. I certainly desire the fullest publicity as you can't substantiate your claims of threats and intimidations.

"Regarding the Cleveland Convention, I attended the first session of your Convevntion after assurance from Mr. Patterson, Mr. Rembusch and others of the committee of seventeen, that an amalgamation of all three leagues would be brought about for the best interests of the exhibitors of the United States. What did you do? You insulted our organization by asking me to appear before your self appointed credential committee to establish myself as an independent exhibitor. Even Mr. Chas. O'Reilly, your clever friend, politician and committeeman, (the man who in my opinion, laid out the whole workings of the Cleveland Convention, who had men recognized by your self-appointed Chairman before they were out of their seats when twenty others were already on their feet) came to me the third day of the Convention, admitted the mistake and injustice and wanted me to come back into the Convention without going before your Credential Committee. It was then too late as all of your personal plans had been carried out and an amalgamation was consequently an impossibility."

Excerpts from Mr. Black's letter to Manager J. D. Williams of First National are submitted in the following:

"Replying to your recent open letter, I note with much interest that you consider Mr. Gordon an absolutely independent exhibitor. I don't believe there is an exchange manager, theatre owner or exhibitor in New England who could, by the strongest stretch of imagination, call Mr. Nathan H. Gordon an independent exhibitor. Mr. Gordon's activities had been in progress many months before I entered into any booking arrangement with the Famous Players-Lasky Corp. They were becoming so pronounced, however, that I was forced to make such a move in order to protect my large theatrical invevstments.

"I invite the trade press to send their representatives into New England to verify this statement. They will learn that the menace of Mr. Gordon and the First National activities to the New England independent exhibitor are far greater than those of any other organization.

"When Mr. Gordon bought the First National franchise for New England, he asked me what I thought of his proposition and he was much provoked when I told him in reply that as an exchange proposition—wonderful, but as an exhibitor's proposition—it was a joke. Subsequent events have proven this to be true. For one example, take the Chaplin contracts. Instead of permitting the independent exhibitors of New England to share in the advantages of his highly profitable contract, Mr. Gordon increased the rentals beyond all precedents and the contract contained the 25 per cent increased rental joker.

"Mr. Gordon's activities did more to increase the film rentals in New England than any other. The results were in direct contradiction to the objects he professed he would accomplish. At the time Mr. Gordon's' purchase of the First National franchise no producers, I am positive, had one dollar investment in theatre holdings in New England. The purchase of the First National franchise by Mr. Gordon, the largest theatrical owner in New England, was the start of other producers to invade New England with theatre holdings. Is there any better example of the so-called distributor-exhibitor menace, with or without your booking proposition, than the First National? Even Charles H. Bean, President of the New Hampshire Motion Picture Theatre Owners and a member of Mr. Cohen's investigating committee of nine, stated to me, after the New Hampshire meeting, that Mr. Gordon and the First National activities were a greater menace to the New England exhibitor than the Famous Players ever thought of being.

"It is with regret that I have any controversy with you, Mr. Williams, who, personally, are nationally known as a prince of good fellows, but you have certainly been very clever in tying up the publicity of the First National affairs to the Chicago meeting and to the Cleveland Convention and, especially, to Mr. Cohen's recent gathering of Connecticut exhibitors. I congratulate Mr. Gordon and your organization on being clever enough to use Mr. Sidney Cohen as your advance agent for the Connecticut meeting.

"As to your statement that I am working on capital obtained presumably from production profits, I will simply say that your statement is false and malicious. Neither am I interested in producing or distributing pictures; on the other hand, Mr. Gordon is apparently using the profits derived from increased film rentals in the devevlopment of theatre holdings. Can he deny this?"

To Willard C. Patterson Mr. Black addresses the following questions in the course of his letter to the Atlanta exhibitor:

"Why was it that you called your Chicago meeting at the time of the First National Convention in Chicago?

"Mr. Sam Atkinson, president of the Chicago Allied Amusement Association, told me at the end of the Cleveland Convention that you showed him letters with memorandum attached, containing assurances that the First National stood back of the financing of your Chicago meeting. Are you prepared to publish these letters and the attached memorandum?

"Why don't you give the exhibitors of the United States a complete statement of the financing connected with your activities? Did not the Cleveland Convention vote to pay back the expense of the Committee of Seventeen and then their Executive Committee repudiate the action of the Convention?

"Can you deny that if it had not been for the refusal of Sam Atkinson and Frank Rembusch to be a party to it, that your Chicago meeting would have been a First National affair?"

Investigating Committee Meets Sept. 15

THE following statement was issued on Thursday by Sydney Cohen: "The investigating committee of the Motion Picture Exhibitors Association of America will meet on Wednesday, September 15th, at the Hotel Astor to hear complaints of the New England exhibitors against Alfred S. Black and the Famous Players-Lasky Company. A registered letter has been sent to Mr. Black and an invitation extended to Mr. Adoph Zukor to appear. Senator James J. Walker, of New York, will represent the exhibitor committee. The trade press will be present at the hearings."

Powers Film Products of Rochester Under Fire

The Powers Film Products, Inc., whose factory is located in Rochester, N. Y., has become the object of considerable discussion in the film circles of that city. According to the Rochester Democrat and Chronicle of August 26, some 270 stockholders of the corporation are reported to have organized a protective committee under the direction of Frederick J. Harrison for the purpose of effecting an investigation of the company's condition. It it stated that the committee is also contemplating an appeal to Supreme Court Justice Adolph J. Rodenback to issue an order giving the stockholders authority to take over the affairs of the company.

The stock-selling methods of the Powers company are also reported to be under fire, and evidence of the practices alleged to have been submitted to the district-attorney's office.

Samuel Goldwyn Resigns from Presidency

GOLDWYN PICTURES CORPORATION announces the resignation of Mr. Goldwyn as president and of Mr. F. J. Godsol as vice-president and chairman of the Executive Committee.

Mr. Messmore Kendall, a member of the board of directors, was designated as director in charge of the company, pending the election of a new president.

Mr. Kendall and General Coleman DuPont have been elected members of the executive committee in place of Messrs. Goldwyn and Godsol, who continue as members of the board.

Educational Brings Suit for $250,000 Damages

As the result of the recent publication in a New York newspaper of a story and advertisement to the effect that "How He Knocks His Home Runs," a motion-picture controlled by Educational Films Corporation of America, was not actually a representation of the popular baseball player, "Babe" Ruth, in action and that this picture was "unauthorized" and a "fraud" upon Mr. Ruth and the public, Educational Films has brought suit for $250,000 damages against George H. Ruth, the Yankee batsman, and Adam Kessel and Charles O. Baumann, co-partners in a motionpicture enterprise.

The complaint filed with the Supreme Court of New York County alleges that the defendants caused to be published in a certain New York daily newspaper on or about August 28, 1820, certain statements concerning Educational Films and its release, "How He Knocks His Home Runs," which statements, it is asserted, were "false" and "were known by the defendants to be false when made." The complaint further declares that because of these statements "the plaintiff (Educational Films Corporation) was greatly injured in its good name, fame, reputation, credit and standing and business, and has been hampered and hindered in its leasing and disposition of rights to exhibit" the motion-picture, "How He Knocks His Home Runs."

Universal's Export Head Returns from Europe

G. E. Kann, the head of the export department of the Universal Film Manufacturing Company, arrived in New York last week from Europe aboard the steamship Mauretania. He had been on the other side for eight months, looking over the foreign field and establishing Universal branches in hitherto untouched territories.

His most important work in Europe was the arrangement of all the preliminaries for the big tie-up between the Universal and the Film Booking Offices, Ltd., of London, whereby the British distributing organization hereafter will handle all of the Universal product.

Illinois Exhibitors to Meet September 29

THE state convention of the Illinois Exhibitors Alliance, the official unit of the Motion Picture Theatre owners of America, has been called to meet at the Hotel St. Nicholas, Springfield, September 29th and 30th by President Joseph Hopp.

The membership of the alliance has passed the two hundred mark according to Mr. Hopp, and a large attendance at the meeting is expected as subjects of great interest and importance to every exhibitor will be taken up. Among the subjects scheduled for discussion and action are, censorship in Illinois and the effect of the woman's vote; Sunday closing which is being enforced in a number of communities and agitated in some others; uniform and equitable contracts between exhibitors and exchanges; the question of advance deposits; F. I. L. M. Club activities as affecting exhibitors; and provision for investigation of all sub-franchise propositions and all national booking schemes.

One of the interesting features of the convention is to be an address by W. E. Burford of Aurora, a member of the committee of nine that interviewed Messrs. Zukor and Lynch recently. Mr. Burford promises to make a full report of what transpired at the meeting with these two gentlemen and will, he states, reveal many facts which have not been made public.

Arrangements for the convention are in charge of committee which includes President Joseph Hopp; Charles Lamb, Rockford; W. W. Watts, Springfield; W. H. Cadoret, Kankakee; P. D. Robinson, Peoria; M. M. Rubens, Joliet; and W. E. Burford, Aurora.

Timely Addresses Mark A.M.P.A. Meeting

Professor Alom Benent, head of the Maryland Institute of Fine Arts, at a meeting of the Associated Motion Picture Advertisers on Thursday, September 21, announced that the Maryland Institute had under contemplation the award of a prize for the most artistic motion-picture production of the season or for the most attractive stills from a picture made during the year. Upon Professor Benent's invitation the members entered into a discussion of the proposition, and the matter was finally referred to a special committee for report at the next meeting.

Rufus Steele, the principal speaker, made a plea for photoplays "with a real story," dealing with the industrial life of the nation. Such productions, maintained Mr. Steele, would do more than any other agency towards the rapid dissipation of the prevalent feeling of unrest.

President Paul Gulick was tendered a vote of thanks for his interest and his work in behalf of the organization. An election of new officers took place at the meeting, held Thursday of this week, at the Cafe Boulevard.

Declares Against Breach of Existing Contracts

THE Theatre Owners Chamber of Commerce of New York goes on record as being unalterably opposed to the existing evil practice of certain distributing companies in enticing stars and directors under legal contract with other companies by offers of fabulous salaries and other methods of malpractice.

The Theatre Owners Chamber of Commerce being an organization of business men deeply interested in the welfare of its industry is preparing to take action which will protect those companies which have been or may hereafter be injured by such practice and to bring sufficient pressure to bear upon offending companies as to make it strongly advisable for them to discontinue this practice.

An informal discussion of this matter was held by the executive committee of the Theatre Owners Chamber of Commerce at a luncheon at the Hotel Astor on Friday of this week.

Exhibitor Association Plans Movie Ball

The Motion Picture Theatre Owners of America are announcing a monster reception and movie ball to be held under their auspices at Madison Square Garden, Saturday, November 4th, 1920.

The president of the organization will shortly announce the Committee which will have full charge of the final preparations. The Executive Committee of the National Organization will act jointly with this committee on Preparations and Arrangements. A complete program for the affair has been planned and will be given to the press at the earliest possible moment. This affair will not in any way resemble functions that have been advertised in the past under similar names.

Blackton Not to Abandon Activities in U. S.

Declaring that he was bound for England principally to enjoy a few weeks' rest and diversion, J. Stuart Blackton, motion-picture producer-director, vehemently denied that he was abandoning all his American interests and plans for motion-picture production in this country. This was the main tenor of a statement issued by the producer just previous to his departure for England on the liner Baltic on Saturday, September 4th. During Mr. Blackton's absence his interests and plans will be in the hands of his manager, William R. Dunn, and his literary associate, Felix Orman.

That Famous Prelude of Rachmaninoff

WOULD you like to have an interesting story to print in your program next time you play this. You are privileged to copy free or charge Charles D. Isaacson's version of this idea, as he has used it before almost two millions of people with extraordinary success.

Are Exhibitors Ready to Grasp New Era's Opportunities?

By E. W. Hammons, President of Educational Film Exchanges, Inc.

UNQUESTIONABLY my friend John D. Williams, manager of the First National Exhibitors Circuit, is correct in his article in last week's MOTION PICTURE NEWS in which he says that a new era in motion picture showmanship is at hand, and in which he asks whether exhibitors will meet the opportunities being offered them by producers.

I have no hesitancy in answering that they are already meeting these with an eagerness, enthusiasm and intelligence that can leave no question in the minds of anyone that the theatre owners and managers of America are fully alive to the opportunities and that far the greater number of them are taking every advantage of each possibility.

This point, to my mind, is settled by the attention that the exhibitors generally are giving the short subject, a field of which I can speak after watching it from an interested point of view for a period of more than five years. I do not hesitate to say that the exhibitors as a whole today are not only alive to the opportunities given them by productions in the feature field, but that they are fully sensible that there is something more to the successful theatre today than showing a feature subject, no matter how satisfactory it may be, and then be content with the remainder of his program being supplied by "any old thing."

The master chef is not satisfied merely that the steak is cooked to perfection; it must have the garnitures; the painter does not drop his brush with the creation of a striking central figure, but there is a word of detail and weary hours on the settings; the real artist has not satisfied himself until the whole is perfect.

Unquestionably feature pictures are better today than they have ever been and Mr. Williams' organization deserves a considerable share of the credit for this fact. But with all of the excellence of these creations, the feature is no longer alone the motion picture entertainment. The exhibitor who is gifted with the ability to select from the entire mass of feature productions the very best and to give these alone the best possible advertising and presentation has not completed his work; he is not finished until he has given his patrons one hundred per cent entertainment through his entire bill.

Of course, I refer to the short subject. There were a number of years of hard and sometimes discouraging missionary work in attempting to convince the showmen that they needed something more than the feature. There was even harder work, after a goodly share of them had admitted that they needed the one and



E. W. Hammons, President of Educational Film Corporation

two reelers, to convince them that these pictures must not be mere "fillers" but that they must be of even excellence with the feature offering. But our faith has never been misplaced. The exhibitor has always made good on his opportunity.

Today the demands for short subjects of the first quality is such that when compared with that of but a couple of years ago the actual figures would be astounding. I haven't the slightest hesitancy in saying that today the demand for first quality one and two reels far exceeds the supply.

That is evidence to me that the exhibitor has fully kept up with the march of progress. In fact, it has gone so far ahead of short subject production that there is the strong temptation to yield to the demand and place on the market a mass of material that always will belong to the "filler" class. This is the very thing that is testing the showmanship of the theatre managers of the country and which convinces me that they are meeting the test.

This has been clearly brought to me by the case of material that we have been offered and rejected. We knew at the time that there was a demand for first quality reels of this sort; we refused to attempt to meet it by lowering the standard. In more than one case we have been reminded by the producer of this "great market" for even inferior product and we have been interested in watching the success that such pictures have had when introduced through other channels. The result has been most encouraging to our policies.

Not only do a great percentage of the exhibitors of today realize the importance of the short subject to their program, but they are refusing to be led into bookings without being assured of their quality.

When the theatre manager shows that interest in his whole program, there need be no fear that he will fail to take advantage of every opportunity in production, of either features or short subjects that are offered to him.

When theatres like the Rialto and Rivoli in New York show the same two reel comedy in succession; when houses like Loew's Euclid in Cleveland break their rule to advertise such pictures and run them from two to four weeks; when A. H. Blanks's Des Moines theatre bases two-thirds of its advertising on a single reel like "Modern Centaurs"—and when a relative state of affairs is found from city to hamlet all over the country, there is no doubt in my mind. I feel that we ought to know; we have devoted our every cent, our every endeavor for five years to this end.

Mr. Williams and his fellow producers of features need not hesitate to put forth their very best efforts. To drop into the vernacular, the exhibitors of the country as a whole today are "there."

Strict Censorship Being Enforced in Australia

A strict censorship of motion pictures is now in force in Australia and New Zealand. The following extracts from the official censor regulations of the Commonwealth of Australia, governing motion pictures, have been submitted by the Australasian Films, Ltd.

"No film shall be registered which, in the opinion of a censor, (a) is blasphemous, indecent, or obscene; (b) is likely to be injurious to morality; (c) is likely to be offensive to the people of any friendly nation; or (d) depicts any matter, the exhibition of which is undesirable in the public interest."

The following characteristics have been defined under censorship regulations as objectionable:

"(1) Indecent, suggestive, or insufficient dress. (2) Embraces overstepping the limits of affection, or which would be contrary to proprietary in ordinary life. (3) Nude figures. (4) Positions of the actors which are suggestive of sexual passion or desire. (5) Scenes which might be offensive to the religious feeling of any class of the community. (6) Scenes which might be thought subversive of morality or virtue. (7) Scenes which might be morally harmful to the young, especially, of both sexes. (8) Scenes which might seem to encourage, or appear to view with indifference, breaches of the law, or perpetration of crime. (9) Scenes of brutal cruelty or violence. (10) Scenes from which the inference could be drawn that offences against those laws, or rules, or recognized social codes, which govern the regulations of the sexes in married and single life are matters to overlook or treat lightly."

Under the censorship regulations advertising matter and "paper" of every description must be submitted to and passed by the Commonwealth Film Censorship of Australia before being allowed to be imported or used in Australia.

Independent Exchange Incorporated in Chicago

The incorporation, under the laws of Illinois, of the Favorite Players Film Corporation with $100,000 capital fully paid up, by Isaac Van Ronkel of Chicago and Maurice Fleckels of New York, marks the advent of what promises to be one of the most important independent exchanges in the central west.

As previously announced, Messrs. Fleckels and Van Ronkel have purchased the Hallmark Exchanges at Chicago and Milwaukee and the executive offices of the new corporation will be located in Hallmark's former Chicago headquarters, 63 E. Adams street. The Milwaukee office will also be retained in charge of Manager Frank Hensler.

Probably few exchanges ever started business in Chicago territory with such an extensive list of pictures as Favorite Players Film Corporation is offering exhibitors, including, as they do, the Hallmark releases, twenty-six Triangle pictures and a large number of Keystone Comedies and single reelers. To cap this array, the rights for Clara Kimball Young pictures, including three of Garson's super attractions, have been acquired for Illinois and Indiana territory, the first of which, "Hush," will be ready for release early in October.

Rupert Hughes Addresses Screen Writers Guild

The Screen Writers Guild of the Authors League of America is permanently organized, and the outline for the organization's immediate work was made at a barbecue dinner given on the Hacienda set at Brunton studios Saturday evening, August 28th, President Thompson Buchanan presided, and Rupert Hughes, president of the Authors League, was the principal speaker.

"The greatest work for the Guild in my opinion," Rupert Hughes told the members after briefly reviewing the work of the Authors League, "is to perfect a contract suitable to screen writers and motion picture producers. What improves conditions for the producer will also better conditions for the writer and I emphatically urge you to look upon the producer as your friend and not your enemy. What has been done by the Authors League in standardizing a contract for writers with publishers can be duplicated by this Guild within the film industry and thereby save hours of time of busy managers and writers alike."

Liszt Hungarian Rhapsodies Are Stories

NEXT time your orchestra plays one of these popular rhapsodies tell your audience what to think about while you're playing—this will make the performance infinitely more interesting.

The story? Use Charles D. Isaacson's own version—so successfully employed by him. This is part of The News service. Copy it from

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"Credit Due Non-Taxing Publishers"

The Sam Fox Publishing Co. asserts that the campaign, instituted by the Motion Picture Theatre Owners of America against music publishers who impose a tax on music rendered in picture theatres, should establish a recognition of those other music publishers who have been staunch in their support of the exhibitors. The Sam Fox concern furthermore maintains that the publishers, not imposing the tax, should be given a "square deal," which, it is alleged, has been often denied them.

The Fox house declares that although it has at all times offered its catalogue free of tax to the motion-picture enterprise, yet co-operation on the part of certain theatre-owners in featuring musical compositions has been lacking. That such co-operation is to the benefit of the exhibitor is borne out in the prestige and success realized by those higher-class houses which have put on special settings to feature song successes, says the Sam Fox statement. The objection of some managers to screen the name of the musical theme is also branded as a piece of short-sightedness.

To Represent Industry at Buenos Aires Exhibit

William A. Brady, president of the National Association of the Motion-Picture Industry, has appointed a committee, representing the various branches of the motion-picture industry in the United States to co-operate with the organizations in this country which are promoting an international exposition to be conducted in Buenos Aires during March and April of next year, under the auspices of the national exposition of the United States Manufacturers.

Albert E. Smith, president of Vitagraph, has been appointed chairman of the committee

Recent Incorporations in the State of New York

With a total capitalization of $494,500, the following firms incorporated during last week with the Secretary of State, for the purpose of engaging in the motion-picture business: The L. S. and B. Amusement Corporation, $30,000, Jacob Lefkow, Abraham Shenk, Jacob Birnham, New York; Delsarte Film Corporation, $100,000, J. Harrison Hough, John S. Brown, Jr., Clarence E. Muse, New York; South American Productions, Inc. $250,000, Elinor R. Bell, Albert T. Ellis, Samuel Stark, New York; West 38th Street Studio Corporation, $10,000, Harry Levey, Herman A. Mintz, Isaac A. Harris, New York; Bradford Amusement Corporation, $20,000, James C. Bradford, George S. Nobles, John P. Broomell, New York; B. Y. S. Films, Inc., $20,000, Henry C. Brown, Herbert H. Yudkin, Samuel O. Siegel, New York; Children's Chautauqua, Inc., Andrew I. Albert, Marcus Rosenthal, Minnie B. Siskins, New York; Corinthian Amusement Co., $10,000, Sidney Rothner, Reuben Fruchtman, William Greenberger, New York.

Film Imports to Level Foreign Exchange

That the importation of foreign-made films into this country will play an important role in settling the problem of international exchange and do a great deal towards establishing commercial reciprocity, is the belief held by Paul H. Cromelin, President and General Manager of the Inter-Ocean Film Corporation. Furthermore, Mr. Cromelin believes that the American trade's endorsement of such a policy will lead to an internationalization of the motion picture industry.

"Importing productions made abroad into America," said Mr. Cromelin, "will promote reciprocity and assist in settling the problem of international exchange. Exporting films turned out in the United States serves to create a favorable impression about our country everywhere."

Leo Landau Heads Club

Leo A. Landau, member of the advisory board of the Motion Picture News and manager of the Butterfly theatre, Milwaukee, was elected the first president of the Milwaukee Screen Club, an organization formed August 23 by the down-town Milwaukee motion-picture theatres.

The other officers include Ralph Wettstein, vice-president; Frank Cook, secretary; and Otto L. Meister, treasurer.

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Threatened Operators' Strikes Avoided

CHEERING news of the avoidance of motion picture operators' strikes in three sections of the country gives a brighter aspect to the strike situation in the picture industry where discontent has been speading for several months. In the cities of Chicago and Albany and the state of Rhode Island, the threatened strikes have been avoided and the operators are still at work. The strike in Chicago was to be one of sympathy for the musicians who have been deadlocked with the theatre managers for two months. The theatres are still running their pictures without music. In Tampa, Florida, the operators have modified their original demands and the situation is hanging fire.

The operators in Rhode Island were agreed to walk out on midnight of September 4th. The order was countermanded, however, by the international organization, which ordered the men to return to work on Labor Day. It is said that the action of the men in Providence in asking for an exhorbitant wage increase, was not sanctioned by the international body.

To all intents and purposes the operators were to strike at midnight in order that the act might have some effect on the moving picture managers and other show houses where moving pictures are shown. It had little effect, however, as the Managers Association refused to grant the demands, and told the operators their positions would be filled on Labor Day by other operators who would have kept the houses open on Labor Day.

The managers in Providence regarded the demands of the operators as excessive. Had their plans gone through their weekly scale would have been $84 a week, and on weeks in which a holiday came the wage would be $94 per week. It would have made an increase in pay of nearly 50 per cent.

In Chicago, operators representing practically every moving picture theatre in the city met at the Masonic Temple on Tuesday, September 7th, and by unanimous vote refused to walk out in sympathy with the musicians who have been on strike since June 30th. The theatre janitors union also refused to agree to a sympathetic strike to aid the musicians.

Thomas E. Malloy, business manager of the operators' union, said after the meeting that the operators simply do not feel that thy have any grievance for a strike. They will, however, not work with non-union musicians or any other non-union employees. Managers of theatres report that the lack of music in their houses has not hurt attendance and that the public generally continues in sympathy with the managers, whose offers of twenty-five per cent. increase in wages, said to be more than enough to cover the increased cost of living, has been repeatedly refused by the musicians. A number of theatres have arranged to furnish organ music with pictures, but with very few exceptions have stood pat on their refusal to grant the advance demanded by orchestra players, and are consequently without music.

Arbitration has been resorted to in Albany. The operators are demanding $40 a week, an incrase of $15, and have been granted $35 per week. At first the operators were indignant and gave out statements to the effect that they would strike on Labor Day unless the entire amount asked was granted. This week has seen repeated meetings with the result that the differences have been settled to the extent that the whole situation will be settled by a board of arbitration.

Some of the managers, fearful of a strike, decided to take the bull by the horns and run their own machines in case the men walked out. Differences have been patchd up, however, and there is a belief in all circles that the situation will clarify itself. Musicians in the motion picture theatres here have been given an increase of $5 per man a week. Stage hands are also demanding more wages.

The Operators' Union of Tampa, Florida, presented demands to the managers calling for a wage increase from the 80c per hour, with $1 an hour overtime, which they are now receiving, to $1 an hour straight time, with $1.50 an hour for overtime.

The managers refused to sign up at the scale demanded, and it is now announced, that the Operators have decided to split the demands 50-50 on the straight time, and will sign up at 90c per hour, which gives them a raise of 10c an hour.

This also, it is stated, the managers have refused and it looks now as though the "closed shop," as far as the operators are concerned, will be a thing of the past, unless the operators are willing to continue at the old rate.

Vitagraph Sues Semon for Heavy Damages

ONE of the largest cases in the history of the United States District Court of Southern California has just been filed by President Albert E. Smith, of the Vitagraph Company of America, who has sued Larry Semon, the famous screen comedian, for a total of $407,338.22. It is alleged the defendant deliberately increased the costs of his productions through delays, carelessness and waste to an unreasonable figure, with the aim of forcing the Vitagraph Company to release him from his contract. Semon, it is said, had a Vitagraph contract for $2,500 weekly when a competing company offered him $5,000.

The suit is unique in that Vitagraph does not ask that it be released from its contract, but insists the star make good the damages and continue his employment.

According to the terms of the contract, filed with the suit, Larry Semon was to make twelve two-reel comedies a year for three years, it is stated. Five pictures have been released, another has just been completed, and Vitagraph declares it is practically impossible for Semon to deliver more than a total of seven pictures during the first year. Semon's latest picture, "The Suitor," figures prominently in the suit inasmuch as it is charged that, aside from the usual studio expenses, more than $80,000 was spent, or approximately $42,000 in excess of what would constitute a reasonable outlay, it is reported. The suit was filed by Attorneys William M. Seabury of New York, General Counsel for Vitagraph, and George W. Fenimore of Los Angeles, resident counsel for the California Company. The legal point involved is said by the attorneys to be whether or not motion picture stars and directors can deliberately and wilfully increase the cost of their productions to a prohibitive figure in the hope that the producers will cancel their contracts.

President Smith of Vitagraph, whose arrival from New York was simultaneous with his filing the suit, declares that Larry Semon has been placed in the position he holds as a motion picture star through the opportunities, advantages, and exploitation given him at an approximate expense of $500,000 by the company. It is charged that Semon, when refused his demands for a new contract at more than double the salary of his existing contract, notified his employer that he would do his utmost to avoid further performance of his obligations under the current agreement, and would strive to procure its termination and cancellation prior to the agreed date.

Semon's latest comedy, "The Suitor," not yet on the market, is mentioned frequently. It is alleged Larry Semon employed a company of stock and extra players and caused them to remain idle for a long period. It is further stated that for the short flashes of the dancing girls in the pictures, twenty of them were kept on the payroll for 33 days. Many other alleged wasteful instances are cited and the loss given as $12,338.22. The plaintiff holds that the picture, with reasonable diligence and care on the part of Semon, the director, could have been completed in thirty days, and Semon is said to have occupied eighty-three days.

Mr. Smith bases his greatest demand for damages, $365,000, on the alleged loss sustained because he will receive five less pictures the first year than called for by the contract.

Michigan Exhibitors in Political Fight

HARRY SCOTT, manager of the Associated First National Pictures, Inc., of Detroit, in the following statement, tells of the first entry of Michigan exhibitors into a political campaign in support of the candidate for lieutenant governor.

"In this, their first entry into a political fight," says Mr. Scott, "the exhibitors not only won at the polls a great victory for the industry in general but demonstrated more clearly and with greater force than ever before what a powerful weapon for good or evil in national life they hold within themselves.

"It has long been a policy with the Michigan Motion Picture Exhibitors' League never to allow their screens to be used for political propaganda. The single exception to this rule comes in the instance where a man in public life who has done some good for the industry is attacked by those who are attempting its downfall.

"This was the exception to the rule that gave Michigan exhibitors the opportunity to line up and line up strongly for Tom Read as their candidate for lieutenant governor as against another who was receiving the backing of the censorship agitators. An overwhelming victory for Read at the polls in the Republican primaries held on Tuesday, August 31, proved a fitting finale for the campaign carried on by the exhibitors of Michigan in defense of the industry.

"When Mr. Read, a few months ago, declared himself a candidate on the Republican ticket for the office of lieutenant governor, to which office the details in connection with the state's amusement are assigned, he was immediately asked by the unfriendly picture interests to come out in the open with his motion picture stand.

"Read didn't hedge a trifle. He stated that if he was elected to the office he would do everything within his power to discourage the establishment of a state censorship board.

"Right then and there Read stirred up a kettle of fish. The anti-bathing girl proponents shouted about this perfectly awful man from the street corners, they enlisted the services of some of the strongest-lunged ministers in the state and through pulpit and Tuesday afternoon meetings of the Ladies' Aid Societies of Michigan came fierce denunciations of the "carryings on" in the movies and this terrible man who was going to uphold such films. In other words some of Read's opponents would have the voters believe that Michigan's moral status would be on a par with that of Rome at the time of Nero the moment he took office.

"Notwithstanding the fact that Read made perfectly clear his ideas about motion pictures, that he was strongly opposed to the obscene or anything else that might be of harm morally to the people of the state, his opponents continued to misunderstand him and to help other people do likewise. The fact that he was opposed to their ideas of censorship was the grave in which they sought to bury his political aspirations.

"But the Michigan Exhibitors' League got busy early in the fight. Through Secretary Arthur Moeller they circularized the state screens with special slides of Tom Read's face and his ideas about pictures until his name became almost as popular as the featured player on the daily programs.

"The net result was that the Read opposition was literally snowed under and the exhibitors' candidate came romping under the wire with one of the greatest pluralities ever given a candidate for the office of lieutenant governor in Michigan."

Jesse Hampton May Expand Production

JESSE D. HAMPTON, Los Angeles film producer, has returned to Los Angeles after a stay of several weeks in New York City. His recent visit was primarily at the solicitation of a group of prominent New York and European capitalists who are interested in motion pictures and allied enterprises, including the stage, both here and abroad. A series of conferences between Mr. Hampton and leading members of the syndicate was held, during which there was presented for his consideration a project which would involve a notable expansion of his present producing program and extend its scope to the stage as well, through a new and novel arrangement.

This project would contemplate, among other features, the removal of Mr. Hampton's main production activities to the East, notwithstanding the fact that he has just completed a modern, fully-equipped $250,000 studio in Hollywood. It is probable, however, that if the deal is consummated, the syndicate in question will take over this studio and make it available for rental by producing companies now unable to secure permanent studio space in Los Angeles. The studio might also be utilized as a Western unit in the syndicate's production plans.

Among other features presented by the syndicate was a substantial offer for a return to the stage of H. B. Warner, who has been the star in a series of Hampton screen productions. This offer also contemplated the appearance on the stage of Miss Blanche Sweet, who likewise is a Hampton star. William J. Desmond, another Hampton star who also has appeared on the stage throughout the United States and Australia, is likewise included in the proposed plan. Mr. Desmond, at the close of his appearance in a special film production in Los Angeles recently, was given a furlough in which to play the leading role in an Eastern special production under the management of Edward Small.

Mr. Hampton's present plans call for a number of feature productions starring Miss Sweet and Mr. Warner, as well as a series of special productions with all-star casts.

One phase of Mr. Hampton's present policy that is significant in connection with the syndicate's proposed plan for a blending of stage and screen activities is the fact that for some time he has had under contract for the writing of original dramatic material, a number of British authors and playwrights, including Henry Arthur Jones, Jerome K. Jerome, William J. Locke, John Hastings Turner, F. Anstey and others. It is understood that this arrangement is one of the important factors in the pending negotiations.

No definite announcement as to the outcome of the negotiations was forthcoming from Mr. Hampton before his departure for the West, or from the syndicate members, but it is probable that he will return to New York in several weeks for a final conference, when two executives of the syndicate's allied group of European interests will be in New York to participate. In the event that the deal is closed Mr. Hampton plans to occupy one of the well known studios in Manhattan in order to facilitate the work of his stars on the stage and screen; also his entire production organization, including directors Henry King and Robert Thornby, and his scenario and technical staffs will be transferred from Hollywood to New York.

H. E. Morton, Mr. Hampton's New York representative, was scheduled to sail for Europe early in August, but his trip was deferred on account of the conferences in New York. If the proposed deal is consummated he probably will leave for Europe soon afterward to complete certain phases of the project there.

About Music Cues

I URGE every musician to read this and the preceding articles in the Music Department of Motion Picture News very carefully. Several scores of conductors and musicians have written to me asking me to explain how to select music for the screen. If every musician could digest and thoroughly understand the meanings in this article, I feel that he would have no difficulty in making up his cue sheets from his own music library and do it successfully and to the best interests of himself and his audience.

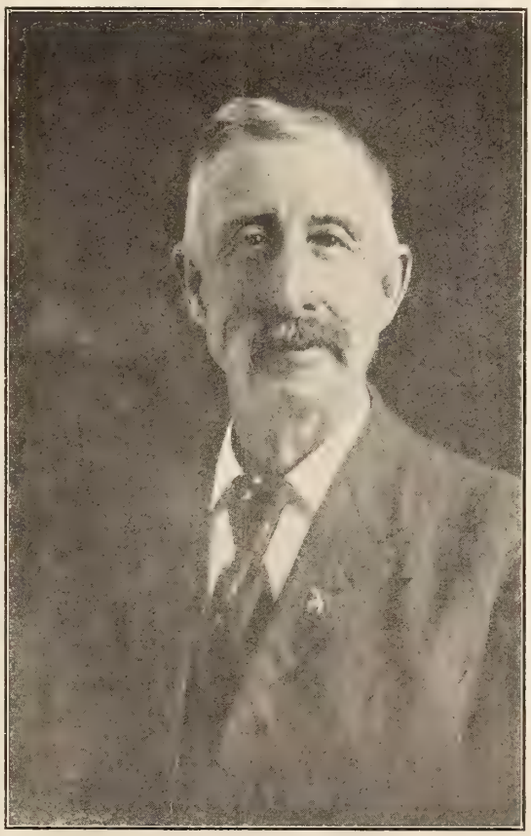
CHARLES D. ISAACSON



Here is one of the stunts put over by the California theatre, San Francisco, for the engagement of "What's Your Hurry?" The fact that Mack trucks figure in the picture makes the tie-up advantageous to both theatre and the Mack people

"Dad" Snushall America's Oldest Exhibitor

In J. T. Snushall, manager of the Lyric theatre, Cadillac, Mich., lays claim to being the nation's oldest motion picture exhibitor who is still actively managing a live-wire house. Mr. Snushall, better known as "Dad" all over northern Michigan, recently celebrated his 76th birthday. That "Dad" is worthy of the reputation of being keener than a whole "passel" of the younger fry as far as bringing the crowds into his theatre is attested by the fact that his birthday was used as the basis of a joint exploitation campaign and celebration which crowded his theatre for a week. "Dad" has a keen sense of humor, and he selected "A Twilight Baby" as the feature to emphasize the occasion of the celebration. The newspaper advertising reflected the spirit of the occasion, for the first announcement of "A Twilight Baby" was made this way: "The secret of life is solved. Henry Lehrmann shows you with motion pictures how to start it, and 'Dad' Snushall demonstrates how to hold on to it. Both the same week at the Lyric." "Dad" also pulled a few publicity stunts to make the week successful, most of them being biographical sketches of special interest to the people who knew the northern woods. On the afternoon of the beginning of the run of the Lehrmann comedy, nearly two wagon loads of flowers were delivered at the theatre, and at night it seemed as if the whole town had turned out to honor the exhibitor and to see the picture. This city celebration was but the beginning, because during the remainder of the engagement of the comedy at the theatre, delegations from the various lumber camps which "Dad" characterized as representative because they included everyone in camp, journeyed into Cadillac to help along with the affair. All in all, the whole engagement was such a success from the standpoint of both prestige and profits for the theatre that the Fitzpatrick-McElry Company, owners of the Lyric, are promoting a scheme whereby "Dad" can have a birthday every week.



"Dad" Snushall, who at 76 is active manager of the Lyric theatre, Cadillac, Mich., and who is alleged to be the oldest exhibitor still in harness

Stage Wedding for "Married Life" at Los Angeles

A new angle to the wedding on the stage exploitation idea marked the premier of Earl Tait, as house manager of the Victory theatre in Los Angeles. Mr. Tait opened his career as new manager of the Victory with "Married Life." It had been run the previous week to big business at the Kinema theatre and a parade depicting nearly all the mishaps which may result from marriage had been the big stunt there. Mr. Tait laid the plans for his exploitation while the picture was running at the Kinema by going around to the marriage license bureau and telling the clerk there that he wanted a couple to marry on the stage. On behalf of the theatre he offered to furnish the wedding ring, pay for the license, the minister, and also give a prize of $25. Then he called the newspapers and tipped them off that there was a story at the marriage license bureau. They sent men around and the effort to find a couple to be married at the theatre during the course of the showing was given good space. Mr. Tait followed this up with his advertising for a couple, and as a result received eight applications. From these he selected the couple which seemed to be the most widely known in Los Angeles. The newspapers treated the selection of the couple and the fact that seven couples had been willing to be married in the theatre as a news story. Two days later the story was repeated to announce that Ben Turpin and Phyllis Haver, who played leading roles in "Married Life," would act as best man and maid of honor, respectively, at the wedding. Other stories were used as merchants flocked forward with gifts for the bride and groom attracted by the publicity which was being given the event.

How Helmts, Des Moines, Exploits His Special Features



Views of the Rialto theatre, Des Moines, Iowa, are herewith shown illustrating how Manager E. H. Helmts decorates his lobby for special attractions. On the opposite page is a story about Mr. Helmts' exploitation for "Scratch My Back" and "The Prince Chap"

When Orchestra Struck Strand Makes Capital of It

"Millionaire dreams on the part of the members of our orchestra have deprived us of music to a greater extent than the Eighteenth Amendment has kept their inspiration from politicians and such. So if you can't take motion pictures 'straight' 'Bring Your Own' with you, if you want music." That is the tenor of all the advertising which put over "The Perfect Woman" at the Strand theatre in New Brunswick, N. J., at a time when exhibitors generally were expecting a let-down in business due to a strike of musicians. The musicians demanded a higher rate of pay than the exhibitors could pay without boosting admission prices and of the two evils the managers decided that "no music" would be less harmful to the box office. Accordingly, Mr. Shustermann bought newspaper space to state his side of the controversy with the musicians. Then he extended the invitation to patrons to "bring their own" music, with an explanatory note that all amateurs would be given the opportunity of learning the technique of motion picture orchestra playing during the engagement of "The Perfect Woman." The appeal had a sound psychological basis for amateur musicians desire above everything else an audience to listen to their efforts. They came and they brought their friends, and the general public flocked in, attracted by the reports of the real fun and entertainment that developed during the tryouts of the first night. The same interest continued throughout the week and by Wednesday night three or four orchestras had been formed, leaders elected and the theatre was open to them for rehearsals. The event attracted so much attention that extra performances were necessary on the last two days of the run of "The Perfect Woman" to satisfy the crowds that wanted to get into the Strand.

Bela Nyary Again Featured as Member of Rialto Orchestra

BELA NYARY, the czimbalom soloist who has appeared with several of the orchestras playing at the Broadway picture houses during the past year, is again being featured at the Rialto this week in the rendition of Liszt's "Fourth Hungarian Rhapsody."

Mr. Nyary and his czimbalom, the chief musical instrument of the Hungarian Gypsy orchestra, constitutes a decided novelty and makes doubly effective all of the Liszt compositions we have heard played in which the czimbalom was used.

The very peculiar tones of the instrument, the manner in which it is played, with two hammers resembling somewhat old-fashioned wooden spoons and the instrument itself present real exploitation possibilities.

The Rialto overture is an added box office attraction by reason of the fact that Mr. Nyary has been engaged for the week.

Another Live Wire Showman Takes Up Residence in the West

Events are crowding fast on Eugene L. Perry, manager of the Oakland T and D theatre, according to reports from the Pacific Coast.

Perry had no sooner acted as host to the greatest gathering of screen stars ever brought to any one city when he conceived and successfully programmed First National Day, but he's now acting as host to the most important guest who ever came into his household.

His name is Eugene L. Perry, Jr., and he arrived at 11.35 a. m., Monday, August 23.

He will be a permanent guest in the Perrys' Piedmont home.

Shafer to Manage Liberty, St. Louis

Walter D. Shafer, who has been managing the Fox Terminal theatre, Newark, N. J., has again been selected to conduct the affairs of the Liberty theatre of St. Louis, which has been closed during the summer while undergoing complete renovation.

The Terminal vacancy is filled by George Robinson, who comes from the Black circuit of theatres. Charles McDonald, who has been in charge of the Liberty at St. Louis, succeeds to the management of the Liberty of Elizabeth, N. J.

How Helmts Handles His Exploitation

Omaha Showman Believes Novelty Stunts Great Aid in Putting Over a Picture

MANAGING the Rialto theatre of Omaha, one of the A. H. Blank string, is the job which E. H. Helmts handles in a way that makes his competitors step to keep pace with him. Exploitation is the word that means much to Mr. Helmts, for it is exploitation which is getting a fair share of his attention these days, especially on pictures which really present opportunities.

One of Mr. Helmts' recent campaigns was for "Scratch My Back." Mr. Helmts began his advertising for "Scratch My Back" with the usual orthodox, 24 sheets, smaller paper and newspaper displays, but it was a tie-up with the Omaha Capital, one of the leading Omaha newspapers, which brought the best results.

With the assistance of the Capital a "Scratch My Back Club" was formed especially designed to interest Omaha's Young America.

On the front page of the paper, announcement was carried that a "Scratch My Back" man would be stationed at a certain place at certain times, and that every child under twelve would receive a "Scratch My Back Button" and a ticket to a special matinee for the show.

The crowd of youngsters which collected for the event was so great that the street was blocked. This fact was legitimate news for the Capital and in consequence the photographer and a feature writer covered the story for more front page publicity.

All this publicity was planted well in advance of the first showing and for a full week something about "Scratch My Back" was to be found in the papers every day.

However, Mr. Helmts did not confine his publicity campaign to the stunts alone. Well in advance of the opening date a cutout from a 24-sheet showing a girl with a very low backed gown on which was printed "Scratch My Back" was placed on each side of the stage. The house electrician was instructed to throw a spot first on one cutout then the other and then to a card in the center which read, "To scratch or not to scratch that is the question!" Be here and see all next week." The week of the engagement these cutouts were used in the lobby.

On the Saturday before the opening, Mr. Helmts engaged a well dressed and "classy" looking couple to stage a ballyhoo for the streets.

The man and woman both clad in convential evening dress and wearing small black masks would climb into a seven-passenger car, donated by a local dealer who saw the advertising possibilities of the stunt and drive down a busy street in the shopping district apparently oblivious to the amount of attention they were attracting. The car would stop at a corner and the couple would point out various objects and talk in a very interested manner. When a crowd had gathered around which was a matter of but a few moments the girl would become uneasy and register that she was distressed. She would try to scratch her own back at first covertly and later openly using a large fan she carried for the purpose.

The last part of the "act" was for the girl to rise in her attempts to scratch her back upon which the man would register that he was cognizant of her difficulty whereupon he would stand beside her and gravely perform the operation after which both would seat themselves and order the car to proceed. As the car started off the driver would hoist a banner reading "Scratch My Back at the Rialto." This stunt was repeated numberless times during the engagement and never failed to get a big crowd at every performance.

The ballyhoo is shown by the illustration on the opposite page. Also another of Mr. Helmts exploitation stunts a lobby display for "The Prince Chap."

Effective Lobby Displays for Current Attractions

(Top Cut)
Lobby display designed for the run of "The Deep Purple" at the Moon theatre, Omaha, as described on the opposite page

(Bottom Cut)
Lobby display of unusual beauty, the work of Harry Pomeroy ,manager of the Strand theatre, Ottumwa, for the engagement of "Pollyanna"



How Doc Horator Gets the Editors to Run His Stills

Harvey Horator, manager of the Alhambra theatre, Toledo, Ohio, believes that the art of getting free reading matter and pictures boosting attractions into newspapers is not a difficult matter if the method employed is open and above board. Newspaper men hate to have anything put over on them and while slipping a press agent "hokum" into news columns is possible now and then, the after effects are bad. It obviates the chance of getting some real helpful publicity that a newspaper is glad to give. One of the stills of "The Fighting Shepherdess," the one that shows the little star with a background literally covered with sheep and the hills in the distance appealed to him as a picture that created the idea of the picture he wanted his patrons to get. There wasn't much action in it, but Mr. Horator took it to this editor. He told the editor of the appeal the beauty of the scene made to him, and the editor agreed that it would be a decoration for any page. He ran it.

When the Pantheon was opened the Alhambra manager wanted an unsual stunt to advertise it. One of the editors suggested it. Katherine MacDonald in "The Turning Point" had been selected as the opening attraction, and the exploitation was a teaser campaign. They plastered the town with small placards reading:

"Call 2958 and make an engagement to meet the most beautiful woman in America. Ask for Miss MacDonald.

"That was the new theatre's telephone number. Every editor in town helped to exploit the teaser campaign by answering mythical or real letters that they did not know what the signs meant and suggesting that the inquiring party call the number and find out. Finally on a certain date, which coincided with the beginning of the advertising, campaign on "The Turning Point" they all used good stories explaining the placards.

Draperies Used in Place of Painted Drops at Rivoli

PAINTED stage settings for use in the specialty numbers are discarded this week at the Rivoli theatre in favor of draperies.

For the vocal number, Edoardo Albano, baritone and Mildred Lamb, contralto, singing "Dreaming Alone in the Twilight," a gray curtain is used on which a scarlet flood is thrown with a fine effect. The curtain in the light has a golden hue that is very pleasing to the eye.

For the ballet number, presented by Vera Myers, Grace Eastman and Betty Stewart, a black velvet drop is used, which silhouettes the dancers when lighted with amber floods.

Both these numbers are within the reach of any theatre possessing even a very small stage and if they get over with New York audiences which most certainly they do, they should please in other cities.

Wilkes-BarreNewsInaugurates Photoplay Section

Among the newspapers to recently inaugurate a photoplay department is the Wilkes-Barre, Pa., Evening News.

The movie page at present is confined to two columns outside of the display sections and includes a listing of the various bills current at the several Wilkes-Barre theatres and a considerable amount of picture news about the industry in general.

The Mystery Woman Is In Again

The veiled female who has done yeoman service exploiting pictures appeared in Omaha last week in a new guise and proceeded to set that city agog over "The Deep Purple," which played a week's engagement at the Moon theatre. Edward Holland, Mayflower exploitation representative, wrote and staged the act and the Mystery Woman did the rest.

Holland erected a large blank sign over a building on one of Omaha's principal corners. Each day at noon the Mystery Woman, garbed in an Oriental costume of purple, has appeared on the scaffold and painted a few words. A leather-lunged bugler each day heralded her coming. Crowds collected on the corner and watched her work, speculating on the solution of the puzzle.

On Saturday, the day before the opening of "The Deep Purple," the Mystery Woman appeared for the last time and painted in the missing letters which announced the showing of the Walsh picture at the Moon. So persuasive was the Mystery Woman's artistic efforts that day after day the same people reappeared to watch her work. She was one of the chief topics of local conversation with the newspapers displaying more than ordinary interest in her activities.

In addition to this stunt, Holland made a further bid for patronage by arranging one of the most attractive and dignified lobby settings ever seen in Omaha. The display consisted of draping a fine quality of purple gauze around the box office and the entrances leading into the auditorium. A string of electric lights were stretched across the top.

Pete Smith's Latest Exploitation Stunt

How the Showing of "Go and Get It" at the Kinema, Los Angeles, Was Boosted With a New Stunt

FOUR days prior to the opening of "Go and Get It" at the Kinema theatre, Los Angeles, Pete Smith, publicity director of the Marshall Neilan studios, and Richard Spier, promotion manager of the Kinema, visited every managing editor in the city and invited them to take part in a five hundred foot motion picture to give the citizens of Los Angeles an opportunity of seeing what the men responsible for their daily news look like.

Accompanied by Wesley Barry, who appears in "Go and Get It," David Kesson and Foster Leonard, two Neilan cameramen, the publicity men had no trouble in "selling" every editor on the idea and without much further ado, managing editors, city editors, reporters and cartoonists were cast in different skits, each newspaper being given an individual playlet. For instance, at the Herald, Guy Price, the dramatic editor, is seen on the screen after a hard night at "chess," when Managing Editor J. B. Campbell enters with Wesley Barry and invites Price to take the afternoon off and allow Wesley to hold down the desk. A vivid illustration of what happens to the movie press agents' stories is presented by Wesley, a gigantic wire waste basket, twice the size of Wesley himself, being one of the important features. In this skit W. M. Barr, city editor of the *Examiner* also played a part, namely that of a copy boy.

Among the other local newspaper celebrities who took part in this film were Arthur Knisely, editor, and Ben S. Memmon, city editor of the *Record,* Ralph Trueblood, managing editor, and R. Braddock, city editor of the *Times;* Ray T. Van Ettish, city editor, Lee Ettelson, Charles H. Haskell, Alex Cuscaden and George R. Kennedy of the *Examiner;* Harry Straham, city editor of the *Express* and fifteen members of his staff.

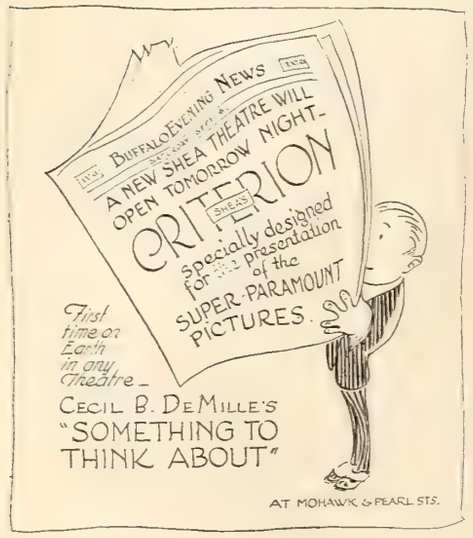
The following evening the film, with particularly fitting titles written in a humorous vein, was finished and at midnight it was shown before the preview of "Go and Get It." Despite the late hour, a thousand people consisting of Los Angeles newspapermen and their families turned out for the showing. A punch was served and everyone was made to feel at home. Each paper had its reserved section in the orchestra marked with cards, the auditorium resembling a gathering at a political convention, the names of the newspapers taking the place of the usual card with the name of the state.

Every newspaperman in town that could get away turned out to see his "boss" as a movie actor and the "bosses" themselves were on hand to concede that, as actors, they were great editors. Immediately following the special film "Go and Get It" was projected. Wesley Barry, Pat O'Malley, J. Barney Sherry, and other members of the cast were present and received the congratulations of everyone on their work.

How Franklin "Sold" the Criterion Prior to Opening

Attractive Advance Advertising Campaign for Buffalo's New Movie Palace

ONE of the most attractive and unusual advance advertising campaigns ever placed in a newspaper was that recently put over by Harold B. Franklin, managing director of both the Shea Hippodrome and Shea Criterion in Buffalo. In this instance Mr. Franklin had a real problem on his hands. The Criterion is the old Star theatre, one of Buffalo's historic playhouses, which in its more than a quarter century of existence has housed most of the stellar lights of the legitimate stage. For a few years prior to the taking over of the house by the Shea Amusement Company and the Famous Players-Lasky Corporation, the Star had a somewhat stormy career, several policies having met with little success. While it originally catered to a high-class patronage, the Star gradually lost its "class" under its constant change of policy and just before the Shea-Famous Players deal, the "class" part of the house had reached a low ebb.



Single coulmns display run the day previous to the Criterion's opening

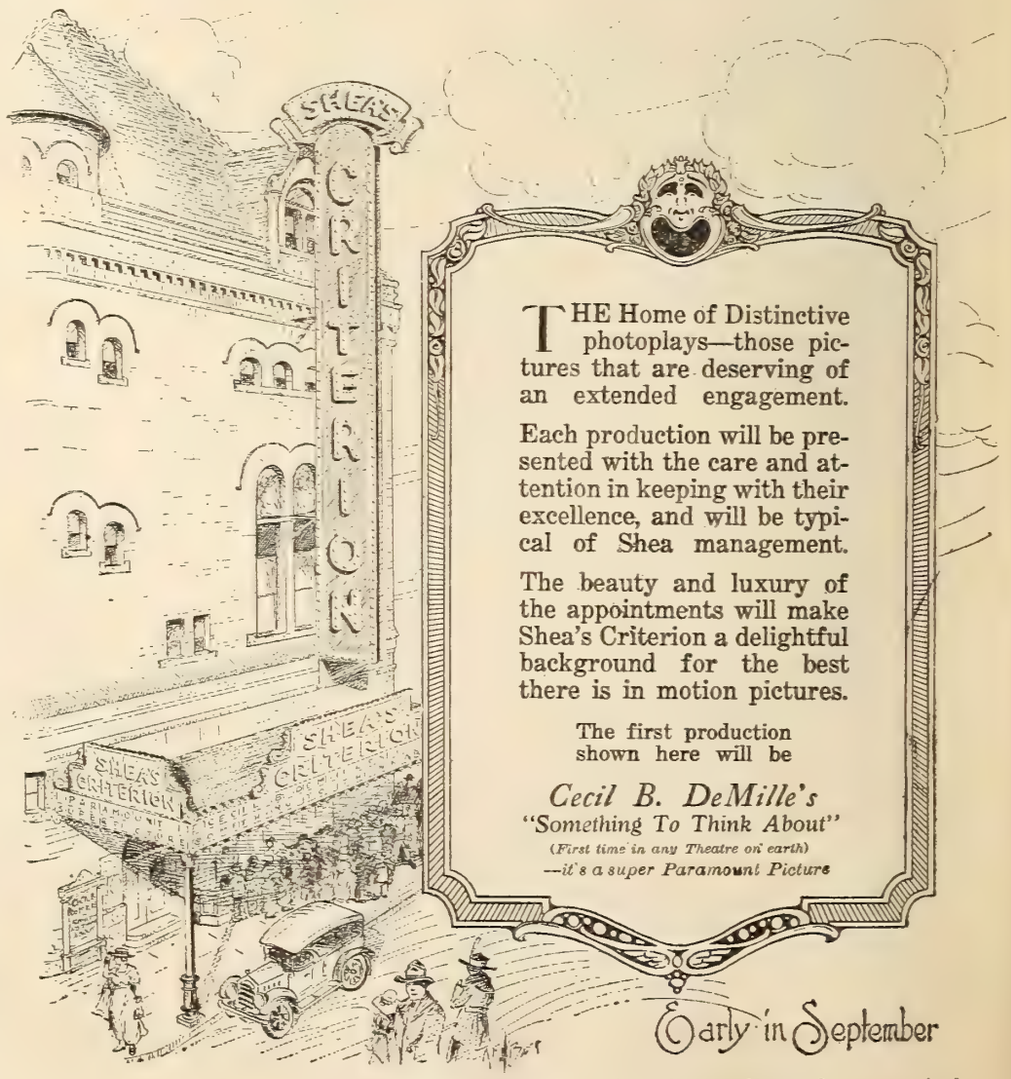
When the two companies above mentioned took over the theatre, they immediately began to remodel it throughout at a cost approximating $75,000 and it was up to Franklin to put the "class" back into the Criterion. A glance at the accompanying illustrations will show how well he succeeded.

Three weeks in advance of the opening Franklin placed the first "policy" display in the local newspapers, not in regular drama columns, but in the news sections. This ad announced that the Shea Criterion would be the home of the superproductions of the Paramount pictures, that surrounded by beauty, enchanted by the delicate artistry of the appointments, Buffalonians would wonder what master had wrought the miracle. "Sinbad, himself, would be silenced at the gorgeous magnificence of this theatre when it reopened," declared the ad, which continued to say that "Beneath its jeweled canopy one would leave the material world behind." This reader was placed in an attractive frame and the future patron was given a slight idea of what he could expect through the sketch of one of the pillars and corners of the remodeled interior.

Two weeks in advance of the opening Mr. Franklin placed his second "policy" ad in the news sections of the press. This ad had class all over it. The sketch which formed the background for the framed reading matter showed the new marque and the large Shea Criterion electric sign. The reader was of unusual distinctiveness and showed much thought on the part of the writer. "The Home of Distinctive Photoplay," it declared, "those pictures that are deserving of an extended engagement." Each production will be presented with the care and attention in keeping with their excellence and will be typical of Shea management. The beauty and luxury of the appointments will make Shea's Criterion a delightful background for the best there is in motion pictures. The first production shown here will be Cecil B. DeMille's "Something to Think About." The reader also informed Buffalo that the Criterion would show this picture for the first time in any theatre on earth.

The ads, however, which Franklin placed in the press one week in advance of the Criterion opening, was the climax of the campaign. Six small gems, a different one each day, glittered from the

(*Continued on page 2229*)



Here is Mr. Franklin's most artistic and largest display, being three columns by seven inches, a large space for Buffalo used two weeks before the opening

How Franklin Sold the Criterion

(*Continued from page 2228*)

amusement columns and in carrying out the "class" idea, Franklin conceived a series of what one might call "400" sketches, showing the "elite" headed toward the Criterion. They were sketches such as one sees in connection with New York's Hotel Pennsylvania roof ads, which also aim at attracting the "inner circle" of society.

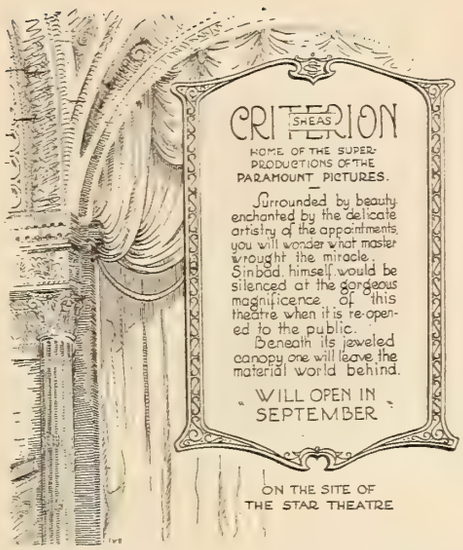
The reading in these small ad classics was exceptionally well thought out and equally well placed by the artist. The Monday ad conveyed the information that "Shea's Criterion will be noted for its fine entertainments—truly the cream in motion pictures. First picture—Cecil B. DeMille's 'Something to Think About.'" Tuesday Franklin declared that the Criterion would be a theatre with every metropolitan luxury. Wednesday the ad said that Criterion was a new word in motion picture presentation. Quality of service and perfection of appointments will make the Criterion a theatre of distinction, said the Thursday ad. The delights that are apparent at the other Shea houses will be embodied in Shea's Criterion was the thought in the Friday display, and Saturday Franklin showed a crowd coming down the side of his ad and the reader, "Everyone in Buffalo will get the habit of going to Shea's Criterion, Home of Super-Paramount Pictures." The opening attraction was mentioned in the entire layout.

On Saturday, in addition to the small ad, Franklin also placed a two-column ad that was one of the unique conceptions of the year. It showed a man looking through a paper, on the front page of which was the opening announcement of the Criterion. To localize this ad, Franklin had the caption of each local sheet placed at the top of the paper. This display created a lot of attention and comment.

The regular ad which was placed in the amusement columns was of the usual Franklinesque type, black and white, hand lettered, playing up the title of the picture, the name of the theatre and including all the supplementary attractions. At the left was a sketch of Monte Blue and Gloria Swanson, two of the stars of the picture.

That Franklin succeeded in his efforts to bring Old Man Class back to the reborn Criterion was shown on opening day when the largest and classiest automobiles in town were found in front of the Criterion and inside full dress and gorgeous gowns were much in evidence.

The Criterion will play its attractions as long as they stand up. The house will cater to a high-class trade at all times. Stage settings, soloists, a singing sextette, Hope-Jones' unit orchestra and other novelties are novelties on the program. Mr. Franklin, in addition to his duties at the Hippodrome, is also operating the Criterion—which is assurance of its success.



This is another single column ad designed to "sell" the house rather than the opening bill, "Something to Think About"

Skinner Ties His Advertising in with Local Events

Using motion pictures of local events as a standard attraction at his theatre has enabled H. E. Skinner to make for the hot summer months, a showing with the Alhambra theatre at Ogden, Utah, which rivals the best weeks of last winter in point of profit. The secret of the co-operation is simple in explanation. Everyone of the bigger events at any of the resorts, were put on Mr. Skinner's schedule and he advertised the fact that motion pictures of the event would be shown at the Alhambra. The potency of local motion pictures as patron getting material was more or less of an accidental discovery on the part of Mr. Skinner. He decided that he would hook up the local movies closer to the exploitation of the feature attractions at the Alhambra, and his first advertisements along this line were:

"MOTION pictures of every happy married couple attending the Tanners' Picnic next Saturday will be taken and shown all next week at the Alhambra theatre in connection with Marshall Neilan's great comedy, 'Don't EVER MARRY.'"

In connection with the Norma Talmadge production he used small space for many ads of this nature:

"Would you like to see yourself in motion pictures?"

"YES or NO?"

The cost of having the pictures taken may stop some exhibitors from using this style of exploitation. A whole reel doesn't have to be taken. Two hundred feet is enough although of course the more footage that is taken the greater the attraction. Also, it is usually possible to get the organizations that are staging the event to stand a considerable part of the cost. This plan is always a good one to follow for its starts talk about the pictures within the organization and the result is that there is a fine word of mouth advertising campaign going long before the picture is shown in your theatre.

"Paper" for "Go and Ge It" Stirs Up Excitement in Southern City

"The gruesome picture of an ape, which has been and is being displayed by a local movie house in advertising one of their pictures, has caused quite a bit of excitement and unrest among the more superstitious of the negroes. Marvelous and mysterious animals have been reported to have been seen in and around Cypress Pond, and it has even been said by some that a 'mairmaid' has been captured from the creek at Madison Park. The 'Mairmaid' is supposed to be in the county jail, and is the cause of the rain, for 'jes' as long as she air kept out of water, it's gwine ter rain.'

"The other animal whose habitat is Cypress Pond has been described by the frightened darkies as 'having a head jes' like dat' (meaning the ape's head used in the Empire theatre's ads), 'and it has four feet, three tails and a voice like a child.' Conversations have been held with this mystery, it is reported, and the negroes are much disturbed. The ads, which everyone has to admit are rather striking, are generally supposed to have started all these wild rumors."

The above has been taken verbatim from the front page of the Montgomery Journal, Montgomery, Alabama, under date of August 20th, and report the unusual, funny, yet almost embarrassing predicament of the manager of the Empire theatre, Montgomery, who is advertising his coming run of "Go and Get It," in which "Ferre, the Ape-Man," plays so big a part. It is quite possible that, should the unrest which is rampant among the negroes—and, in fact, being felt by some of the lower-class whites—grows to larger proportions, the run of the picture may have to be cancelled, for the police of the Southern cities don't care to have any sort of trouble, especially of this sort, with the darkies—their superstition and gullibility is of such a nature that they are quite likely to become maddened fanatics, and create tremendous upheaval.

That's the embarrassing part. And the funny part is that the excitement was so unexpected by the manager—far from planning it, he would give a great deal to be able to stop it! Thus does unexpected publicity make hard the life of managers!

Use Heralds, Says Hutchinson

J. D. Hutchinson, manager of the Stoneham theatre, Stoneham, Mass., is another small town exhibitor who believes that heralds properly written and properly distributed is one of the best exploitation mediums that can be secured.

Mr. Hutchinson gives great care to the wording of his reading matter for herald use, making it original, and ties his announcement of a picture to be shown into an interesting timely story.

PROGRAMS FOR THE WEEK OF SEPT. 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

Grauman's Theatre—

Overture—La Bohemes.
Current Events—From Pathe and Fox.
Organ—Henry Murtaugh playing medleys.
Novelty—Topics of the Day—Pathe.
Feature—"The Roundup"—Roscoe Arbuckle.

A novelty prologue is provided for the offering. Before a transparent drop showing an Indian posed on a rock during the singing of "Land of the Sky Blue Waters," two child dancers give soft shoe number. This is followed by a solo by Mary White, "The End of the Sunset."

Next Week—A City Sparrow.

Pantage's Republic Theatre—

Feature—"Mountain Madness"—Selznick.
Serial—"Bride 13"—Fox.
Vaudeville—Six acts.

Symphony Theatre—

Current Events—Fox News.
Special—Stetcher-Caddock Wrestling Match—Pioneer.
Cartoon—The Gumps.
Feature—"Sink or Swim"—George Walsh.

Clune's Broadway Theatre—

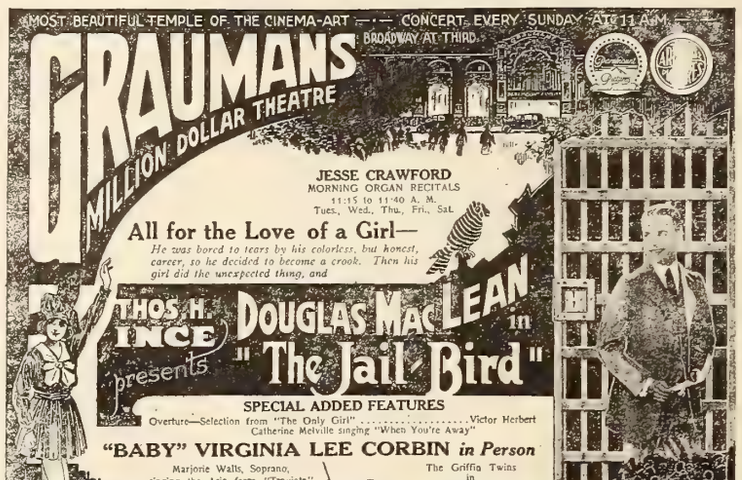
Current Events—From Pathe and Gaumont.
Educational—Scientific Farming—Bray-Goldwyn.
Feature—"Hairpins"—Enid Bennett.
Vocal—Boy singer in repertoire.

Tally's Broadway Theatre—

Overture—"Dance of the Hours."



This "Skywayman" display, ten inches by three columns, is the work of the Washington theatre, Detroit



Ad used by Grauman's, Los Angeles, for the premiere showing of "The Jail Bird." In size five columns by eight inches.

Current Events — International News.
Comedy—"Fork Over"—Triangle Reissue.
Feature — "One Hour Before Dawn"—H. B. Warner.

California Theatre—

Overture—"The Opera Mirror."
Scenic—"Out of the Sea"—Prizma.
Organ—La Veda.
Solo by Milton Charles.
Current Events—From Pathe, Gaumont, International, Bray Pictograph.
Musical—Using a full stage setting with woodland center, mountain background and a cottage with transparent front. "Down the Trail to Home Sweet Home" is sung by the California ensemble. Through the transparency front of the cottage, the son is shown returning home to his mother. A second number follows on the right of the stage. A gypsy camp is shown during the singing of "Just Like a Gypsy."
Feature—"The Man Who Had Everything"—Jack Pickford.
Comedy—"A Seaside Siren"—Christie.
Next Week—"Madam X."

New Pantage's Theatre—

Serial—"The Lost City."
Feature—"Man's Plaything"—Grace Davison.
Vaudeville—Six acts.

Kinema Theatre—

Overture—"Robinhood."
Novelty—Babe Ruth in "Headin' Home"—Educational.
Scenic—"The Wanderlust"—Bruce Educational.
Musical—"Believe Me If All Those Endearing Young Charms." Harp solo by Matilda Turish with vocal obligato by Anabelle Marlowe.
Comedy—"Out of the Night"—Christie—Educational.
Current Events—From Pathe, Kinograms and International.
Musical—In a stage setting representing the interior of a Chinese temple Roy Smoot sings "The Idol of My Dreams."
Feature—"The Notorious Miss Lisle"—Katherine MacDonald.
Next Week—"Mid Channel"—Clara Kimbal Young.

Superba Theatre—

Overture—"Alexandria."
Current Events — International News.
Vocal—"Song of the Soul"—Solo by Edna Enos.
Feature—"The Devil's Passkey"—Stroheim Universal.

Given with a prologue. A reproduction of one of the interiors shown in the feature is used for the setting. Candles right and left and a bronze statue center come to life and speak the first few lines of the play, "It is less shameful to be deceived than to be suspicious."

Grauman's Rialto Theatre—

Fifth week of "Humoresque."

NEW YORK

Strand—

Overture—"I'Pagliacci."
Current Events—Strand Topical.
Vocal—"Moonbeams," presented by Betty Gray, Soprano.
Feature—"The Branded Woman"—Norma Talmadge.
Musical—Violin Solo—(a) "Hejri Kayti"; (b) "The Swan," rendered by Katherine Stang, Violinist.
Comedy—"The Kick in High Life"—First National.
Organ—Solo by Ralph H. Brigham and H. C. Frommel.
Next Week—"The Master Hand."

Rialto Theatre—

Overture—Fourth Hungarian Rhapsody.
Current Events—Rialto Magazine—Compiled from all releases.
Vocal—"Gypsy Love Song"—Presented by Emanuel List.
Feature—"The Round-Up"—Roscoe "Fatty" Arbuckle.
Musical—Selections from "Honey Girl," rendered by Rialto Orchestra.
Organ — "Prelude in C Sharp Minor," played by John Priest.
Next Week—"39 East."

Rivoli Theatre—

Overture — Selections from "La Boheme."
Current Events—Rivoli Pictorial.
Vocal—"Dreaming Alone in the Twilight." Presented by Edoardo Albano, Baritone, and Mildred Lamb, Contralto.
Feature — "Civilian Clothes" — Thomas Meighan.
Special Ballet Number—"Divertisement Classique," with Vera Myers, Grace Eastman, Betty Stewart and Paul Oscard.
Comedy—"It's a Boy"—Mack Sennett.
Organ—Selections from "Faust," played by Prof. Firmin Swinnen.
Next Week—"The Village Sleuth."

Capitol Theatre—

Scenic — "Dawnland"—Tour over mountains through Northwest into Canada. Musical score: "Morning," first movement of "Peer Gynt" suite, Grieg.



Twelve inch by four column display for "Humoresque" playing this week at the Strand theatre, Omaha.



This display for "The Love Flower" by the Olympic of Pittsburgh, was two columns by eight inches

Special — Ballet Solo — "Anitra's Dance" from "Peer Gynt."
Musical—Cella Solo—Rendered by Helen Scholder.
Current Events—Capitol News. Compiled from all releases.
Vocal—Cavalleria Rusticana—(a) Intermezzo presented by Capitol Grand Orchestra; (b) Duet by Marie Stampleton Murray, soprano, and Bertram Peacock, alto.
Musical—Gavotte "Louis XIV," presented by Mlle. Gambarelli and A. Oumansky.
Feature—"Milestones"—Goldwyn.
Musical—"You're in love"—(a) Waltz Duet by Jessie York and A. Oumansky; (b) Solo, "Loveland," by Sudworth Frasier.
Comedy — "It's a Boy" — Mack Sennett.
Organ—"Fanfare."
Next Week—"Old Hutch"—Will Rogers.

Forty-fourth Street Theatre—

Feature — "Way Down East,"—D. W. Griffith.

SAN FRANCISCO

California Theatre—

Overture—"Barcarolle" and "Humoresque."
Vocal—"Mammy's Goodnight Lullaby."
Current Events — Pathe Weekly, Topics of the Day, Pathe.
Musical—"Adoration."
Violin solo by Agnes Clagg.
Organ—"Smiles."
Feature—"The Cradle of Courage"—William S. Hart.
Presented with a prologue in which the San Francisco police assist.
Next Week—"The Jailbird."

Imperial Theatre—

Instrumental—"Humoresque."
Violin solo.
Scenic—Palestine—Educational.
Feature — "Humoresque"—Alma Rubens.
Next Week—"Humoresque."

Tivoli Theatre—

Overture—Marcelli.
Musical—Selections from "Irene," sung by Harry Tierney.
Serenade from "Drigos Ballet Suite," played as a cello solo by Van Sagel.
Vocal—"Winds in the South."
Solo by Madame Worthington.
Current Events — International News.
Feature — "The Notorious Miss Lisle"—Katherine MacDonald.
Comedy—"A Kick in High Life"—First National.
Next Week—"Married Life."

DETROIT

Adams—

Overture—"Evolution of Dixie."
Current Events — Adams Topical Review.
Vocal—Popular Selections, Willard Pontius.
Scenic—"One Drop Was Enough."
Feature—"What's Your Hurry," Wallace Reid.
Comedy—"A Seaside Siren."
Next Week—Dorothy Gish in "Little Miss Rebellion."
Scenic—Selected.



This half page for "The Right to Love" is by Loew's Euclid of Cleveland

Broadway Strand—

Overture — "Pomp and Circumstance."
Current Events—Broadway Strand Screen Review.
Novelty—"Modern Centaurs."
Tableau—"My Cavalier," Florence Parks, soprano, and Raymond Williams.
Interpretive Prelude—
Recitation to Music—"A Laugh on Life With a Tear Behind It."
Violin Solo — "Humoresque," John S. Schaefer.
Recitation—"I Have a Rendezvous With Death," Florence Parks.
Scenic—"In the Holy Land."
Vocal—"Through the Ages," "Eli Eli, ("The Wrath of the Gods"), Yeon Zario, tenor.
Feature — "Humoresque," Alma Rubens.
Comedy—"Four Times Foiled."
Next Week—Alma Rubens in "Humoresque."

Madison—

Overture—"Paggliacci."
Current Events—Madison Topical Review.
Vocal—Popular Selections, Irene Jacques.
Feature—"Lady Rose's Daughter," Elsie Ferguson.
Comedy—"Edgar's Sunday Courtship."
Next Week—Annette Kellermann in "What Women Love."

Washington—

Overture—Selections from "Madame Butterfly."
Current Events—Washington Animated Review.
Scenic—"Horseshoe and Bridal Veil."
Comedy—"His Wife's Caller.
Feature — "The Skywayman," Lieut. Ormer Locklear.
Next Week—Tom Mix in "The Untamed."

BUFFALO

Shea's Hippodrome—

Overture—"The Spring maid"—Reinhart.
Stage Setting—"The Stream"—a landscape setting painted by Horace N. Smith and staged by Harold B. Franklin.
Vocal—"Forever Is a Long, Long Time."
Sung by Redferne Hollinshead of New York.
Feature—"The Village Sleuth"—Charles Ray.
Comedy—"One Week"—Buster Keaton.
Current Events—Hippodrome Pictorial Review, especially edited by Mr. Franklin from the Universal and Gaumont News, Pictograph, Pathe hand-colored subjects and Topics of the Day.
Next Week—"The Return of Tarzan."

Shea's Criterion—

Overture—"Tales of Hoffman"—Offenbach.
With interpolations by Eldore Stanford, soprano soloist.
Current Events — Shea Criterion Pictorial, especially edited from the leading current film services.
Feature — "Something to Think About" Cecil B. DeMille's production.
Comedy—"Don't Weaken"—Mack Sennett.
Harp Solo—"Impromptu Caprice"—Pierne. Played by Justine Caprice.

Strand—

Overture—"The Poor Little Ritz Girl" selections.
Current Events — Latest Pathe News.
Feature—"Yes or No?"—Norma Talmadge.
Comedy — "A Seaside Siren" — Christie.
Next Week—William Farnum in "The Joyous Troublemaker."
"The Ladder of Lies"—Ethel Clayton.
"Empty Arms"—Gail Kane.

BALTIMORE

New Theatre—

Overture—Operatic Selection.
Current Events—Pathe Weekly.
Feature — "A Village Sleuth" — Charles Ray.

Parkway Theatre—

Overture—Operatic Selection.
Current Events—Pathe Weekly.
Pictorial—Bray Pictograph.
Feature—"Lady Rose's Daughter."

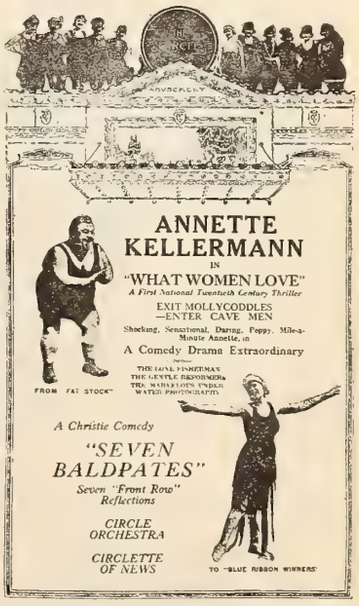
Wizard Theatre—

Current Events — "Wizard Review."
Special—Paramount Magazine.
Feature—"The Prince Chap"—T. Meighan.
Next—Unannounced.

BROOKLYN

Strand Theatre—

Overture — "Forty-five Minutes From Broadway."
Current Events—Strand Topical Review—Selected and Edited from Pathe News, Fox News, etc., by Edward L. Hyman.
Vocal—"So Long Mary" presented by Beatrice Kammen, soprano, and Strand Male Trio.
Feature—"Forty-five Minutes From Broadway"—Charles Ray.
Special—Scene Neapolitan—"Santa Lucia," and "Funiculi, Funicula" by Beatrice Kammen, soprano: Walter Smith, basso, and Albert Francis Wade, baritone—"Tarantella" by Paul Oscard and Mme. Sylvia, Dancers.
Comedy—"Don't Weaken"—Mack Sennett.
Next Week—"The Notorious Miss Lisle" and "Get Out and Get Under."



"What Women Love" ad, eleven inches by three columns by the Circle theatre, Indianapolis



Half page for "45 Minutes from Broadway," by the Metropolitan and Strand of Cleveland

DENVER

America Theatre—

Current Events—International.
Comedy—"Ringing His Bell"—Universal.
Feature—"The Branding Iron"—Goldwyn.
Next Week—"The Perfect Woman."

Rialto Theatre—

Current Events — Pathe News—Topics of the Day—Pathe.
Educational—Paramount Magazine.
Feature—"What's Your Hurry"—Wallace Reid.
Next Week—"Humoresque."

Rivoli Theatre—

Overture—"Cavalleria Rusticana."
Current Events—Fox News—Pathe Review.
Vocal—Norma Gregg singing an Irish lullaby.
Cartoon—Mutt and Jeff—Fox.
Feature—"The Devil's Passkey"—Stroheim.
Given with a sproken prologue "Woman."
Comedy—Sunshine.
Next Week—"45 Minutes from Broadway."

Tabor Theatre—

Educational — Universal Screen Magazine.
Comedy—"Food for Scandal."
Cartoon—The Gumps.
Current Events—Kinogram.
Feature — "Sweet Lavender" — Mary Miles Minter.
Next Week—"39 East."



Fifteen inch by three column display for "Three Gold Coins" by the Princess theatre, Milwaukee

CHICAGO

Playhouse Theatre—

Concert of Three Numbers.
1. "Cavalliera Rusticana."
2. Russian Folk Songs.
3. "Sweet de Concert L' Arlesienne."

Feature—"Earthbound." 5th week.
Prologue and presentation by Thomas Walker, as arranged by S. L. Rothafel of New York.

Orchestra Hall Theatre—

"In the Holy Land of Today"—Travelogue.
International News.
Song—"Eli, Eli," by Mr. Albert Bornoff, assisted by members of the Chicago Grand Opera Company.
Orchestra—"Humoresque."
Feature—"Humoresque."

Randolph Theatre—

Feature—Wallace Reid in "What's Your Hurry?"
Comedy—"Porchy."
Coming Feature—Wm. S. Hart in "The Cradle of Courage."

Woodlawn Theatre—

Woodland News and Views.
Woodlawn Brighter Side of Life.
Comedy—"Edgar's Jonah Day."
Feature—"Lady Rose's Daughter."
Organ Selections.
Coming Feature—Mae Murray in "The Right to Love."

Stratford Theatre—

Organ Selections.
Comedy—"Don't Weaken."
Feature—"Lady Rose's Daughter."

WASHINGTON

Loew's Columbia—

Overture—(Brusiloff, conducting) ...que Dame.
Cartoon—Mutt and Jeff.
Current Events—Selznick News.
Scenic—From a Piscatorial Angle.
Feature — "Humoresque" — Paramount.
Next Week—"Humoresque" continued.
Note—The picture is preceded by "Eli, Eli," sung by Wm. Andelin.

Loew's Palace—

Overture (Gannon, conducting)—Sari Selections.
Cartoon—Mutt and Jeff.
Current Events — Pathe News — Topics of the Day.
Comedy—"Great Scott"—Sennett.
Feature—"What's Your Hurry"—Wallace Reid.
Next Week—"Lady Rose's Daughter"—Elsie Ferguson.

Moore's Garden—

Overture ((Burrowes, conducting)—My Fairy Prince.
Cartoon—None.
Scenic—None.
Comedy—"Out for the Night"—Christie.
Current Events—Fox News.
Feature — "The Prince Chap"—Meighan.
Next Week—"The Prince Chap" continued.

Moore's Rialto—

Overture (Breeskin, conducting)—2nd Hungarian Rhapsody.
Cartoon—None.
Scenic—
Current Events—Fox News.
Comedy—Dorchy Comes Through.
Feature — Madame X — Pauline Frederick.
Next Week—The Perfect Woman.

Crandall's Metropolitan—

Overture—Liebes French violin solo, played by Christrani.
Cartoon—
Scenic—Pathe Review.
Current Events—Pathe News—Tonics of the Day.
Comedy—
Feature—Love Madness—Louise Glaum.
Next Week.

CLEVELAND

Stillman—

Overture—William Tell.
Theme — "Love Melodies," composed by Director H. L. Spitalny, with "Kismet" for encore.
Current Events—Pathe News—Will Rogers' Illiterate Digest, and Babe Ruth in "How He Knocks His Home Runs," released by Educational Film Co.
Comedy—Buster Keaton in "One Week."
Feature—"Lady Rose's Daughter."
Next Week—D. W. Griffith's "The Love Flower."

Euclid—

Overture—Lyrics from "Naughty Marietta."
Theme—"Just For You," arranged by H. L. Spitalny.
Current Events—Pathe News—Will Rogers' Illiterate Digest—Kinograms.
Comedy — "Nonsense" — Educational Film Co.
Feature—"The Right to Love," with Mae Murray and David Powell.
Next Week—Continued "The Right to Love," to be followed by "Something to Think About."

Metropolitan—

Overture—Review of Friml operettas.
Theme — Specially composed by Musical Director Phil Spitalny.
Current Events—Select News.
Cartoon—Bray Pictograph.
Comedy—"Mary's Little Lobster"—Sunshine Comedy.
Feature "Forty-five Minutes From Broadway."
Next Week—"The Jack Knife Man."

Alhambra—

Overture—"Nevinian."
Theme—"Because You're You."
Current Events — Pathe News No. 71.
Scenic — "Modern Centaurs" — Educational Films.



Half page by the Strand theatre, Seattle, Wash., for "The Right to Love"



Harold B. Franklin's Sunday display for "Something to Think About" playing its premiere at the Criterion, Buffalo, for an indefinite engagement

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Comedy—Buster Keaton in "One Week."
Feature — "Hairpins," featuring Enid Bennett.
Next Week—D. W. Griffith's "The Love Flower."

Strand—

Overture—Popular Selections.
Theme—"Forty-five Minutes From Broadway."
Current Events—Literary Digest.
Comedy—"Mary's Little Lobster"—Sunshine Comedy.
Feature—"Forty-five Minutes From Broadway."
Next Week—"The Jack Knife Man."

ST. LOUIS

Delmonte Theatre—

Overture—"The Slav," by Antonio Sarli's orchestra.
Scenic — Paramount — Burton Holmes Travelogue.
Organ—Solo by Frank R. Flint.
Feature—Fannie Hurst's "Humoresque," with Alma Rubens.
Quartet — Male quartet singing "Eli, Eli," Jewish cantor.
Current Events—Pathe News.
Coming — Pauline Frederick in "Madame X."

King's Theatre—

Overture — Selections from the "Greenwich Village Follies."
Current Events—Pathe News.
Topical—Topical Tips.
Feature—"The Right to Love," with Mae Murray and David Powell.
Comedy—Mack Sennett's "Don't Weaken."
Next Week—Thomas Meighan in "Civilian Clothes."

Pershing Theatre—

Overture — Selections from the "Greenwich Village Follies."
Current Events—Pathe News.
Scenic—Paramount's Post Nature.
Feature—Maurice Tourneur's "The White Circle."
Topical—Literary Digest Tips.
Comedy—Mack Sennett's "Don't Weaken."
Next Week—Charles Ray in "A Village Sleuth."

West End Lyric—

Overture—David Silverman's orchestra.
Universal Current Events.—Snappy News Occurrences.
Educational—Universal.
Feature—Charles Ray in "Forty-five Minutes From Broadway."
Comedy—Mermaid "Duck Inn."

New Grand Central Theatre—

Popular Selections.
Current Events—Selznick News.
Special—One Reel Educational—"Modern Centaurs."
Musical—Organ Solo—"And Like a Rose."
Educational—Universal Reel.
Feature—"Forty-five Minutes From Broadway"—Charles Ray.
Comedy—Duck Inn—Mermaid's Special.

SEATTLE

Overture—"Bohemian Girl" and "Alabama Moon."
Current Events—Fox News—Will Rogers' Illiterate Digest.
Comedy—"The Charming Mrs. Chase"—Pathe.
Feature—"The Cost"—Violet Heming.
Next Week—"The Mutiny of the Elsinore."

Liberty Theatre—

Theme—"By Jingo."
Current Events—Pathe.
Special—"Babe Ruth."
Scenic—The Great Mirror—Educational.
Feature—"The Village Sleuth"—Charles Ray.
Next Week—"For the Soul of Rafael."—Clara Kimball Young.



Alfred Walker, (Left) Director General and Dave Murphy, Executive of World Motion Picture Company.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FIRST NATIONAL

45 Minutes from Broadway—

Doing tremendous business. Combination of Charles Ray, who is very popular around here, and the play which is well known seems to be enough reason for seeing this show. (Middle West.)

Don't Ever Marry—

Fair picture. Drew fairly well. (East.)

Yes or No?—

Good business; star the drawing card. A fairly good picture. (West.)

The Yellow Typhoon—

Box office returns all that could be wished. Picture very good. (East.)

Go and Get It—

Good picture, played to big business. (East.)

Notorious Miss Lisle—

Average picture with well liked star. Played to average business three days. (Middle West.)

Polly of the Storm Country—

Pleasing picture which brought more than average business. (East.)

It's a Great Life—

Fine production which played to good business. (West.)



Display for "Love Madness" eleven inches by three columns by the Royal theatre, Des Moines

FAMOUS PLAYERS

What's Your Hurry?—

Audience like popular star, Wallace Reid, in this picture. We played to big business for entire week. (Middle West.)

Great picture. Drew large audiences. (East.)

Picture was excellent. Drew well all week. Exceptional crowds. (East.)

Lady Rose's Daughter—

Opened to medium business, which kept up steadily all week in face of rainy weather. The picture has nothing startling to recommend it, but seemed to have a strong pull with the patrons by reason of the popularity of the book. (Middle West.)

The Right to Love—

Broke all house records on opening day, maintaining this standard during the week. House packed for every performance. The tremendous success of "On With the Dance" seems to be a guarantee with patrons that they are not gambling on "The Right to Love." Interesting to biggest percentage of patrons. (Middle West.)

Pleasing picture which did splendid business. (East.)

Hairpins—

Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment. (Middle West.)

Good picture. Business about usual. (East.)

Guilty of Love—

Not so good. Only average business.

Fair picture. Drew usual audiences. (East.)

Humoresque—

Tremendous success as is its due, for it is a splendid picture. In seven days, 50,000 people have seen it here. (East.)

The Jail Bird—

Good production bringing more than usual crowds. (West.)

FOX

The White Moll—

Pearl White makes hit on her entry into feature field and picture did excellent business. (Middle West.)

The Terror—

Star, picture and business—all good. (East.)

VITAGRAPH

The Garter Girl—

Fair picture with average box office returns. (East.)

SELZNICK

Good production. Played to average business. (East.)

ROBERTSON-COLE

The Fortune Teller

Fine picture to average business. (East.)

REALART

A Dark Lantern—

Very poor production but brought fair business. (East.)

Law of the Yukon—

Good picture. They liked it and it went over. (East.)

The Deep Purple—

Fine feature. Brought good business. (East.)

GOLDWYN

The Jinx—

Great picture. Went over big. (East.)

The Slim Princess—

Good picture. The crowds apparently agree, for they certainly made the box office thermometer mount. (East.)

It's a Great Life—

Fine production. Played to good business. (East.)

Cupid the Cowpuncher—

A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business. (Middle West.)

METRO

A Chorus Girl's Romance—

Fair picture to average business. (East.)

Picture fair; business no better. (West.)

UNIVERSAL

The Devil's Pass Key—

Drew well every day but two. Considered very good. (East.)

Good feature which proved popular. East.)

Under Crimson Skies—

Exploitation put this picture over to good business. (East.)

The White Circle—Famous Players

"A good picture to big business." (West).

Shipwrecked Among the Cannibals—Universal

"Unusual picture, which brought more than usual business." (West).

A Broadway Cowboy—Pathe

"Fine picture, playing to big audiences." (West).

Mothers of Men—Pioneer

"A pleasing picture which went over big." (West).

Go and Get 'Em—First National

"Extra business all week. Unusually fine picture."

Nothing But the Truth—Metro

"Fair picture playing to average audiences." (Middle West).

Rose of Nome—Hodkinson

"Pleasing picture. Box office returns fair." (Middle West).

The Flapper—Selznick

"Good. Drew fair patronage." (East).

Treason—Famous Players

"Poor picture. Had only average business." (East).

Lord and Lady Algy—Goldwyn

"No favorable comments on this picture. Played to average business." (West).

Burning Daylight—Metro

"Wonderful and unusual picture. Brought extra large receipts." (West).



The first "Guilty of Love" ad to be secured, a seven inch by two column ad, by the Palace of Washington

Lobby Display for "Shipwrecked" at Harrisburg, Pa.



This is the way the Victoria theatre of Harrisburg, Pa., decorated its lobby for the engagement of "Shipwrecked Among the Cannibals"

Orowitz Puts Over Great Campaign at Williamsport

Further evidence of the accomplishments of Famous Players exploitation representatives was demonstrated recently in Williamsport, Pa., during a campaign on "Why Change Your Wife," which was booked for a week's run at the Majestic theatre.

Eli M. Orowitz, exploitation representative for Famous Players-Lasky at the Philadelphia exchange, conferred with Jack Myers, head of the Excel Amusement Company, and George H. Bubb, manager of the Majestic, outlining a plan for putting over an effective campaign at a slight cost to the exhibitor. He was told to "go to it."

Despite the fact that "The Sun," which possessed the most powerful circulation in the city and vicinity, had absolutely declared it would not co-operate on any motion picture publicity, the exploitation man tackled William I. N. Cox, business manager of the paper. He was persuaded to look at the production at a private showing that clinched the argument and marked a new departure in the Sun's motion picture policy.

Nine days prior to opening of the engagement the first page articles on a "divorce contest" began to appear. Then the essays were published on the editorial page. The campaign became so intense and interesting to the subscribers and general public that John E. Person, the managing editor, became enthused and used the additional idea of allowing the readers to decide the winners by a numbering stunt.

"Some Musical (H) airs at the Reisenfeld Houses

THE cartoon novelties by Marcus, the New York Times artist, which are being shown exclusively by the Rialto, Rivoli and Criterion theatres are of such decided entertainment interest that it would seem that a ready market would be found for them if they were given national distribution.

The idea is to show what a great difference a little hair properly distributed will make in a person's appearance.

This week's offerings show Victor Herbert, John Phillip Sousa, George Cohan, and Dr. Reisenfeld, "before and after" having various hirsute appendages moved about, first so as to disguise and then to normal position.

The title of the strip is "Some Music (H) airs." The number is going over big, especially the drawing devoted to Dr. Reisenfeld.

Erber Stages Parade for "High and Dizzy"

When "High and Dizzy" played the Auditorium theatre, Dayton, Ohio, Manager Erber expended his exploitation energies on the comedy rather than on the multiple reel offering on the bill.

There was a parade headed by a brass band which started at the Union Station in Dayton and marched through the prominent streets in the city. Every participant in the parade wore a pair of shell-rimmed glasses, the kind that Harold Lloyd made famous. Several young men were also dressed to look like Lloyd. In addition to this large cut-outs of Lloyd were placed in the windows of the leading oculists and a great deal of attention was attracted by this display.

A cut of Mr. Erber's parade is shown on the opposite page.

Criterian, New Buffalo House, Opens

Shea's Criterian, Buffalo's latest addition to the theatres devoted exclusively to pictures, opened Sunday, September 5th, with Harold B. Franklin, managing director of Shea's Hippodrome, also managing director of the new house.

Frank Costello Offers Advice on Prologues

"When and How to Prologue" by One of the Pioneers in the Latest Presentation Wrinkle

THIS story is written by Frank Costello, manager of the Tivoli theatre of San Francisco, one of the pioneers in the vogue of prologues in connection with the presentation of motion pictures.

The article is a narration of personal experiences with observations that will be of value to other exhibitors. It gives first hand information, not theory but actual facts. No further editorial comment is needed.

"We started with stage settings at the Tivoli, by utilizing a score of revue girls working at a local cafe, who were procured by our energetic press representative for a nominal sum. They appeared in Chinese costume and with appropriate vocal numbers, formed an interesting prologue for a production with an oriental atmosphere. Our stage settings and prologue idea has blossomed forth. The local newspaper reviewers were very kind in their commendable mention of this innovation, the first of its kind in San Francisco.

"From then on we tried various experiments, and found that where the picture did not suggest a setting or prologue it was far better to leave it out. Sometimes a song or well known vocal number was used, but if not suggestive, the prologue was dispensed with. Another time we broke the picture—it was the 'Beauty Market'—and at the point where Katherine MacDonald is 'phoned by her irate uncle, we carried the action on the stage, utilizing two illusion effects, as well as having the stage so set and the players so arranged as to give the impression of the house party. But never again! It was an out-and-out fizzle, disturbed the pleasure of the audience, meant nothing, broke up the continuity of the story, and was an all-around failure. After the opening days' performance the prologue was changed to precede the projection of the picture, and with appropriate slides to describe the action, again played. The result was most gratifying, the audience was immediately keyed-up to a pitch of intense excitement, wondered why and what it was all about, gave the set and players a rousing applause and then eagerly watched the picture.

"That experience has taught us, NOT TO BREAK THE PICTURE. Rather do we make a point of preceding the picture, arousing interest in the story and production before it is projected and so excite the suspense that our patrons leave the theatre with commendable praise and provide the so necessary mouth-to-mouth advertising.

"With 'The River's End,' which broke all house records, we staged an exterior snow scene, utilizing a green lamp effect for the snow, which worked so well we fooled the critics. In the set we showed a Northern hut, which after the playing of the Aurora Borealis lights, showed up the figure of Conniston, advising Keith to beware of the Inspector MacDowell, a local actor of considerably prominence was obtained to play the part of Conniston, and his deep, vibrant voice, carried all over the house. Immediately after his voice was heard and he had finished, bang, out went the house lights, stage effects, and before the audience knew it they were watching the picture, and eager to see it through to its completion. This prologue made the opening paragraph and heading for the review as written by Thomas Nunan of the Examiner, a man of over twenty years theatrical critic experience and considered the "daddy of them all in San Francisco."

"It is our purpose here not to permit the prologue to run longer than from five to seven minutes, opening with slides that explain the action, and then closing down on the general house lights, so that the stage gets all the attention.

"In the making of these atmospheric stage settings, I have been materially assisted by Wm. H. Jobelmann, the publicity representative of the Turner and Dahnken Circuit, who entered into the spirit of the thing with zest and indefatigable energy. It was he who started me on the working of these prologues, and to him is due the credit of their recognition."

How Dayton's Auditorium Put Over "High and Dizzy"



Illustrating how Ascher's Auditorium put over "High and Dizzy" with a story of the details on the opposite page

How Winsor Brought People to See His Lobby Display

Ralph Winsor, manager of the Star theatre, Portland, Oregon, recently put over an exploitation campaign for "Dolly of the Storm Country" that was doubly effective.

The Star lobby is fifty feet wide and small displays are not effective in it. Accordingly, the first thing that Mr. Winsor decided upon was a cutout of Mrs. Chaplin from a twenty-four sheet which he had mounted on canvas and painted with a background of the old Dutch style which conttrasted in a pleasing style with the lobby scheme of decoration. This was hung directly between the two big entrance doors to the theatre. The next most prominent place in the lobby is the end near the box office. For this place cut-outs taking three figures from another twenty-four sheet which, mounted on beaver board, were used. These were placed in a frame and backed up with a transparent background showing a lighthouse and a stormy ocean scene. Green gelatine and powerful flood lights in back of the frame gave a pleasing effect. These two cut-outs were the main figures of the display, but were only a small part of it. Numerous one-sheet brass frames mounted on easels were also used and because Mr. Winsor felt that the two large cut-outs furnished sufficient color for the display he utilized photographs mounted on cardboard and with hand lettered captions to fill these frames. Six sheets were used at either end of the lobby in curved frames which extended around the corners of the entrance into the street.

An event which permitted Mr. Winsor to take full advantage of the display occurred. Captain Walter Wanderwell and his World Touring Party arrived about this time and the Wanderwell car was parked in front of the theatre. Thus additional prospective patrons were attracted to a position where they could get a look at the lobby display.

Capitol Overture in Fifth Place This Week

THE overture number at the Capitol this week is placed in fifth position, the performance opening with a scenic picture with the orchestra playing "Morning," the first movement of "Peer Gynt" suite by Grieg as an accompaniment.

The overture selection is from "Cavalleria Rusticana" and is divided into two parts. The first is the orchestral rendition of the intermezzo and the last is the duet by "Santuzza" and "Alfio," sung by Marie Stampleton and Bertram Peacock.

A sky drop with set pieces in front in which blended colors obtained principally by lightings is provided as a stage setting for the vocal selection.

The artists are attired in the correct costumes of the opera. A woods cut out masks the flys and wings.

Teaser Stunt for "What's Your Hurry?"

Des Moines, Ia., woke up one morning to find everything asking "What's Your Hurry?" The question was asked at street corners, in the newspapers, from billboards and chalked along the pavements of the main thoroughfares. Wives asked the question of their husbands with querulous eyes, and police ran in loafers from the parks with the same query. Des Moines didn't know whether someone was taking a slam at it or patting it on the back. It was the old case of bouquets or brickbats over again.

Just at the time when the leading citizens had taken the question as a compliment to their aggressiveness, a flock of automobiles appeared with the pennant on their rear: "What's Your Hurry?" Immediately the wise ones had known all along that the publicit ywas part of a safety first campaign for the automobilist.

The next day the A. H. Blank theatres announced the booking of a picture called "What's Your Hurry?" at several houses. It was the initial announcement disclosing that the whole series of stunts were part of a cleverly laid publicity and exploitation campaign planned and executed by Norman Dixon, exploitation representative at the Famous Players-Lasky Corporation at Des Moines.

New Diver Stunt for "Below the Surface"

Liberty Theatre of Cape May Ties-up with Naval Station Boys

THE opening of "Below the Surface" at the Liberty theatre, Cape May, N. J., was the occasion of an interesting campaign that put the picture over as a sure-fire hit. The Naval Station there was used for a tie-up and on the Sunday prior to the opening of the show a clever stunt was pulled off.

Just at noon, when the bathers were all down on the beach, a man appeared wearing a diver's costume and carrying a suitcase on which was inscribed:

"Somewhere down there 'BELOW THE SURFACE' 27 sailors are dying in a sunken submarine. See what happened to them at the LIBERTY THEATRE, Wednesday and Thursday."

Immediately he was surrounded by a crowd, who watched him as he walked to the edge of the beach, apparently searching for the point where the submarine went down. He opened the suitcase and took from it a spyglass and a chart, then scanned the water. Then, suddenly he jumped into the air and waved his arms above his head. This was a signal for the lifeguards to appear. They came, as had been prearranged, with their boat. He got in, and was rowed away, out of sight, being landed on a deserted part of the beach where he could take off the helmet for fifteen minutes and get a breath of air, while the guards, who had been treated to free passes, returned to the beach and told how they had rowed him to a point two miles out where he had submerged. A quarter of an hour later they returned to the diver, who had meanwhile splashed his suit and become thoroughly wet, as became a traveler to the depths, and he was returned to the crowded beach and clamorous crowd.

Then, a few minutes later, a big aeroplane appeared, flying very low, and from it began to appear papers, which dropped on the beach and into the surf and were captured by curious swimmers. These were notices about the picture, stating that it would play at the Liberty on the two days mentioned.

That was the extent of the exploitation, except for the fact that the suitcase with its banners was "parked" all day on top of a sedan standing next to the most crowded part of the boardwalk, where it attracted the curious for hours.

"Anitra's Dance" Ballet Number at Capitol

"ANITRA'S DANCE," from "Peer Gynt," is being given as a ballet solo at the Capitol theatre this week.

For the number Artist John Wenger has provided a very effective stage setting. A drop showing a night sky in which stars twinkle is masked off above the horizon by set pieces to represent a cleft in high cliffs of rock. Fluted columns of white cloth reach from the floor to the flys, behind which colored lights are placed. Floods in various colors are also used for lightings.

Doris Niles, the soloist attired as for the original play, gives the number complete, waving a colored veil as she dances. The number is arranged by Alexander Oumansky, ballet master at the Capitol.

Rothapfel Stages Prelude for "Milestones"

INTRODUCTORY to screening the feature picture at the Capitol theatre this week, "Milestones," S. L. Rothapfel has arranged a prelude, same being a ballet duet by Mlle. Gambarelli and Alexander Oumansky.

The artists dance the "Gavotte Louis XIV" before maroon plush curtains dressed by an ancient piece of furniture of the period mentioned.

The dancers finish their number well down on stage so that the screen curtains may be drawn behind them as they take their curtain call, allowing time to drop the screen into place so that the titles of the picture follow their exit without delay.

Flood and spot lightings are used for the number.

Round the World Auto Aids Winson's Lobby Display



(Right)
Lobby decorations for "Polly of the Storm Country" designed by Ralph Winson, manager of the Star theatre, Portland

(Below)
The "Round the World" auto which Mr. Winson pressed into service in exploiting "Polly of the Storm Country"

Illustrating How to Use Floats to Exploit Features





(*Above*)
Float designed by F. H. Clarey, manager of the Gilger theatre, Norwalk, Ohio, for his engagement of "Suds"

(*Left*)
Float for "The Wonderman" by the Moon theatre, Omaha, Neb.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Douglas D. Rothacker, manager of the industrial Division of the Rothacker Film Company, has appointed H. I. Walker industrial representative for Central Illinois. Mr. Walker has opened a headquarters office in Peoria where he has been conducting a dramatic school which turned out graduates who actually got bookings.

While in the last ten years Mr. Walker has played parts with some of the country's best known legitimate stock companies, he is an old timer in films. He was with the old American Company fourteen years ago when it had a pantry studio back of the Criterion Theatre in Chicago. Mr. Walker celebrated his appointment at 10.35 a. m. by landing a contract at 4:10 p. m. Then he came to the Chicago Rothacker headquarters for a two-day visit.

"What's Your Hurry?" featuring Wallace Reid in a romance of motor trucks, mud, gasoline and love, is proving one of the best business getters of the year at the Randolph Theatre, and is ending its second big week.

Manager Lucas of Robertson-Cole, reports that all key cities in the Chicago territory have been signed up for "Occasionally Yours" and "Big Happiness," the first two features to be released this Fall. He states that all indications point to a record-breaking year for Robertson-Cole in the Chicago district.

Carl Harthill, manager of Reelcraft's Chicago office, who is enjoying a vacation fishing in one of the Wisconsin lakes, told the world over the long distance phone that he was as busy hauling in fish in Wisconsin as he had been signing up Reelcraft contracts before he left for the woods.

Si Griever of Russell-Griever-Russell is in New York closing up contracts for the sale of Capital pictures in foreign territory. W. D. Russell of the same company was expected back from the west coast this week where he has been looking over the Capital studios, and getting plans under way for largely increased production.

Clarence Phillips, until recently with Educational Exchange, Chicago, is the first salesman to join the staff of Ike Van Ronkel's new exchange and will cover Chicago territory.

Excavating for the new Fox Film Exchange building at 910 S. Wabash Avenue, Chicago, was started on last Monday and architects and contractors are pushing the work on the new structure so that it will be ready for occupancy about the first of the new year.

The Stratford Theatre, located at 63rd and Halsted Streets, the largest moving picture house in Chicago, opened its doors Saturday, September 4th, under the management of W. P. Clement, well-known theatre man.

A very elaborate program had been arranged for the opening week including "Lady Rose's Daughter" starring Elsie Ferguson, as the feature, and Mack Sennett's latest comedy, "Don't Weaken."

A story which shows that T. F. Miller, who owns the Gem Theatre at Grafton, Illinois, is an enterprising exhibitor in every sense of the word, has just been brought back to Chicago by Jack Schwartz of the Associated First National sales force.

The town has no lighting plant and Mr. Miller has installed equipment for electric light for his theatre, and at the same time to light the way for the good citizens to reach the theatre, placed a number of lights in the nearby streets. These are turned on before the show opens and remain on until ten minutes after the show closes, thus affording light for such a period of time as is considered necessary for everyone to reach the show and then home in safety.

The public spirit of this theatre manager is appreciated by the townspeople and the theatre, of course, is prospering.

Mr. Schwartz states that Mr. Miller, not only proves his showmanship by furnishing free light, but that he is a discriminating buyer of pictures and has just closed a contract for twenty-seven First National attractions for the Gem.

The Randolph Theatre, Chicago, according to a statement emanating from the office of Jones, Linick and Schaefer, now is showing Paramount pictures far in advance of the scheduled release date and is the only theatre in America, at this time, showing these releases. Fatty Arbuckle in "The Round-up," which was shown at the Randolph last month, will not find its way to a New York screen until late in September and a month later in other parts of the country. The same may be said of Thomas Meighan in "Civilian Clothes."

Arrangements whereby the Randolph gets these advance dates is said to have been perfected during Aaron Jones' recent visit to to Adolph Zukor's country estate, where the Chicago theatre man ran off with the golf honors.

Max Levy is doing special work for Associated Producers and, it is understood, already has closed up some important contracts in the Chicago territory.

District Representative Shirley has returned to the Chicago office of Metro after a trip which took him as far west as Kansas City, and is very much pleased over the records being made throughout the territory. He reports that all the districts under his jurisdiction already have closed more than sixty-five per cent of their allotted quota of business for the year. Chicago Manager Graumon states that his salesmen are meeting with great success and the office is rapidly approaching the hundred per cent mark.

The tragic death of Frank Tooley, the first and original roadman for the Bartola Musical Instrument Company, was a shock to hundreds of exhibitors and others connected with the industry, who had become fast friends with Mr. Tooley during his eight years with the Bartola Company. Mr. Tooley was at Clinton, Iowa, supervising the installation of a Bartola at the Amuseau Theatre when invited to take a drive with Lisle Studer, an operator. During the ride, the machine went over an embankment and Mr. Tooley was crushed to death. Dan Barton immediately was notified and personally went to Clinton and took charge of arrangements for the funeral.

George H. Moore, manager of the Orpheum Theatre for Jones, Linick & Schaefer, has had added to his labors, the management of the Lyric Theatre, the all-night picture house next door to the Rialto. Mr. Moore does not mention anything about an increase in salary but we were told that that goes with the job.

The week of Sept. 11th will be "Dorothy Dalton Week" in scores of Chicago screen theatres. Exhibitors, tipped off by the exploitation department of Famous Players, are going to take advantage of the personal appearance of Miss Dalton with "Aphrodite" at the Auditorium Theatre. Tremendous publicity is being given Miss Dalton's appearance and the movie houses should reap a harvest from those who can't afford to pay $11 to see the screen star in person in "Aphrodite." Being a Chicago girl, Miss Dalton is extremely popular in Chicago.

Dolly Spurr is reported to have sold the theatres controlled by her at Marion, Indiana, to Frank Rembusch. The theatres which have changed hands are, the Indiana, Lyric, and Royal Grand.

Jake Cooper of the Twentieth Century Theatre, 3538 W. 12th Street, is a believer of courtesy and carries his belief into practice. According to the stories going around Jake noticed one of the striking musicians picketing his theatre seemed tired and brought out a chair which he placed on the curb and invited the picket to sit and rest himself. Jake then took the picket's banner declaring the theatre unfair, and paraded up and down while the striker rested. The height of politeness, we'd say.

Richard Robertson of Independent Films Association, was scheduled to return to Chicago this week after a short visit to Pinnacle Productions west coast studios and is bringing with him material and photographs that will be utilized in what promises to be one of the strongest advertising campaigns ever attempted for the exploitation of short subjects on the independent market.

Paramount has set a new record for itself in the matter of "loop" representation in Chicago. There now are five leading downtown theatres showing Paramount Pictures exclusively, according to announcement by Manager P. A. Bloch of the Chicago Famous Players-Lasky Corporation exchange. M. S. Russell, special salesman, also reports a number of important deals in the Chicago territory. Orchestra Hall, Randolph, Orpheum, Pastime, Bijou Dream, are the five exclusive Paramount strongholds.

R. H. Hadfield, owner of a string of houses in Minnesota and Wisconsin, has contracted to go with Superior Screen Service, as a special representative for sixty days and will visit the theatre owners in Superior Screen Service territory.

Manager Schwartz of the Hamilton Theatre, was married Saturday, August 30th, and has been spending his honeymoon at Mackinac Island. This is supposed to be a secret so don't say anything about it.

Harry Scholl, well known in Chicago moving picture circles, has been made manager of the New Mable Theatre.

D. W. Franklin, special representative for "The Confession," has left for California after spending several days in Chicago.

Exhibitors in the Chicago territory are making use of a snappy little exploitation novelty in connection with their booking of Enid Bennett in "Hairpins." Famous Players-Lasky exploitation department has gotten out, in cooperation with Sol. Goldberg, the "hairpin king," a novelty "plugger" to which is attached a hairpin. These are being gotten out as cheaply as a regular herald.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Knoblock Play Will Be Made in England

The first fruits of the recent negotiations between Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, and a number of the foremost British authors and dramatists whereby the latter will write directly for the screen, will soon be forthcoming in the form of a screen play which has been written by Edward Knoblock and which will be produced at the Islington studios of Famous Players-Lasky British Producers, Ltd.

With the filming of "The Great Day", the first of the organization's productions, nearly completed, Director Hugh Ford is now directing much of his attention to preparation for the Knoblock play, and it is likely that it will be the second production to be made at Islington.

Attractive Titles for Chester Comedies

At the Chester studios in Los Angeles a great deal of stress is placed on titles for the comedies, a work that has apparently borne fruit in the success that has attended "Four Times Foiled" and "An Overall Hero." The third, "The Big Show," the current release, follows the same policy of giving the exhibitor something striking to use in his advertising.

"A Tray Full of Trouble" and "The One Best Pet" are now announced as the titles of the fourth and fifth of the series. The print of the former has been received in New York where it has been greeted with enthusiasm by Educational officials.



Bebe Daniels, Realart star, and her director, Chester Franklin



Good comedy is a feature of the Universal production, "The Secret Gift," in which Lee Kohlmar, Rudolph Christians and Gladys Walton play leading roles

To Repeat Play's Success

Robertson-Cole Predicts Hit for Film Version of "So Long Letty"

"SO LONG LETTY," the Robertson-Cole super-special, produced by Al. Christie for early fall distribution, will win screen audiences everywhere, it is predicted, because it will wield the same attraction for both women and men as did the stage version of the story, which was made famous by its Oliver Morosco presentation.

Robertson-Cole are said to have received from exhibitors all over the country advance inquiries concerning the pictures, which indicates, says Robertson-Cole, a wide interest in "So Long Letty." But the distributing company is depending upon more than the fame of the stage version of the story to make the screen production a success. The human element in the play has been fully realized by Mr. Christie, and even improved upon, says the Robertson-Cole statement, which follows in part:

"So Long Letty is bound to get over strong because of the interest it holds for both sexes. To begin with there is a prominently stressed and whimsically developed love theme. This has to do with the married love of Letty Robbins and her husband, Tommy Robbins, and Gracie Miller and her husband, Harry Miller. What wedded couple, no matter how inseparable it may be, does not recognize the little ways in which husbands do not quite fit wives, and vice versa.

"So the theme of the man who loves good meals, and cannot get them because his wife is a very poor cook, and of the man who loves a woman who likes to dress and go, but cannot enjoy the white lights because his wife likes to stay at home, garbed in drab house dresses working in the kitchen, finds an instant and universal appeal."

Metro Picture's Premiere

"The Great Redeemer," Tourneur Picture, Wins Western Critics

"THE GREAT REDEEMER", the Maurice Tourneur super-special which is scheduled for release September 16 by Metro Pictures Corporation, had a pre-release showing that marked its world premiere at the handsome new California theatre, in Los Angeles, of a solid week beginning August 15.

That "The Great Redeemer" is a "masterpiece" and worthy to rank with the biggest productions ever made for the silversheet is a summing up of the critical verdict passed upon the picture by the reviewers of the Los Angeles dailies, according to Metro. The California made a spludge with it.

Press clippings forwarded from the west coast to New York reveal that the critics of Los Angeles were inspired to superlatives in their praise.

Second Neal Hart Picture Under Way

The special messenger, who was sent to Glendale, California, by Eddy Eckels of Independent Films Association, for the print of "Hell's Oasis," the first of the Neal Hart Pinnacle Productions, was scheduled to arrive in Chicago this week with the new picture. At the same time telegrams reported work under way on "Skyfire," the second Neal Hart feature, a story that is being heralded as being far beyond just "unusual," and reports also were received that the third Neal Hart feature will be a cattle yarn instead of a lumber story, as was first planned.

Expect New Record for "The White Moll"

Fox officials believe Pearl White will create a new record in bookings for "The White Moll" and succeeding pictures. "The White Moll" is said to be a clever crook story. It never lags in interest, and the star keeps in the thick of the action throughout—just as she used to keep in the midst of the action in her fast-moving serials.

Coast Directors Plan Soldiers' Benefit

Arrangements are being made by members of the Motion Picture Directors' Association for a benefit dinner dance to be given at the Alexandria Hotel in Los Angeles on the evening of September 16th, proceeds of which are to be used to furnish comforts to the wounded soldiers who are now at the Government Arrowhead Springs hospital.



Dustin Farnum and Katherine Adams in "Big Happiness," Mr. Farnum's initial production for Robertson-Cole release

Metro Features to Be Run Exclusively

Jacob Lourie of Boston, one of the best-known New England exhibitors, and Richard A. Rowland, president of Metro Pictures Corporation, this week closed a contract which Metro regards as of the greatest importance. The contract provided that for one year beginning with September 1, Mr. Lourie will show Metro productions exclusively as the feature pictures at his three big first run houses in the Hub—the Beacon, the Modern and the Park.

Not only will Mr. Lourie exhibit no pictures but Metro's as the feature of his bills for a solid year, it is stated by Metro, but under the arrangement just completed with Metro, he will show the Metro productions in order simultaneously at each of his trio of theatres for runs of seven days, using three prints of the same picture.

Fox Directors to Have Offices in Studio

For the purpose of expediting work in the production department, William Fox has ordered the construction of a series of additional offices on the studio floor of his new building in West 55th street, New York.

These rooms will be for the exclusive use of directors, assistant directors, continuity and scenario writers, art and technical directors, and are so constructed that they will not decrease the floor area of the stage. This arrangement will separate the production department absolutely from all other departments.

Laemmle Bonus Goes to "The Secret Gift"

"The Secret Gift," a new Universal production, featuring Lee Kohlmar, Rudolph Christians and Gladys Walton is interesting on account of its being the photodrama which won the Carl Laemmle $1,000 bonus for containing the most human note and being the farthest removed from the ordinary screen drama of modern times.

This picture treats of just plain folks, the sort that everyone knows. The author is said to have taken a page from everyday life, peopled with homely and familiar faces.

Fox Star Back at Work After Accident

Buck Jones, the daredevil western star of William Fox, who was shot in the arm during the filming of "Sunset Sprague," a thrilling western tale of many stunts and much daring, has recovered, and is back to work on the Fox lot completing the final scenes of the production.

"Tiger's Coat" Based on Popular Book

It is interesting to note that "The Tiger's Coat," which Hodkinson will release in November, was taken from the novel of the same name by Elizabeth De Jeans, which also ran as a serial in the *Pictorial Review.*



Scenes from "Bride 13," the new William Fox serial production

Paramount Week Big Success

Biggest Sales-Event in Film History is the Claim

DURING the past week "paramount week" has been in full swing, and with somewhere between 5,500 and 6,000 motion picture theatres in the United States showing Paramount pictures every day during the entire period from September 5th to the 11th, inclusive, Famous Players-Lasky executives state that it has been not only the biggest sales-event in the history of the organization but the biggest that the industry has ever known.

"Our most optimistic expectations have been exceeded to a point which actually staggers our belief," said Al Lichtman, general manager of distribution, Tuesday. "Never before have we had such an exhibition of enthusiasm on the part of our sales organization, including everybody from General Sales Manager Kent, his assistants at the home office, district and branch managers down to every worker in the exchanges.

"And never before have we had such a demonstration of confidence in our product from the exhibitors of the country. I am sure that I voice the sentiment of Mr. Zukor and the other executives of the company as well as my own when I say that the distribution department, especially the sales, advertising and publicity and exploitation divisions, are deserving of the heartiest congratulations on the complete success achieved. Nor is the production department any less entitled to praise, for we realize that it is the quality of our pictures that formed the real foundation for the success of the week."

"The most amazing fact in connection with the event is that every available print in all the exchanges was booked solid for the entire week," says a statement issued from the home-office of the Famous Players-Lasky Corporation. "So perfect was the operation of the system, however, that this was accomplished without confusion," continues the statement, "and the sales executives at the home-office realized early last week that the physical limits of the bookings had been reached.

"Had more prints been available, according to estimates of the branch managers, no fewer than 1,140 more theatres could have been booked for the week, some exchanges actually having to refuse requests for bookings. Efforts to obtain additional prints were unavailing, chiefly on account of the laboratory strike which held up the production of positive film for an extended period. Requests for additional prints had to be denied and the branch managers at Detroit, Chicago and Minneapolis each reported that they could have booked at least 200 more theatres. New York reported that it could have booked 100 more, Boston 30, New Haven 25, Buffalo 80, Philadelphia, 45, Cleveland 80, Denver 20, San Francisco 20, Atlanta 35, New Orleans 50, Dallas 30 and Oklahoma City 25.

"The latest reports on the number of bookngs and the sales receipts indicated no fewer than ten exchanges closely bunched in the lead in the struggle for first honors. So varying have been the conditions in the different offices, however, that an announcement of the actual leaders will not be forthcoming for another month."

Importance of the Short Subject

By W. E. Shallenberger, President of Arrow Film.

MORE attention will be paid to short subjects during the coming year than ever before. Conditions generally relating to the short subject are better than ever before, due to the fact that the exhibitors are now realizing the importance the short subject plays in their program.

In the past the single reel, or even the two-reel comedy has been looked upon too often as merely a filler. Exhibitors have contracted for fifty-two weeks of "short-stuff," regardless of the quality of the production and have taken anything that the distributor cared to hand out.

This condition, I am happy to say, is rapidly changing, and as an illustration one has only to cite the fact that exhibitors generally are selecting their short subjects with as much care as they do their features. A selective booking will be the rule during the coming year and the exhibitors will be as careful to secure a single reel or a two-reel subject that will complement their feature, as they will be of any other feature of their business.

The care and attention given to the selection and presentation of short subjects by the leading motion picture theatres throughout the country is an illustration of the desire by the trade in general to exercise more care in this respect than in the past.

We intend to devote special attention to short subjects during the coming year, and we anticipate a marked increase in the volume of business done on short subjects, as well as a decided improvement in the subjects themselves.

Permits Exhibitor to Name Own Price

As was recently stated, Educational submitted Chester Comedies to Manager Charles W. Picquet of the California Theatre, Pinehurst, N. C., with the privilege of making his own price after his audience had seen the picture. On the publication of the first story, the make-up man dropped a few lines off at the end with the result that the point of the story was lost. Consequently, Educational advises, in a more recent communication, that after asking the verdict of his patrons, Mr. Picquet signed a contract through the Atlanta Educational exchange at 66% more than he usually paid for two-reel comedies.

DEAD MEN TELL NO TALES

Governor Endorses Production



(1) Hon. Alfred E. Smith, Governor of New York; (2) Sydney S. Cohen, Pres. M. P. T. O. A.; (3) Richard Weil, Director of Publicity, W. W. Hodkinson Corp.; (4) Hewlings Mumper, Studio Manager Zane Grey Pictures; (5) Senator James Walker, of New York, and others

THE W. W. Hodkinson Corporation announces that it will release "The U. P. Trail," a Benjamin B. Hampton production based on Zane Grey's novel of the same title. It was directed by Jack Conway, the man who directed "Riders of the Dawn" and "Dwelling Place of Light" which is shortly to be released by the W. W. Hodkinson Corporation. A strong cast of players appears in this production, which includes Roy Stewart, Marguerite De La Motte, Kathlyn Williams, Robert McKim and C. B. Murphy.

It is interesting to note that a private showing of this great picture was held in the eastern ballroom of the Hotel Astor on the night of September 2nd, in honor of Governor Alfred Smith. A number of prominent men were the guests of Mr. Smith on this occasion, and the picture received a most enthusiastic reception. The Hodkinson office is in possession of a signed letter from the Governor which is quoted by the Hodkinson organization as follows:

"I have never seen a more thrilling picture nor one which pleased me more than did "The U. P. Trail." It is a big production in every sense of the word and seems to breathe the very atmosphere of pioneer days in America. I was particularly impressed by the excellent work done by the cast, and was agreeably surprised to find that the picture more than did justice to Mr. Grey's great book which I have read and re-read time and time again."

Numbered among Governor Smith's guests at the Astor were Senator James Walker, the man who has been foremost in the fight for Sunday motion pictures, Surrogate James Foley and Mrs. Foley, Adjutant-General Charles W. Berry, Mr. and Mrs. Edward Luther, Mrs. Smith, wife of the Governor, his daughter, Miss Emily Smith, Mr. W. Stephen Bush, Mr. and Mrs. Chas. F. Murphy and Richard Weil of the Hodkinson Corporation.

Senator Walker was loud in his praises of the picture and said that it pleased him more than any he had seen in a number of years. He gave it as his opinion that it was exactly the type of picture which the screen needed for greater advancement.

In a conversation with Mr. Weil, Mr. Walker said, "This is undoubtedly the greatest picture I have seen in a very long time. The swiftness of the action and the dramatic intensity of the entire production gave me any number of pleasurable thrills. I don't remember ever having seen a picture which pleased me more. I know what Mr. Hodkinson is striving to do, and I just want to say that if this is the type of production which he is going to release, he will most assuredly reach his goal. I want to thank you for one of the pleasantest evenings I have spent in some time."

Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, was also present as an invited guest of Governor Smith's.

Beautiful Settings Are Feature of Fox Film

In marked contrast to Shirley Mason's new picture "Merely Mary Ann," which is to be released to exhibitors soon by Fox Film Corporation and in which the majority of scenes depict the interior of a cheap London boarding house, "Girl Of My Heart," the next Shirley Mason feature now being filmed under the direction of Edward J. LeSaint, will have its setting mostly in the outdoors.

To obtain these exteriors, Director LeSaint took his company to Big Bear, a small town on the border of the California Desert. For three days the company went far into the fastness of the desert, leaving their hotel, which is located on the peak of Big Bear Mountain, for the 50-mile trip. Fox reports that many views of the beautiful Bluff Lake territory were incorporated into the photoplay.

John E. Ince to Direct Metro Production

John E. Ince has been chosen to direct the Metro all-star production of "All Men Are Valiant," a newly purchased story written by Ben Ames Williams, the scenario for which was written by Edward Lowe, Jr. The filming of this picture will start at Metro's West Coast studios in Hollywood just as soon as Mr. Ince can select his cast.

This is the second story by Ben Ames Williams to be purchased by Metro. "Barber John's Boy," is the other. It is now being adapted for the screen by Waldemar Young of the Metro scenario department.

Two Stories Purchased by Universal

John C. Brownell, scenario chief of Universal, announces the purchase of two stories. They are "Fanny, Herself," a successful novel by Edna Ferber and "Tiger," by Max Brand. It is announced by the scenario department that "Fanny, Herself" will be a Universal-Jewel production with an all star cast. The leading star has not yet been chosen. It is announced that Frank Mayo will star in "Tiger."

Noted Writers With Goldwyn

Prominent Authors on Half-Year Program

THE list of authors contributing to the Goldwyn product for the first half of the season of 1920-1921 contains the names of very well known American and foreign novelists. Goldwyn will release sixty feature pictures the coming season in groups of about fifteen each. Prints of practically all of the first group are now in all twenty-two Goldwyn exchanges ready to be shown to the exhibitors. A number of them have had first run showings. The Goldwyn West Coast studios at Culver City are now hard at work filming the second set of releases.

The authors represented in the first series of Goldwyn 1920-1921 pictures are: Alexandre Bisson, French dramatist, whose play, "Madame X," has afforded Pauline Frederick her great screen role. The Goldwyn picturization of this drama was directed by Frank Lloyd. Gouverneur Morris, one of the most popular of American novelists, whose story of San Francisco's underworld, "The Penalty," was the literary sensation of its day, has been picturized for Goldwyn under the direction of Wallace Worsley.

Katherine Newlin Burt, selected Goldwyn to film her first great success, "The Branding Iron." It is a Reginald Barker production with an all-star cast. Basil King spent nearly a year with T. Hayes Hunter and the Goldwyn staff in making his master photodrama of life after death, "Earthbound."

Rex Beach, famous as a writer of tales of adventure in Alaska, is represented by a picturization of his novel, "The North Wind's Malice," directed by Paul Bern and Carl Harbaugh. George Ade contributed Jack Pickford's forthcoming stellar vehicle, "Just Out of College," and Mary Roberts Rinehart's story of life in a boys' "prep" school, "The Empire Builders," retitled for the films, "It's a Great Life," directed by E. Mason Hopper.

Arnold Bennett and Edward Knoblock are represented by a picturization of their highly successful play, "Milestones." It was directed by Paul Scardon and has an all-star cast, and Maximilian Foster has contributed the basis for a new Madge Kennedy starring vehicle in his story "The Trap." Ben Ames Williams furnished Jack Pickford with a well-fitting role in "The Man Who Had Everything." Augustin MacHugh and Winchell Smith are responsible for the original play, "Officer 666," made into a photoplay for Tom Moore. Garret Smith, a magazine writer, whose story of "Old Hutch Lives Up to It," has made one of Will Rogers' finest stellar vehicles under the title of "Honest Hutch." It was directed by Clarence G. Badger.

Pearl Lenore Curran, magazine writer, whose story of "Rosa Alvaro, Entrante," picturized under the title of "What Happened to Rosa," gives Mabel Normand one of her inimitable roles.

Robert Shannon, magazine writer, gave Madge Kennedy one of her most delightful roles in "The Girl With the Jazz Heart," directed by Lawrence Windom. Miss Kennedy will jazz her way into every heart in this picture.



Lina Cavalieri, the noted opera star, who is appearing in "Mad Love," a Victor Kremer production



Stills from two of Goldwyn's forthcoming special attractions. (Left) Hobart Bosworth in "His Own Law." (Center) Betty Compson in "Prisoners of Love." (Right) "His Own Law"

Additions to Casts Are Announced by Metro

Among the recent cast asignments by Metro is that of Edward Connely to an important role in the screen version of Vicente Blasco Ibanez's "The Four Men of the Apocalypse." Metro also announces that Warburton Gamble will play the role of John Brand, the financier, in the picturization of Eugene Walter's drama, "Fine Feathers." Frederick Truesdell, who was originally cast for this part, will continue in the cast.

Four Hodkinson Films in Memphis Houses

Joe Bloom, the Hodkinson supervisor, during the course of his travels recently, found on passing through Memphis that four of the downtown houses were playing Hodkinson releases simultaneously. "The Silent Barrier" was the feature attraction at the Orpheum; at the Savoy, the "Sagebrusher" was being played; "Desert Gold" was on the program at the Princess; while "Number 99," the Kerrigan starring vehicle, held the feature place at another of the larger houses, states Hodkinson.



"Randy Lewis," author of "The Forbidden Valley," a new Pathe feature

Karger to Make Five Specials

ANNOUNCEMENT is made this week by Metro Pictures Corporation that Maxwell Karger, the company's Director General in charge of production activities at the company's New York studios in West Sixty-first street, will devote his entire time for the ensuing year to the making of five Maxwell Karger special productions starring Bert Lytell. This means that Mr. Karger will be identified exclusively for the next twelvemonth with screen vehicles for Bert Lytell.

Metro's decision to confer upon Bert Lytell the exclusive supervisory services of Maxwell Karger and at the same time to give Mr. Karger the distinction of his own individual productions and a task befitting his acknowledged genius as a supervising director, was reached, announces the company, after the executives of the company had been apprised from many sources of Bert Lytell's ever-growing strength as a box-office attraction.

Bert Lytell's value as a drawing card is said to be the subject of innumerable communications to Metro from exhibitors all over the country. His recent work—beginning with his impersonation of Tito Lombardi, the male modiste in "Lombardi, Ltd.," the picturization of the Morosco stage success by Frederick and Fanny Hatton—has earned him the highest commendation not only of shrewd American showmen, but also the unstinted admiration and praise of critical reviewers of motion pictures.

Five Maxwell Karger pictures a year with Bert Lytell as the star instead of perhaps six or more, means that each production will require more than two months in the making, which insures the most careful and painstaking production. In addition, Metro has made a fastidious selection of stories for Mr. Lytell's use.

The first of the quintet of special plays for Bert Lytell for 1920-21, "The Misleading Lady," is already under way at Metro's New York studios. With Lucy Cotton as his leading woman, Mr. Lytell is surrounded by a distinguished supporting cast. To follow "The Misleading Lady" will be "A Message from Mars," by Richard Ganthoney, the stage play in which the English actor, Charles Hawtrey scored over a period of years in this country and abroad; and "The Prisoner of Zenda," Anthony Hope's romantic melodrama. The title of the fourth Lytell-Karger production has not yet been announced, but several notable stage plays are under consideration and from them a selection will be made.

Bert Lytell recently was called East by Metro to undertake his larger screen work under Mr. Karger's personal supervision. Star and director general had been in close association at Metro's West Coast studios in Hollywood for more than a year and between them had sprung up a strong bond of respect and admiration. Mr. Lytell, therefore, welcomed his transfer to New York, to continue his creative endeavors under Mr. Karger's guiding hand.

Maxwell Karger supervised the first of Bert Lytell's specials, "Lombardi, Ltd." made last fall in California, as well as the three that followed that production: "The Right of Way," from Sir Gilbert Parker's world-known novel; "Alias Jimmy Valentine," from the stage play by Paul Armstrong and "The Price of Redemption," from the novel of Anglo-Indian life by I. A. R. Wylie.

Abrams Makes Promotions

THE announcement made last week by Hiram Abrams that he had appointed Kenneth Hodkinson to the position of Executive Manager of United Artists Corporation, was the first of a series of promotions being made by Mr. Abrams in his executive staff.

Mr. Abrams has had his force in training with a larger organization ever in mind, and apparently the increasing business of "The Big Four" and the expansion ahead, make this the time for shifts in the staff to care for the growing affairs of the company.

William W. Hines as General Sales Manager, will have an enlarged field of activities. Mr. Hines has been in the theatrical and motion picture field for many years. Among his earlier associations were the publicity department of the Keith circuit, advance representation for the Frohman productions, and the ownership and active management of an Independent exchange. In more recent years Mr. Hines has held the post of General Sales Manager of several of the more important distributing companies, and he was associated with Mr. Abrams in that capacity before the days of United Artists Corporation. He is recognized as one of Mr. Abrams most valued assistants.

Paul N. Lazarus, who has been Advertising and Publicity Manager since the organization of "The Big Four," has been named for the position of Sales Promotion Manager. Mr. Lazarus is to continue in active supervision over the advertising and publicity work of the company, but this work is to be coordinated, under his direction, with active promotion work in the field, tying up the sales efforts of the various Branch Offices with the work of the Home Office Advertising and Publicity Department.

C. S. Trowbridge, who has been Sales Manager of United Artists Corporation's Philadelphia Branch since it was opened, and A. C. Berman, who has served as Sales Manager for Canada since the establishment of the organization, have both been called to the Home Office and have been appointed Assistant General Sales Managers, working out of the office of Mr. Hines on extensive field service. Both Mr. Trowbridge and Mr. Berman have achieved enviable records in their work for "The Big Four" and their promotion has been well earned.

For the past year, Charles E. Moyer has been associated with Mr. Lazarus in the Advertising and Publicity work of the company. He has now been appointed Publicity Manager, and will carry on the work of the department along the lines suggested by the creation of the Sales Promotion Department, under Mr. Lazarus' management.



Clara Kimball Young in "Midchannel," adapted from Arthur Wing Pinero's famous play and produced by Equity

"Centralization" Approved

A "Created" Not "Machine-Made" Picture if Director Is Supreme

CENTRALIZATION of control in the hands of the director and the resultant production of a "created" photoplay as contrasted with a "machine-made" picture were extolled in a recent speech of Benjamin A. Prager, president of the Mayflower Photoplay Corporation, delivered on the occasion of the celebration of Mayflower's second anniversary of its entrance into the picture industry. Mr. Prager said in part:

"The new idea with which Mayflower was imbued upon its organization two years ago consisted in the firm belief that photoplays should be 'created' and not 'made'; that the director should be given a free hand in choosing his story, selecting the cast and perfecting a complete art unit in action photography.

"I am glad to state, that the Mayflower Photoplay Corporation, from the standpoint of financial return, standard of pictures and public response has been a gratifying venture.

The idea with which Mayflower was launched opened a new field in the production of films, contradictory to the operation of the large film corporations which maintain many separate departments each with a separate duty to perform.

"In the large corporations, the scenario department selects the story; the financial department sets a maximum figure on the cost; the costuming department makes the wardrobe according to its own idea of the requirements and so on down the line. Hence, five or six factors that contribute to the production place five or six different interpretations on the story and its spirit.

"A director who has no hand in picking the story, moulding the continuity, choosing the cast, designing the sets, etc., can have only a secondary interest in the work he is entrusted with. He may absorb the spirit of the story, but in most instances, he is restricted from conveying it to the other factotums, who generally work as an independent unit."

"The Broken Gate" to Be Hodkinson Release

Due to an error in the September 11th issue of the MOTION PICTURE NEWS, "The Broken Gate," a Bessie Barriscale picture, was said to have been made for Robertson-Cole instead of the W. W. Hodkinson Corporation.

Many Queries to Fine Arts

New Service Bureau Brings Great Number of Inquiries Is Report

IN a statement just received from the offices of Fine Arts Pictures, Inc., further details are added to the recent announcement of that organization that it had established a new department to be devoted to the work of cutting and editing pictures for producing concerns in the industry and furnishing other kinds of picture service. Edward M. Roskam, according to the Fine Arts statement, is to have charge of the new bureau. The supplementary announcement just issued from Fine Arts' headquarters follows:

"Immediately following the announcements in the trade magazines that Fine Arts Pictures, Inc., had launched a new department, to be devoted to cutting and editing pictures for the trade replies were received from producers in all parts of the country.

"The number of successful pictures that have been handled by Edward M. Roskam, who will have charge of the cutting and editing bureau for Fine Arts, and his long experience in editing pictures for some of the biggest concerns in the industry is proving a powerful inducement to those who realize the necessity of 100 per cent editorial perfection in their productions.

"The announcement that Fine Arts will cover every production received completely by insurance is another factor which producers apparently are much in favor of. In addition to the fact that all producers are protected in this way, every print received for cutting and editing will be kept in an individual fire proof vault at all times when it is not being worked on.

"If a producer or an independent distributor desires his pictures cut and edited, if he wants a complete press and campaign book, or if he wants a complete advertising and exploitation campaign handled for his production, the new bureau will be in a position to handle the entire matter, including trade-magazine advertising and publicity, newspaper publicity, individual exploitation, newspaper-mat and cut-service and any other kind of campaign that the producer or distributor desires.

"For those who also desire the distribution of their product Fine Arts announces that an arrangement, which is bound to be satisfactorily to the producer, can be effected."

Metro Story Based on Fact

Theme of "The Great Redeemer" Founded on Real Prison Incident

MAURICE TOURNEUR'S screen production, "The Great Redeemer", which is to be released by Metro on September 16, tells a story that is so absorbing and thrilling that persons who behold it will inevitably conclude that it is all pure fancy—that it never could have happened in real life.

Such is, in fact, not the case. While "The Great Redeemer" was written by H. H. Van Loan and is in the main a work of the imagination, its central theme is taken direct from life. It embodies an incident that happened in a prison at San Bernardino, Cal., two years ago. A Mexican was serving fifteen years there for manslaughter. On the wall of his cell he painted a picture of the Crucifixion. It was a painting whose beauty attracted attention all over the state.

As a direct result of the influence of this painting the Mexican was granted a pardon by the Governor of the state and is now a professional artist, making a living in Los Angeles.

Mr. Van Loan, the author of "The Great Redeemer", struck up an acquaintance in Los Angeles with the pardoned Mexican, and from him obtained the story which he incorporated in his screen drama.



Scenes from the William Fox sensational melodrama of metropolitan life, "While New York Sleeps"



Carter De Haven, as "the Wop tenor" in the Arthur S. Kane production of "Twin Beds," to be released through First National

Inventory of Property Department Finished

A complete inventory of the property department of the Famous Players-Lasky Corporation Eastern Studios has been completed after five months' work, under the supervision of Arthur V. Smith, general manager of the Eastern Studios. The hundreds of thousands of properties that have been collected by the department for the past eight years and have been occupying warerooms in New York, Brooklyn and the Fifty-sixth street studio, are now indexed, numbered and many of them photographed, and are being transferred to the new Long Island studio of the company which will be occupied within the next two weeks.

Frank Lawrence Shows Unique Comedy

Frank Lawrence, chief film editor at Universal City, gave some of the department heads at the studio a half hour treat the other day by showing them a unique two-reel picture. It was composed of scrap film cut out of a dozen different Universal features and comedies, and so cleverly assembled and titled that the result was a blood curdling melodrama with humorous relief. If released, claim those who were in the projection room, the two-reeler would prove one of the funniest comedies of the year.

Goldwyn Screens Work of Two Dramatists

An early Goldwyn release which it is believed will be of especial interest to exhibitors because of the popularity of its authors and because of its success on the stage is "Milestones." The filming of the photoplay was recently concluded at the Goldwyn Culver City studio and it will soon be released. The play was written by Arnold Bennett, one of the most popular of modern English novelists and playwrights, and by Edward Knoblock, erstwhile American dramatist who now makes his home in England.

Prologue Service Is Established

First National Will Prepare Prologues for Releases

FIRST NATIONAL announces that Carter De Haven is preparing an original script for a prologue which will be the first offered exhibitors by Associated First National Pictures, Inc., as a part of the press-sheet aids. The prologue which Mr. De Haven is preparing will be issued in connection with the release of "Twin Beds," produced by the De Haven Productions, starring Mr. and Mrs. Carter De Haven and distributed by Associated First National Pictures, Inc.

Simplicity of dialogue so that no great thespian ability is required to put it over effectively, and inexpensive settings, so that the use of the prologue will not be prohibited to the small exhibitor because of the cost, will be the aim of Mr. De Haven, says the First National statement. The same policy, it is stated, will guide the preparation of the prologues that will be published in connection with the release of future productions, for the object of the establishment of this additional aid to exhibitors by Associated First National Pictures, according to Mr. Yearsley, is to give actual help to the owner of the smaller theatres in reaping the increased box office revenues on First National productions which are being realized by those exhibitors in the larger cities which are making use of this method of presentation.

Nothing has been announced as to the nature of the prologue which Mr. De Haven has devised. The fact, however, that it will be the first to be published under the new policy of Associated First National Pictures, Inc., in a pioneer division of exhibitor aides, lends color to the truth of the report that Mr. De Haven has originated a clever short act to make appreciation of the picturization of the great Broadway farce success much greater on the part of the audiences in the theatres where the prologues are used.

"I have been sincerely interested in the possibilities of prologues ever since I have been connected with motion pictures," said Mr. De Haven, "and for that reason I am highly appreciative of the opportunity which has been offered me by Associated First National Pictures, Inc., to prepare the first in a series of prologues which I feel certain are destined to blaze a trail toward greater profits for the exhibitor. Mr. Yearsley is absolutely right in his view that prologues are a valuable adjunct to the presentation of motion pictures. In the spoken drama the audience is prepared by the orchestra, the program and the other accessories of the legitimate stage for the play that is to be presented but in the motion picture house, the fact that there are usually two or three varied kinds of entertainment on the program makes a break before the feature showing an innovation which audiences will appreciate to the highest degree.

"The prologue in the motion picture house should take the place only of the opening lines which preface the real action of almost any spoken drama. They should be explanatory to some degree, but in toto an a preparation for the story which is to be unfolded on the screen. The dialogue can be simple, the acting amateur, and the settings inexpensive, without impairing the effectiveness of the prologue, and I feel certain that within a short time even the third and fourth run houses will be utilizing the service which Associated First National Pictures, Inc., has instituted.

"'Twin Beds' will be released by Associated First National Pictures, Inc., during October and Mr. De Haven declares that the prologue for it will be ready in plenty of time to be utilized by the first run houses."

Louis B. Mayer Arrives in East

Independent Condemns the Machine Methods in the Making of Motion Pictures

LOUIS B. MAYER, producer of Anita Stewart and Mildred Harris Chaplin productions, is back in New York after ten months of strenuous work in Los Angeles. Mr. Mayer was accompanied by his family and plans to remain here for five or six weeks.

He was full of enthusiasm regarding the production of pictures on the Coast and declared that he did not believe the time would ever come when Los Angeles would cease to be the motion picture production center of the country. He admitted that the vast improvement in artificial lighting had made it possible to turn out some splendid productions in the East but as far as his personal experience went, Los Angeles was the ideal place for him and he planned on getting back there just as soon as his business in the East would permit.

When asked his opinion on several of the questions that are considered vital to the industry today, among them question of producer ownership of theatres and the question of percentage, Mr. Mayer said: "I would rather not discuss those questions, because, while I certainly have decided opinions regarding them, I believe that as a producer I should confine myself strictly to the making of bigger and better productions and let the other fellow worry about how and where the picture will be presented after it is finished.

"To my mind the great trouble with the industry just now is a scarcity of really big productions; and the reason is not hard to find. The management of the big producing companies is gradually falling into the hands of men schooled in other lines of business. The stories of fabulous profits in motion picture producing attracted successful business men from many walks of life, in no way affiliated with entertainment. These men, it is true, are hard-headed business geniuses. I envy them for their money-making ability and efficiency in directing vast enterprises. But I feel certain that as long as they apply banking and industrial methods to picture-making, they cannot possibly succeed in any great measure.

"These men honestly believe that they can apply the methods of Henry Ford in the making of his automobiles to the making of motion pictures, and of course, they are wrong.

"It is extremely difficult for large producing concerns to turn out the best pictures. These concerns must make pictures on schedule. They must release a picture regardless of whether it is likely to meet with public approval. In other words, their productions may in a sense be called machine-made.

"With the independent producer this is not the case. His entire time, energy and attention is directed to the making of a single production. There is no schedule to meet and no time limit placed upon his work. He is able to try his finished product on the 'dog' as is the custom with legitimate productions. If defects are found, there is ample time to remedy them. And this is as it should and must be if pictures are to take rank artistically with legitimate attractions.

"The yardstick and square must give way to inspiration and genius. Inspiration springs only from independence of thought, and genius is but another word for hard work."



William Farnum returns to a "blue shirt lead" in his next William Fox starring vehicle, "Drag Harlan"

"White Moll" Breaking Chicago Records

Heralded by an advertising campaign in the Chicago newspapers, the William Fox special production, "The White Moll," has been making big attendance records at Moir's loop theatres in that city. With Pearl White as the star, and appearing in her first feature production, this picturization of Frank L. Packard's underworld story, according to William Dineen, general manager of the Moir Theatrical enterprises, has attracted the largest crowds these theatres ever have known.

Universal Sells Films in Scandinavia

C. H. MacGowan, Universal Export Manager, announces the sale of "Shipwrecked Among Cannibals" to John Olson Company for Scandinavian territory.

This follows the sale of the following pictures to the same company for that territory: "The Virgin of Stamboul," "The Devil's Passkey," "Blind Husbands," "Paid in Advance," "The Great Air Robbery," "Once to Every Woman," "Under Crimson Skies."

Harry Sothern Signed by William Fox

By virtue of his work in each of the three episodes of "While New York Sleeps," the new Fox special, Harry Sothern has been placed under a long-term contract by William Fox. Mr. Sothern, who is a nephew of E. H. Sothern, will be called upon to enact juvenile and character parts in Fox productions. His work in "While New York Sleeps" was warmly praised by critics.

Paul Powell to Head London Film Unit

Further evidence of the increasing scope of the Famous Players-Lasky Corporation's production activities in England is given in the announcement by Jesse L. Lasky, first vice-president, that Paul Powell, who has directed a number of Paramount Pictures in Hollywood recently, will sail from New York, September 30, to head a third production unit in the company's new studio in London.

Levey Announces New Plan

"Pictures With a Purpose" to Be Made by New Harry Levey Company



Scene from "Uncle Sam of Freedom Ridge," the first release of Harry Levey Productions with William J. Corbett as "Uncle Sam" and George MacQuarrie as the Postmaster

HARRY LEVEY recently announced the formation of a new producing company, the Harry Levey Productions, to make eight dramatic feature photoplays a year. Now Mr. Levey supplements his initial statement with the announcement that each of these feature productions is to be what he describes as "a picture with a purpose." In a statement just issued Mr. Levey says that following the war the public sought in its picture entertainment the "lightest material possible in their amusement." Now we have entered on a new phase, according to Mr. Levey, and the public, tiring of the "inane, senseless, love story that forms the 'be-all' and 'end-all' of most so-called 'feature' photoplays," is looking for something "deeper" and for pictures "that will give them some message to carry away with them."

The first of the productions on the Levey program, "Uncle Sam of Freedom Ridge," based on the story by Margaret Prescott Montague, is described by Levey as just this type of "purpose picture." It is a story woven around the League of Nations and has already attracted considerable interest throughout the country. Concerning his later productions, Mr. Levey has the following to say:

"The dramatic possibilities of the story are intense. It will make a picture that moves swiftly, cogently, to a logical end—and it will make a picture that will entertain—and that will make people think.

"It is my purpose to produce eight such pictures a year. I am already completing arrangements for securing the film rights to stories with as wide and urgent an appeal as that of 'Uncle Sam of Freedom Ridge.'

"Another such release is to be 'The Forgotten Child'—one of a series of sketches on life by Tim Thrift, and part of a volume known as 'Tim Talks,' that has had wide circulation throughout the magazines of the country, and has been syndicated to many newspapers."

Pathe Pleased with Record

Features Overcame Hot Wheather Handicap, After Supreme Efforts

THE PATHE FEATURE DEPARTMENT announces that it has just made good under the most trying conditions to which an organization could be subjected.

With the beginning of summer, the Pathe feature brigade announced its intention of overcoming the customary weather handicap and returning a greater volume of business than was ever recorded in any other similar period of the entire organization. This meant a tremendous feat, for March, April, May and June of this year were the most successful months in Pathe's annals.

Yet when the returns for July were recorded, it was shown that a thirteen per cent increase in feature business over June had been made. This effort was almost superhuman, considering the severe summer.

Skinner Returns After Completing Work on "Kismet"

Otis Skinner has just returned from the West Coast where he acted the part of "Hajj," the beggar, which is the central role of the Robertson-Cole production of "Kismet" to be released during the fall. Mr. Skinner acted "Kismet" for three years in New York and many other leading American cities.

As a stage play "Kismet" was first presented on the stage of London with Oscar Ashe in the stellar role, and not long after it made its appearance in America with Otis Skinner playing the part of the beggar.

Elaborate Schedule of "Close Ups" Adopted

Something unique in "intimate" picture production is promised in Metro's picturization of "The Marriage of William Ashe", in which May Allison will be starred. Edward Sloman, directing the picture at Metro's West Coast studios in Hollywood, is said to have worked out a schedule of "closeups" that is to bring the spectator as near the players as when listening to actors on the speaking stage. Not a scene will be enacted at a greater distance than ten feet from the camera, according to Metro.

Frank Smith Writes New Seitz Serial

Frank Leon Smith, chief scenario-writer of the George B. Seitz Company, has completed a new serial-play which is to be put in production soon. His new story is an adventure-romance, entitled "The Man Who Stole the Moon." Announcements from Pathe assert that the latest Smith play has received the heartiest endorsement and aproval of the scenario and production departments.

Dorothy Cleveland on Hodkinson Staff

Dorothy V. Cleveland, recently added to the publicity department of the W. W. Hodkinson Corporation, was formerly associated with Cosmopolitan Productions Company, and she was also on the staff of Landy & Turnbull. Miss Cleveland has also written scenarios and magazine fiction.



Scenes from two new Christie comedies released through Educational Film Corporation

American Bioscope Has Signed A. W. Hale

The American Bioscope Films Corporation of Tampa, Florida, announces the signing of Albert W. Hale for a period of ten years, as manager of productions and director. The American Bioscope Films Corporation is engaged in making two-reel comedies at present. The officers of the company are all of Tampa, Florida.

George Davidson with Pioneer Film Corp.

In keeping with its growth, the Pioneer Film Corporation has appointed George M. Davidson director of distribution and assistant to General Manager M. H. Hoffman, at headquarters, 130 West 46th street.

For over six years Mr. Davidson was superintendent of exchanges and comptroller for the Universal Film Company.

Walter Porges in Mid West for Schwab

The appointment of Walter J. Porges, widely known in motion-picture circles, to the sales force of D. N. Schwab Productions, Inc., is announced by Joseph Klein, general manager. Mr. Porges is scheduled to tour in the Middle-West. He is carrying with him a print of "Fickle Women," which he will screen before representative state right buyers in that territory.

Prepare Press-Book on "Kentucky Colonel"

The W. W. Hodkinson Corporation is preparing a most elaborate press book on "The Kentucky Colonel," which is to be released early in September. "The Kentucky Colonel" was produced by the National Film Corporation of America. The cast is headed by Joseph J. Dowling.

Albert Kidder Returns to Los Angeles

Albert A. Kidder, Jr., assistant general-manager of Charles Ray Productions, Inc., has left for his home in Los Angeles after spending two weeks in New York.



Gladys George, new leading woman for Thomas Meighan in Paramount Pictures



Scenes from "The Stealers," Robertson-Cole's super-special soon to be released

"The Stealers" Premiere Sept. 17

"THE STEALERS," the Robertson-Cole super-special, directed by William Christy Cabanne, which is scheduled for early fall release, is said to represent the realization of a director's master idea. Robertson-Cole claims that this screen drama is of wider appeal and more universal entertainment quality than anything which it has yet offered.

It is described as "truly a picture with a soul and is destined to hold all spellbound by the very power which has been inspired by its theme." "The Stealers" will have its premier showing in the grand ball room of the Hotel Astor on Friday, September 17.

Robertson-Cole has arranged this premier showing with the chief thought of calling the attention of the exhibitors' world to a production which they state represents the best example, up to this time, of the sort of picture which it desires to release. It believes that "The Stealers" will outdo the success of the most popular Robertson-Cole productions heretofore released, and will impress countless additional exhibitors with the earnestness of Robertson-Cole in its determination to obtain for release only the finest product.

Producers Expect Big Success for Cabanne Super-Special

The theme of "The Stealers," upon which Mr. Cabanne has been working for two years, was laid before Robertson-Cole officials late in the spring. They saw the possibilities of the story. So certain was Mr. Cabanne of his ground, and so well did he have this subject in hand, that the entire picture was perfectly visualized before it was started. Counting preliminaries and the period of cutting, four months were put on the picture, which was made entirely in the East.

"The Stealers" lays its action mong everyday people, and chooses a theme which is as broad as all humanity, and even more fascinating then the emotion of love which forms the basis of most pictures. There are, of course, love themes in it which inspire and entertain, but they are only secondary threads playing across the dominating background of the powerful major theme. Beyond playing skillfully with the emotions, which are the media of appeal in the so-called "heart appeal" pictures.

Like the stories which have to make up every big picture of the past, that of "The Stealers" is simple. It deals with elemental things of homely hearts. For the most part it is a picture of the open, startling by the realism with which everyday occurrences and subjects are handled. Elemental in its theme, by an artistic process of selection it chooses to lay itself close to nature and her workings, and some of the biggest scenes are those which show man in his eternal struggle with the physical elements.

"The Stealers" is clothed in the elaborate settings which are characteristic of Mr. Cabanne's work. In this production Mr. Cabanne has had the chance of producing a story bigger than anything on which he ever had worked previously, in fact a story which measures up to the most successful ones of the decade. Mr. Cabanne who is in point of directorial service one of the oldest in the industry has always been a man of vision and initiative from very early manhood, and his pictures have shown a definitely progressive and steadily improving quality.

Fox Line-Up for September

WILLIAM FOX presents for the month of September a list of releases well worthy of attention. Notable among them is the splendid special production "While New York Sleeps," which after playing two weeks at the Lyric theatre, New York, had its engagement extended indefinitely because of the tremendous crowds that laid seige to the theatre. Not only this, but the Astor theatre on Broadway also is presenting "While New York Sleeps," for an indefinite engagement.

Another special production scheduled for late September release is "Over the Hill to the Poorhouse," an adaptation from Will Carleton's poem, made by Paul H. Sloane. Harry Millarde, who made "The White Moll" with Pearl White as star, was entrusted with the megaphone. "Over the Hill to the Poorhouse," it is predicted by Fox, will sweep the country with its tremendous human appeal. Its great magnetic power rests upon the theme of mother-love.

Tom Mix, the dynamic cowboy star, will be seen in the popular Max Brand story "The Untamed," which played a most successful special engagement at the Capitol theatre, New York. Notable in the well-chosen cast is Pauline Starke.

Shirley Mason, will be seen in the pathetic role of a little boarding-house slavey in "Merely Mary Ann," a picture based on the stage success by Israel Zangwill and most deftly handled by Edward J. Le Saint, as director. George Walsh, again appears to thrill and delight, in a new Frank L. Packard story of the underworld entitled "From Now On." This is announced in a stirring tale based to a great extent upon the injustice and brutality in vogue in penal institutions.

Buck Jones, the firebrand cowboy star, appears in "Firebrand Trevison," a smashing thriller. Dainty Eilleen Percy offers her second pictures as a star under the Fox banner. It is a brilliant comedy of near-matrimony entitled "The Husband Hunter," and was adapted from the well-known Saturday Evening Post story "Myra Meets His Family," by F. Scott Fitzgerald.

"Farmyard Follies" is the breezy title of a Fox Sunshine Comedy for September which will present the regular Sunshine comedians and a flock of Sunshine Widows. "Bride 13," the first serial ever produced by William Fox—made with the active assistance of the United States Navy and including fifteen episodes of two reels each—will be released in September.

Dead Men Tell No Tales



First view of "So Long Letty," the Robertson-Cole special in which T. Roy Barnes and Walter Hiers have prominent roles

"Big Happiness" Is Shown

New York Critics Like Farnum in First Robertson-Cole Picture

NEWSPAPER motion picture critics who attended opening showings at the Broadway theatre, New York City, of "Big Happiness", the Robertson-Cole super-special, starring Dustin Farnum, are said to have backed up the promises which the distributors made their trade with regard to the quality of this production. "Big Happiness" the reviewers declared to be a worthy picture to start off Mr. Farnum in his new releasing arrangement with Robertson-Cole.

The points which the New York papers stressed in reviewing "Big Happiness" were the excellent acting of Mr. Farnum, and his strong supporting cast, which includes Kathryn Adams, Fred Malatesta and Joseph Dowling. Almost without exception, the reviewers pointed to the picture as a means whereby Mr. Farnum has climbed to new heights, and by which he has written himself larger than ever as a great emotional star.

At the time his first Robertson-Cole production is being seen in the first run houses, Mr. Farnum is in the mountains of California, getting started on his second of his new pictures. These are being made under a contract which calls for not more than four releases a year, assuring that each shall have the proper time and money devoted to its making to produce an attraction that shall meet the Robertson-Cole standard.

Canadian Exchanges Form

First Nation Starts System and Divides Dominion in Sections

THE establishment of its own exchanges and the division of the Dominion into two sections for the sufficient handling of its Canadian business marks an important forward step in the activities of Associated First National Pictures in that country, according to announcement by exhibitor officials of that organization this week.

Plans for meeting the business increment attendant upon the extension of Associated First National's franchise in Canada have been under consideration, it is said, for some weeks and have now crystallized out in the formation of two new units announced. These are registered as Associated First National Pictures Eastern Canada, Ltd. and Associated First National Pictures Western Canada, Ltd., respectively. The first named will handle the business of Ontario and Quebec, while the latter is planned to further independent exhibitor interests in the west with headquarters at Vancouver.

Associated First National Pictures Eastern Canada, Ltd., has its head office in Toronto with exchanges in that city and in Montreal and Quebec. W. J. Drummond has been appointed general manager of the Eastern company and will handle the branches from the Toronto office with W. J. Reid acting as branch manager in the Ontario capital and A. Gorman in similar capacity for the province of Quebec operating from the Montreal exchange.

"ONCE (Just once) TO EVERY WOMAN"

Ray in New "Fight" Story

Star Has Purchased "Scrap Iron" for Filming from Chas. Van Loan

THE ARTHUR S. KANE PICTURES CORPORATION announces that Charles Ray is to be starred in another "prize-ring" story, entitled "Scrap Iron." The picture-rights of this story were purchased by the star from the author, Charles E. Van Loan. "Scrap Iron", it is understood, is to be among Mr. Ray's earliest productions. In this vehicle, as in all others in future, the star will be presented by Arthur S. Kane, and release will be through First National.

That the fighter's role is one in which Mr. Ray has showed his ability on repeated occasions is maintained in the following statement which has just been issued from the Arthur S. Kane offices in connection with Mr. Ray's new literary acquisition.

"Ever since the first appearance of 'The Egg Crate Wallop', many theatregoers have been demanding that Mr. Ray appear in another picture having a literal, as well as a figurative, punch. As Kid Burns in 'Forty-five Minutes From Broadway', in which he is now scoring what will probably prove his greatest triumph, Mr. Ray makes a few threatening passes and counsels Mrs. Purdy against 'leading with her right', but the Kid in the Cohan classic is a graduate of the ring rather than an active present day figure in it. Also, in 'Peaceful Valley', which will be the second of his releases, the star shows himself quite able to deal telling blows when the character he plays is called upon to show his mettle.

"'Scrap Iron' will give the young star an even better opportunity to display his fistic prowess than did 'The Egg Crate Wallop'. It is the story of a youngster who enters the ring to avenge the whipping of his older brother, and who makes a complete and artistic job of it, though not until after some fighting of the liveliest order."

Reisenfeld Books Comedies

Twenty-Four Christie Productions, Released via Educational, in Deal

DR. HUGO REISENFELD, managing director of the Rialto, Rivoli and Criterion theatres, New York, has just booked the entire year's product of two-reel Christie comedies from Educational Films Corporation. Twenty-four comedies are involved in the contract. This is the second series of comedies released by the Educational for which Dr. Reisenfeld has signed for the year's production, the other being the Chesters. He is also showing the Bruce Scenic Beautiful, and many of the Educational single reel specials. "The Big Show," the third Chester, is scheduled for an early showing.

Every one of the Christies handled by Educational and released to date has already been shown at the Rialto or Rivoli. A second record has been made in that two Christies, the first and second Educational releases, were shown at the Rialto on consecutive weeks. These were "Kiss Me Caroline," featuring Bobby Vernon, and "A Seaside Siren" with Fay Tincher.

"Out for the Night," featuring Eddie Barry, and "Seven Bald Pates," with Bobby Vernon, both have had their showings at the Rivoli, and the next release will be "Don't Blame the Stork," making the first appearance of Henry Gribbon, who was featured in Sennett comedies, as a Christie player. The cast also included Teddy Sampson and Helen Darling.

This will be followed by "Striking Models," said to be Fay Tincher's best comedy creation; "A Homespun Hero" which the Christies insist is funnier than "Pants and Petticoats" and featuring Bobby Vernon; "Shuffle and Queens" and "Going Through the Rye." Four other comedies have been completed at the Los Angeles studios and will be shipped in a short time to Educational's New York offices.



Juvenile players, who had a circus playing circus in the Chester comedy, "The Big Show," released by Educational

Universal Association Holds First Social

The Universal Mutual Welfare Association, the benefit organization formed by employes of the Universal Film Manufacturing Company, held its first social gathering last Saturday, near Universal's Fort Lee factory. Several hundred strong, the members of the new society assembled and celebrated the birth of their association with a clam-chowder party.

Al Mohan, night superintendent of the Universal factory, and president of the benefit association, was the master of ceremonies. Moving pictures of the party were taken, which will be exhibited to employes of Universal all over the world.

Enter BUSTER KEATON

Here is the comedy sensation of the year, introducing a new stellar comedian, who is going to reach the peaks of funmaking. Buster Keaton has graduated from vaudeville — where for years he was a member of the famous THREE KEATONS *Fatty Arbuckle has nominated this nimble and talented young man as his legitimate successor in the field of short comedy subjects... That's what he thinks of* BUSTER



HIS FIRST SIDE-SPLITTING COMEDY — PRESENTED BY JOSEPH M. SCHENCK

Written and Directed by BUSTER *himself and* EDDIE CLINE *- is*

ONE WEEK

which starts him on his larger career. He begins where other comedians left off. He has packed his first two-reel subject with a bundle of brand new "gags" that will set your patrons laughing until (if they wear 'em) their false teeth will drop out and their waist-bands will "shimmy".

METRO



In this superb production Mr. Lytell excels all his previous great successes.... In wealth of story, direction and acting it will rank second to none....





MP 70-46







METRO announces

The PRICE of REDEMPTION

Starring Mr. BERT LYTELL

is a Screen Drama so vital & gripping that it will hold your audiences tense & breathless

Adapted by JUNE MATHIS from the widely read novel THE TEMPLE OF DAWN by I.A.R. WYLIE. Directed by DALLAS M. FITZGERALD. Photographed by SOL. POLITO. A METRO Special Production.

METRO

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY Managing Director



This big gripping story was adapted by EUGENE WALTER, America's foremost dramatist, and personally supervised at METRO'S studios under the unerring eye of America's foremost director MAXWELL KARGER.

THEIR NAMES ARE A GUARANTEE OF THE HIGH QUALITY OF THE PICTURE

ARTHUR SAWYER JL PICTURES HERBERT LUBIN

present

LOVE ~ HONOR & OBEY

With an ALL-STAR CAST

Based on CHARLES NEVILLE BUCK'S *famous novel* THE TYRANNY OF WEAKNESS. *Directed by* LEANDER de CORDOVA

Exclusive METRO *Distributors*

Realart Company Are Delayed in Havana

The red-tape of the customs-officers at Havana, Cuba, held up Constance Binney's company upon their arrival at the West Indies' port recently. The Realartists with Miss Binney and her director, William Roy Neill, were obliged to stay aboard their steamer in the harbor for a few days, says Realart, until the tangle was straightened out. The delay was occasioned by the failure of the filming party to come prepared with a permit from Uncle Sam's State Department to enter Cuban territory with a camera.

Realart also announces that Ward Crane, who appeared in "Soldiers of Fortune" and "The Luck of the Irish," under the Realart banner, will be the leading man in Miss Binney's forthcoming picture.

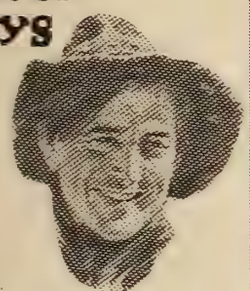
Jerome Beatty to Tour Western Exchanges

Jerome Beatty, director of publicity and advertising of Famous Players-Lasky Corporation, will leave on Saturday, September 11, for a tour of the West that will include the Famous Players-Lasky studios in Los Angeles and the Western exchange cities. He will be accompanied by A. O. Dillenbeck of the Hanff-Metzger Advertising Agency. Conferences will be arranged with exchange managers and leading exhibitors to gather data to aid in planning Paramount's national advertising campaign for next year.

Irving Willat's "Down Home" Due in Oct.

"Down Home," the first Irving V. Willat independent production, which Hodkinson will release in October, is described as a story of singularly great human interest. At a pre-view given for the officials of the W. W. Hodkinson Corporation, it was unanimously agreed that "Down Home" was one of the greatest pictures that that organization has ever had for release.

human Harry Carey says



IT'S a long ways between water holes sometimes, but you'll get there quicker if you pack a grin instead of a six-shooter.

—Watch for "SUNDOWN SLIM"

Pioneer Offers Its Financial Aid

Lefcourt Encourages Independent Star and Director

ONE of the most important announcements that has yet emanated from the headquarters of the Pioneer Film Corporation, was issued yesterday in the form of a statement signed by A. E. Lefcourt, president of the Pioneer.

The statement is directed not only to the independent producer but also to the director, star or author, who operates independently and who has not received just encouragement at the hands of the concerns in the industry, but who, now, are given a new opportunity as a result of the declared attitude of the Pioneer Film Corporation in a statement made by Mr. Lefcourt.

The individual star, whether legitimate or screen, the individual director or author contemplating entering the independent field who is seeking advice or financial assistance, will find the Pioneer willing to go into careful consideration of his proposition" is one statement made by Mr. Lefcourt, who goes on to say that the Pioneer Film Corporation offers to the independent American producer, an assured and profitable market for his productions.

Mr. Lefcourt continues "In the past, the greatest difficulties confronting the independent producer whether director, star or author was either the lack of an assured and profitable outlet for his product, or the lack of proper co-operation and financial support.

"The Pioneer Film Corporation and its organization of experts in every branch of the film industry is more than anxious to encourage these independent producers and their productions by every means of assistance, financially or otherwise, to develop to the fullest extent the great possibilities of the individual star, whether man or woman, the individual director or author".

Mr. Lefcourt points out further that the Pioneer Film Corporation has behind it a record of constant and consistent growth and that today, he claims, it stands as the largest and most successful independent motion picture distributing organization in the world.

"The coming season will be from all indications, the biggest in the history of the industry", Mr. Lefcourt's statement adds, "and the public demand is for big pictures, big in story, big in production and big in stars. The Pioneer is interested in big pictures. The Pioneer's plan of co-operation, exploitation and distribution is based upon the broad and square principle of 'live and let live'. Our hand is constantly on the pulse of public demand and we know exactly the type of picture that will find a profitable market. The Pioneer policy is one of co-operation with the independent producer, co-operation based upon expert technical skill and sound business procedure."

Mr. Lefcourt invites the independent producer who has finished pictures which he has not disposed of to communicate with the Pioneer. "We are ready to negotiate for such completed productions and wish to assure the producer regardless of the price which he places upon his pictures, that we will make satisfactory arrangements with him upon either an entire cash or co-operative basis."

"The Vindication of the Screen"

By William L. Sherrill

I SHOULD imagine that no more cheering news could have come to the devotees of the motion pictures than the avalanche of encomium at the hands of the newspaper critics and the public that followed the presentation of D. W. Griffith's screen version of "Way Down East," and to the particular reference made to the work of Miss Lillian Gish.

The art of the motion picture has at last been vindicated by a comparison of that production with the dramatic powers, and artistic, as well as literary features of the spoken drama.

With the very many wonderful photo-plays that have come and gone within the past five years, the dramatic critics, although fulsome in their praise, here and there tempered their enthusiasm with a statement in effect that the motion picture yet lacked one essential of the drama which was always furnished by a legitimate production, namely, the power to convey the torture of the soul and the innermost workings of the brain, and that in the legitimate this was furnished by the voice of the actor. In the "Way Down East" production that which on the legitimate stage depended essentially for its effect upon the voice, we find, as transferred to the screen, a more sure delineation of mental torture and the finer gradation of emotion in the character of Anna Moore as portrayed by Miss Gish.

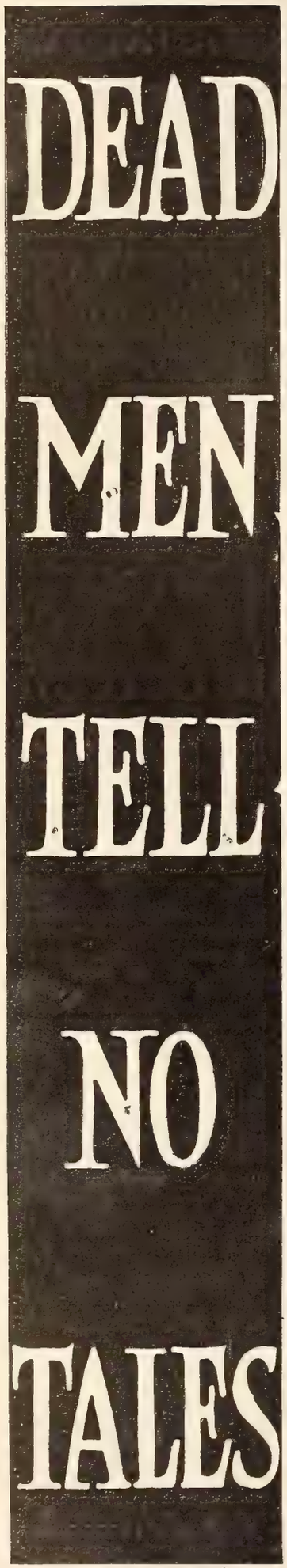
Here is a performance, the like of which has never been seen on stage or screen. Dramatic critics on the various daily papers in New York leave nothing to be said in praise of the work of this screen tragedienne. For the first time in the history of the motion pictures a critic employs language that places the screen on the same level with the legitimate stage, and the broad scope of both is embraced in the review. As one reviewer stated, "No finer bit of motion picture stage-craft has ever been seen."

Of course, the human voice, God's greatest gift, the proper use of which can bring forth every human emotion, has swayed the destinies of nations, has made and unmade men and empires, can never find a substitute; yet after all, the eyes are the index to the soul, and in that respect the motion picture camera can interpret the innermost feelings of a human being to greater certainty than even the voice.

In the performance of Miss Lillian Gish in "Way Down East" the audience forgets the absence of the voice. Never before in the history of any endeavor has it been said that the total elevation of that particular industry, whether an art or commercial endeavor, has been accomplished through the ability or exertion of any one or two individuals. In the work of David Wark Griffith as the director, and Lillian Gish, as the actress, all the petty prejudices and belittling opinions of the motion pictures as a dramatic art have been wiped away; and if nothing more were ever done by these two consummate artists, the history of the motion picture when it is written must contain a page recording the fact that in the production of "Way Down East" this combination once and for all, established the incomparable wonders of its art.



Tom Moore "goes out to arrest himself" in Goldwyn's production of the famous farce comedy, "Officer 666"





From Vitagraph's "The Purple Cipher," in which Earle Williams is starred

Action Role for Williams

"Purple Cipher" Rated as Best of Earle Williams' Recent Vehicles

"THE PURPLE CIPHER," which stars Earle Williams, is, in the opinion of Vitagraph, Mr. Williams's greatest picture of recent years with the possible exception of "The Fortune Hunter," which was designed to be a larger production. "The Purple Cipher" is described as a mystery melodrama with a surprise finish, and so well has the ending been worked out by Director Chester Bennett that even sophisticated exhibitors are compelled to admit that they were thrilled by the unusual twist to the plot," says the statement just issued by Vitagraph in connection with "The Purple Cipher."

Earle Williams shows to excellent advantage, it is stated, as the young American who defies the intrigue of an Oriental tong which threatens his life and that of his sweetheart after having proven its strength by the disappearance of two of his friends. How he frustrates the blackmailing operations of the mysterious band give a plot full of action and suspense, declares Vitagraph.

The locations for "The Purple Cipher" have been well chosen. They could be, because the exact places named by the author, Will F. Jenkins, were to be found along the Pacific coast from the shipyards of San Francisco to the naval station at San Diego. The submarine "H-4" of the Pacific fleet appears in the climax. "The Purple Cipher" is stated to be a drama of action throughout, exciting and thrilling. Its ending is believed to be one of the best worked out denouements the screen has seen.

Vola Vale appears opposite Earle Williams in the production. Allen Forest, H. A. Barrows and Ernest Shields have the important supporting parts. Chinese actors appear in the early scenes amid beautiful and picturesque Oriental settings.

Universal Announces Cast

Fine Support for Priscilla Dean in Browning's "Outside the Law"

ALTHOUGH Tod Browning primarily designed his original underworld drama, "Outside the Law," to star the talented Priscilla Dean, the majority of the supporting players are stars in their type or part, Universal announced. The Universal-Jewel feature is now in its third month of production. The complete cast of the story, which Lucien Hubbard, chief of the Universal scenario staff, has scenarized versal scenario staff, has scenariozed for Tod Browning, is now disciosed.

Mary Madden, alias Silky Moll, the spirited daughter and pal of a notorious reformed criminal, and the girl who seeks revenge on all society when her father is railroaded to prison by a Chinatown gangster, is of course played by Priscilla Dean. "Dapper Bill" Mallard, a lieutenant of the darkest forces of underworld evil, who falls in love with his beautiful partner in a daring jewel robbery and after disclosing the black scheme of double crossing planned for her, aids her to double cross the double crossers, is a part that has fallen to Wheeler Oakman, who was also Miss Dean's leading man in "The Virgin of Stamboul."

"Black Mike" Silva is played by Lon Chaney and the part of "Silent" Madden falls to the portion of Ralph Lewis.

Chang Lo, mysterious philosopher of the bazaars, is portrayed by E. A. Warren. Others in the cast are Stanley Goethals and Wilton Taylor.

Roland V. Lee to Direct Next Bosworth Film

J. Parker Read, Jr., producer of "His Own Law," the forthcoming stellar vehicle for Hobart Bosworth, to be released soon by Goldwyn Pictures Corporation, has assigned Roland V. Lee, chief support of the star in "His Own Law" to direct the next Bosworth picture. As Jean Saval, the Frenchman, whom Mr. MacNier (the character played by Mr. Bosworth) met in a San Francisco drinking dive and with whom he became close friends after a strenuous, realistic fight, Mr. Lee is said to have a role almost as strong as that of the star in "His Own Law." Jean Calhoun plays the feminine lead.

Rollin Sturgeon Completes Feature

Rollin Sturgeon and his entire company, headed by Carmel Myers, have just returned from Santa Barbara, where the final scenes were filmed on the latest Universal feature, "The Gilded Dream." A day or two of retakes on one of the stages at Universal City will complete this production, which is expected to prove a fitting successor to Miss Myers' first vehicle, "In Folly's Trail."

"The Gilded Dream" was adapted by Doris Schroeder from a magazine story by Katherine Leiser Robbins.

Two Mae Murray Pictures in Demand

The demand for "Twin Pawns" and "The A. B. C. of Love", Mae Murray releases, have increased steadily, Pathe reports, and now are being booked at a ratio surpassing any period since their release. In "Twin Pawns", which was adapted from Wilkie Collins" famous novel, "The Woman in White", Miss Murray was supported by Warner Oland, the arch-villain of the screen, who is now being featured again in Pathe serials; J. W. Johnston, and Henry G. Sell.

The "The A. B. C. of Love" is a direct opposite to "Twin Pawns." While a dramatic romance, it was written in a much lighter vein, being generously spiced with comedy.



Gladys Walton, who is to be featured in the forthcoming Universal picture, "White Youth"

First National Denies Production Story

Reports that are current to the effect that Lionel Barrymore is to star in a production of "The Honorable Peter Sterling" from the Whitman Bennett studios, and that the picture is under way and will be released through Associated First National Pictures, Inc., are not founded in fact, according to a joint announcement from exhibitor officials of that body and Mr. Bennett.

With the exclusion of the story erroneously reported as being under production, the first four Bennett-Lionel Barrymore feature productions are specifically "The Master Mind" by Daniel G. Carter, "The Devil's Garden" by W. B. Maxwell, which two are now completed. Arnold Bennett's "The Great Adventure" and "Jim the Penman" by Sir Douglas Young are to follow. All four are picturizations of recognized stage successes.

"Humoresque" a Hit at London Showing

Newspaper and trade paper reports from London, according to Famous Players, indicate that "Humoresque," the Cosmopolitan production for Paramount, has scored an equally great hit on its first showing to the trade in London. London film circles, including the reviewers, declare "Humoresque" to be one of the greatest and most appealing pictures of the year, and predict for it a record-breaking success throughout Great Britain.

Stories of the success made by "Humoresque" during its long run in New York had reached London, and the initial trade showing was crowded by eager exhibitors and their friends.

Goldwyn Buys Comedy by Wm. Hurlbut

Another American playwright has been added to the list of authors contributing stories for picturization by Goldwyn Pictures Corporation in the person of William Hurlbut. The photoplay rights to a recent successful light comedy of his, "Made in Heaven," have been purchased by Goldwyn, and a contract has been entered into with Alfred E. Green to direct the film.

"Tex" Rickard Turns Exhibitor

Fight Promoter Will Run Babe Ruth Film at Madison Square

MADISON Square Garden, New York's most historic arena, which for years has been the scene of circuses, political meetings, prize fights and bicycle races, is going in for pictures, and no less a celebrity than "Tex" Rickard, the most famous of fight promoters, has turned into a motion picture exhibitor. Such is the announcement emanating from Mr. Rickard's headquarters in Madison Square Garden.

On September 19th, Babe Ruth, the home-run king of the New York Yankees, will open in "Headin' Home," at the Garden for a run of eight days, which will, if the box office warrants it, be turned into an indefinite run. The price paid by Mr. Rickard to H. H. Yudkin, general manager of the B. Y. S. Films, Inc., who own the rights for New York State and Northern New Jersey, was $35,000 for the eight days. For each additional day thereafter $2,000 will be paid by Mr. Rickard. Mr. Yudkin bought the feature production from Kessel and Bauman, who produced the picture, for a price that reached into six figures and is said to have never been equalled by any previous sale of New York rights in the State Right field.

"Tex" Rickard, whose name is as familiar to the average American as any of his illustrious predecessors in sporting fame, leased Madison Square Garden on August 1st of this year. Previous to this it was thought that the historic old structure would be torn down as a non-paying proposition. Mr. Rickard came forward with an announced policy of changing the circus and six-day-bike-race atmosphere of the arena and making it into a clean, first class showhouse. Since last summer the interior has been entirely redecorated. The finishing touches are now being put on and by the time "Headin' Home" is ready to have its world premiere, the Garden will have on an entirely different appearance. The picture will give the public their first chance to visit the Garden under "Tex" Rickard's management.



Here is the mighty Babe Ruth, actor and ball player, in his forthcoming feature picture, "Headin' Home," produced by Kessell and Baumann

"We are going to give them their money's worth," said Mr. Rickard, in a recent interview. "There will positively be personal appearances at least four times by Babe Ruth, and also the entire Yankee team. In addition we plan to have film celebrities and other prominent people in sporting life, show themselves each evening. I have been busy trying to find out just how interested New York is in the king of home-rundom, and I now believe that he is going to draw the crowds and draw big."

The seating capacity of the Garden has been greatly reduced. Ordinarily, 20,000 could be accommodated in the massive structure. Under Mr. Rickard's plan, between eight and nine thousand will be seated at one time. This is in accordance with his plan of creating real theatre atmosphere for the Garden, and will also aid in artistic production. A forty-piece band will play during the performance, and on the opening night a second band will be stationed outside the Garden. There will be the usual program of short pictures in addition to the feature, and also a quartet singing the Babe Ruth numbers, several of which have been published recently. A large screen will be installed which will measure 27 by 36 feet. This is probably one of the largest ever used. It was necessary to build it inside the Garden because of its great size. Two Powers' projection machines will be used and this company also announces an innovation to afford a better view of the screen for the seats far on either side.

A large advertising campaign is also announced. One thousand twenty-four sheets are promised throughout New York city and its suburbs. In addition approximately $20,000 will be spent in newspaper advertising. "Doc" Landberger is associated with Mr. Yudkin in exploiting the picture during its run at the Garden. It will not be shown in any other city in the country until its run in New York is completed.

"Headin' Home" is a six-reel drama, and is said to contain unusual heart interest. It was directed by R. A. Walsh, with the special permission of Mayflower Pictures Corporation, according to the producers. The crack batsman is given opportunity to show his baseball prowess and some of his unexpectedly developed histrionic ability.



Showing scenes from "The Hope," a Metro Screen Classics Production with an all-star cast

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Scenes from the William Fox special production starring William Farnum, "If I Were King"

Mayflower President En Route for East

Benjamin A. Prager, president of the Mayflower Photoplay Corporation left Los Angeles last week en route to New York after spending several weeks at the West Coast film capitol arranging Mayflower's program of production for the ensuing year. Mr. Prager's itinerary calls for stops in San Francisco and Chicago where he will confer with the divisional managers of the First National relative to the distribution of Mayflower's forthcoming productions and observe closely the trend of the Western picture market.

Harry Revier to Make Picture Abroad

Upon the completion of "The Son of Tarzan," Harry Revier expects to leave for Europe accompanied by Roy Somerville, photodramatist, and a company of fifteen or twenty players. His present plans include stopping at a South American port and several other points en route to film scenes for a dramatic spectacle which will be completed in Italy.

Special Pictures Head to Visit New York

President Louis W. Thompson of the Special Pictures Corporation will make a flying trip to New York the last of this month. H. J. Roberts, general sales manager, recently returned from the Metropolis after making new and expanded releasing arrangements for the output of the Special Pictures Corporation.



Wm. Fox Surprises New York

Special Production Fills Two Broadway Theatres

BECAUSE New York City and the entire metropolitan district including lower New York State, Brooklyn and Long Island, Staten Island and New Jersey have been pleased by the special presentation "While New York Sleeps," the 1920 Cinemelodrama at the Lyric theatre, William Fox, its producer, has been forced to take a step which, it is said, will go down in history as the first step of its kind in the annals of the theatre.

"While New York Sleeps," a Fox special production, was originally booked at the Lyric theatre, following the limited engagement of the William Farnum special "If I Were King." It was to remain at this theatre two weeks only, and was to be presented on the two-a-day plan —one matinee and one night performance.

The engagement now has been extended by arrangement between Fox Film Corporation and the Shuberts, and "While New York Sleeps" will remain at this theatre for an indefinite run. It is now playing on the continuous-performance scale at a dollar top price, from one to eleven o'clock.

The big step, however, is embodied in the announcement that "While New York Sleeps" has been booked at another Shubert house in the very heart of Broadway, the Astor, between 45th and 46th streets—only three blocks distant from the Lyric. These two standard Broadway playhouses will show "While New York Sleeps" at continuous performances simultaneously.

This never has been recorded with a stage play, and the interest created by the announcement has brought commendation from every section of the country to the big Fox building in West 55th Street, where the picture was staged by Charles J. Brabin and where the executive offices of Fox Film Corporation are located.

Another fact announced in connection with the opening at the second theatre showing this Fox special is that both houses will give continuous performances in order to accommodate the throngs which have been daily and nightly storming the Lyric. While this picture was being shown at the Lyric during its opening week, reports conveying the warmest praise were received in New York on the success achieved by the film in Los Angeles, where laymen and film folk alike were thrilled by the tenseness of the dramatic action and the novelty of the show as screen entertainment of a new and fascinating type.

It is believed in motion picture circles that the introduction of this new form of screen play will mark the beginning of a series of such films, as they lend themselves admirably to a continuance performance plan of entertainment, while figuring as film of the highest class and commanding the higher prices.

"While New York Sleeps," still playing New York City, has also been booked on a special plan arranged by the Fox organization, the details of which will be announced shortly. This plan is known to include the engagement of experts for exploitation in the big cities throughout the country.

"While New York Sleeps" is a play in three episodes, and is acted throughout by three principal players, each of whom has won high honors by reason of his or her work in each episode. The three artists are Estelle Taylor, Marc McDermott and Herry Sothern. In each of the episodes they portray distinctly different types of character.

"Sweet Lavender" Now Ready

IT is announced by Realart that "Sweet Lavender", a screen version of the stage classic by Sir Arthur Wing Pinero, starring Mary Miles Minter, is now available to exhibitors.

This will be the first Mary Miles Minter release to holders of the 1920-21 Realart Star Franchise. Company officials who have viewed the sample print in advance of its release are unanimous in praise of its splendid human interest touches and the gentle humor which pervades it.

Paul Powell who directed "Sweet Lavender", served his early apprenticeship under David Wark Griffith, wielding the megaphone for Lillian Gish, Dorothy Gish. Constance Talmadge, Mae Marsh, Bessie Love, and others. Recently he directed "Pollyanna" for Mary Pickford. For Famous Players-Lasky he made "All in a Night" with Ethel Clayton.

Beulah Marie Dix, who wrote the scenario, has a long list of successes to her credit. Included in this list are "Nan of Music Mountain", "Wild Youth", "The Squaw man", "The Woman Thou Gavest Me", and "Secret Service". Those were from the stories of other authors. Scenarios of the writer's own authorship include "The Ghost House", "The Hostage", "The Call of the East", "Hidden Pearls" and "Heart of Youth."

A notable cast of players was associated with Miss Minter in this production. Theodore Roberts, "the grand old man of the stage", is said to have one of his finest character roles in the part of Proman. His work will be remembered in such productions as "Judy of Rogue's Harbor" for Realart, "Male and Female", "Old Wives for New" and 'Something to Think About."

The role of Horace Weatherburn is played by Milton Sills. The part is considered a strong one and the actor, who has had a notable career as leading man on both stage and screen is reported to make a powerful impression. Among the screen successes in which he has been cast are "The Honor System", "The Womanest Thou Gavest Me" and "The Translation of a Savage."



One of the most tense scenes of "The Branding Iron," a forthcoming Goldwyn picture directed by Reginald Barker

Tom Moore in Fast Comedy

"Officer 666" Is Expected to Win Fresh Laurels for Goldwyn Star

ACCORDING to a statement issued from the Goldwyn home-office, Tom Moore is achieving marked success in his recent release, "Stop Thief," and his latest picture, titled "Officer 666," is due to win even greater popularity. And the principal factor responsible for Moore's success is his demonstration of Irish humor, which, according to Goldwyn, "registers just as powerfully as though he were aided by speech." "Officer 666" is just as funny, just as fast and unmistakably just as Irish as was "Stop Thief," continues the Goldwyn statement, which follows:

"In a few respects it is even a better starring vehicle for Mr. Moore than the previous picture because it gives him opportunity for a finer type of high comedy acting and for more variety of characterization and finesse. His impersonation of the Irish policeman ranks with the best things he has done, but is surpassed for acting ability by his Travers Gladwyn, the millionaire who returned secretly to his New York home to confront a famous picture thief who had plotted with his butler to steal his valuable paintings. The girl that he has fallen in love with is implicated with the thief whom she thinks is Gladwyn himself. The complications and resulting comedy are kept at a high pitch.

"The cast selected by Goldwyn to support Mr. Moore is really an all-star one though it is not billed as such. Jerome Patrick has the role of the picture thief, Raymond Hatton that of Gladwyn's closest friend, Hardee Kirkland, M. B. Flynn and Harry Dunkinson are seen as police officers. Jean Calhoun has the role of the girl implicated in the theft, Kate Lester that of her mother, and charming Priscilla Bonner that of her friend."

Hampton Plant Taken Over

Special Pictures Will Produce at Big Hollywood Studio Is Report

CARRYING on its policy of expansion of releasing and production activities, the large Jesse D. Hampton studios, on Santa Monica boulevard near Highland avenue, in Hollywood, were taken over this week by Special Pictures Corporation. Increase in the production activities of this rapidly growing young Los Angeles company are said to have made it necessary to acquire one of the biggest and best equipped motion picture plants in Southern California.

Hampton, it is said by Special Pictures Corporation, will do his producing at the new Robertson Cole studios, as the majority of his features have been released by that organization and the new policy of that company calls for the combining of their various producing units under the roof of one studio. The Jesse D. Hampton studios were built little less than a year ago, and no expense was spared to equip them with every mechanical facility for turning out perfect productions.

Starting several months ago with a portion of the Balboa studios at Long Beach, the company soon found it necessary to expand, and then practically took over the entire plant. This later became too small, and the Balshoffer studio on Gordon street, Hollywood, was secured. The heavy demand for Special Pictures product has made further expansion necessary, and this week papers were signed whereby Special takes the Hampton studios.

Special Pictures will soon have eight releases weekly in the field including the Comiclassic, featuring Charlotte Merriam in Reggie Morris productions; Comedyart; Sunset Burrud scenics; Clayplay animated mud comedies; and an eighth comedy release, which is at present being kept a secret.

Fox Active in Hollywood

Twelve Companies Busy in West; Director Edwards Makes Special

IN addition to the companies now at work in the Fox New York studios, Mr. Fox announces that twelve directors are busy on as many productions at the Hollywood studios—among them a special feature under the direction of J. Gordon Edwards which is yet unnamed. The technical directors are engaged in construction of sets for this production some covering an area as large as three city blocks, it is said.

Louise Lovely, the latest star to be added to the Fox list, is at work on the exteriors of her first release, "The Little Grey Mouse"—Director James P. Hogan's adaptation of Barbara Le Marr Deely's original story of the same name. Supporting Miss Lovely are Sam De Grasse, Rosemary Theby, Philo McCullough, Thomas Jefferson and others.

With George Marshall, a new Fox director, Tom Mix has started work at Hollywood on the interiors for "Prairie Flowers."

"Girl of my Heart," based on Frances Marion Mitchell's story and starring Shirley Mason, is nearing completion at Hollywood. Buck Jones is putting the finishing touches on his latest picture "Sunset Sprague," a fine "Western" by Clyde C. Westover, and "The Challenge of the Law" E. Lloyd Sheldon's story of the Canadian Northwest, directed by Scott Dunlap, is being made in the West with William Russell as its star. Eileen Percy, one of the new Fox stars, is also at work in Hollywood on a new production details of which are withheld.

"Money Mad" In Making

Famous French Designer Engaged for Film; Dorothy Dickson in Cast

GEORGE FITZMAURICE, whose production of "The Right to Love" is now enjoying a successful run at the Criterion theatre, has started work on "Money Mad", his fourth special production for the Famous Players-Lasky Corporation. This is an original story of New York life by Ouida Bergere, the talented wife of the director, who also wrote "Idols of Clay," the recently completed Fitzmaurice production, and was also responsible for the continuities of the other Fitzmaurice productions, "On With the Dance" and "The Right to Love."

It is in "Money Mad" that Paul Iribe, the foremost French designer of gowns, jewelry, furniture and interior decorations, makes his entrance into the motion picture field, working in conjunction with Mr. Fitzmaurice and Robert M. Hass, head of the art and decoration department, and it is expected that a number of original touches will be incorporated by him. It will also be the second picture in which the artistic touches of Penrhyn Stanlaws will be manifested, Mr. Stanlaws having started his motion picture career with Mr. Fitzmaurice in "Idols of Clay."

Presenting an all-star cast, this picture marks the screen debut of Dorothy Dickson, a dance favorite of New York, recently one of the featured players in "Lassie."

The remainder of the cast contains well known names. Robert Schable and Alma Tell, two performers whose work in "On With the Dance" evoked highest comment, have parts for which they are ideally placed. George Fawcett, the veteran screen favorite; Rod La Rocque, who has played opposite many stars; Reginald Denny, who just completed the role of leading man with Constance Binney in "39 East." Katherine Emmett and Helene Montrose are also in the cast.



Dorothy Dalton in "Half an Hour," a Paramount-Artcraft picture adapted from Sir James M. Barrie's famous play of the same name



Some of Christie's fun makers. (Top row) Vera Steadman, Harry Gribbon, Fay Tincher. (Bottom row) Helen Darling, Bobby Vernon, Eddie Barry

Olga Printzlau Signs Five-Year Contract

Olga Printzlau, noted as a scenarioist of Paramount screen successes, has just signed a five-year contract with Famous Players-Lasky to write exclusively for William de Mille productions, according to announcement made from the office of Jesse L. Lasky, first vice-president of the corporation.

Miss Printzlau joined Famous Players-Lasky three and a half years ago, and since that time has written the scenarios for "One More American," starring George Beban; "Believe Me, Xantippe," starring Wallace Reid; "Jack Straw," starring Robert Warwick; the Cecil B. DeMille production, "Why Change Your Wife?" of which she was co-author, and the three latest William DeMille productions, "The Prince Chap," "Conrad In Quest of His Youth," and "Midsummer Madness."

"Bud" Duncan Finishes Film for Reelcraft

"Bud" Duncan. the diminutive comedian of the former Ham and Bud comedy team, and now being featured in a series of one-reel comedies for the Reelcraft Pictures Corporation under the trade brand of "Bud and His Buddies," has completed his first picture. The title of the first release is "Spooky Spooks."

Christies Making New Record

Educational Reports Demand Still Exceeds Supply

ALTHOUGH their production of two-reel comedies has been more than trebled since the Christie Film Company ceased distribution through independent exchanges and began releasing through Educational Film Exchanges, Inc., demand for the product from the better theatres in all sections is said to be far greater than the output.

Educational is now releasing a two reel Christie every two weeks, and five companies are working on their production. Before finally signing the present distribution contracts President E. W. Hammons of Educational and Charles Christie agreed that every effort would be put on each production, new players added to the organization, the utmost spent in stories and no expense spared in production. Both parties are well satisfied with the results achieved, but they are agreed that there will be no increase in the amount of output, but still further stress on the quality.

When Educaional took over the Christie distribution several weeks were allowed to elapse before the new two-reelers were offered to exhibitors, so that all contracts expired when the Educational field men began their sales work. The report from these men was unanimous that every exhibitor who has shown the Christie two-reelers in the past was already fully "sold" on the idea and in most cases there was no hesitancy in signing the new contract, with the output trebled. Today, after three months' sales effort on the exchanges opened earliest and only brief work on others, it is reported that there are far more exhibitors showing the Christies than ever before.

All of the year's product will be shown at either the Rialto or Rivoli in New York and Educational reports that in each city through the country these pictures will be found at the better houses. For instance the series bookings include the Old South, Washington and Olympic in Boston; Moore's Rialto and Garden in Washington; the Stanley and other houses of the chain in Philadelphia; the Loew houses in Cleveland; Strand in Dayton; Colonial in Columbus; Valentine and Temple in Toledo; Walnut in Cincinnati; the Jones Lynick and Shaffer houses in Chicago; the Butterfield circuit through Michigan; the Circle in Indianapolis; the Liberty and the Regent in Pittsburgh; the Liberty in Terre Haute and the Finkel and Rubenstein houses in the Twin Cities.

A little further west A. H. Blank is displaying them prominently in all of his houses, including the Rialto and the Strand in Omaha; the Des Moines in Des Moines and the Princess in Sioux City. Stanley Chambers quickly signed a contract for them for his Palace, Wichita, a theatre which is generally regarded as demanding the highest quality in motion pictures. In Los Angeles all of the Christies are having their first run at the Kinema and in Northern California the Turner and Dahnken circuit is caring for them while they are booked over the whole Jensen and von Herberg chain in the Northwest.

In Canada Messrs. Jule and Jay J. Allen controlled the rights while the Christies were being handled in independent exchanges and they welcomed the opportunity to get the new and more frequent comedies for every one of their new houses which stretch across the Dominion.

Bobby Vernon, Fay Tincher, Harry Gribbon and Eddie Barry are being featured in these comedies and though the claim of the "all star cast" is avoided in the advertising Educational points out that many of the supporting members of the company are equally well known, including such players as Vera Steadman, Helen Darling, Charlotte Merriam, Neal Burns, Teddy Sampson, Dorothy Devore and Laura La Plante. Colleen Moore, who was loaned to a feature company, will later appear in these comedies.

Awaits Public Verdict on "Milestones"

Paul Scardon, now engaged in editing the Emerson Hough story starring Bessie Barriscale and titled "The Broken Gate," is anxiously awaiting the verdict of the public on the subject he directed for Goldwyn from the successful play "Milestones." He feels confident that the reception tendered this will give it the distinction of being one of the biggest screen plays of the year. After his engagement in making "Milestones," Mr. Scardon directed Blanche Sweet in "Her Unwilling Husband" for Jesse D. Hampton, and this will shortly be released by Pathe.

Jack Hoxie Working on Large Cattle Ranch

One of the largest cattle ranches on the Pacific slope is being utilized by Jack Hoxie in his current serial "Thunderbolt Jack," according to word received by the Arrow Film Corporation, distributors of this production, from William LaPlante, general manager of the Berwilla Film Corporation, the producers. Jack Hoxie and the owner of the ranch loaned for the production of this serial were cowboys together years ago in Oklahoma, states Mr. LaPlante, sharing their small comforts and necessities during their long rides on the plains.

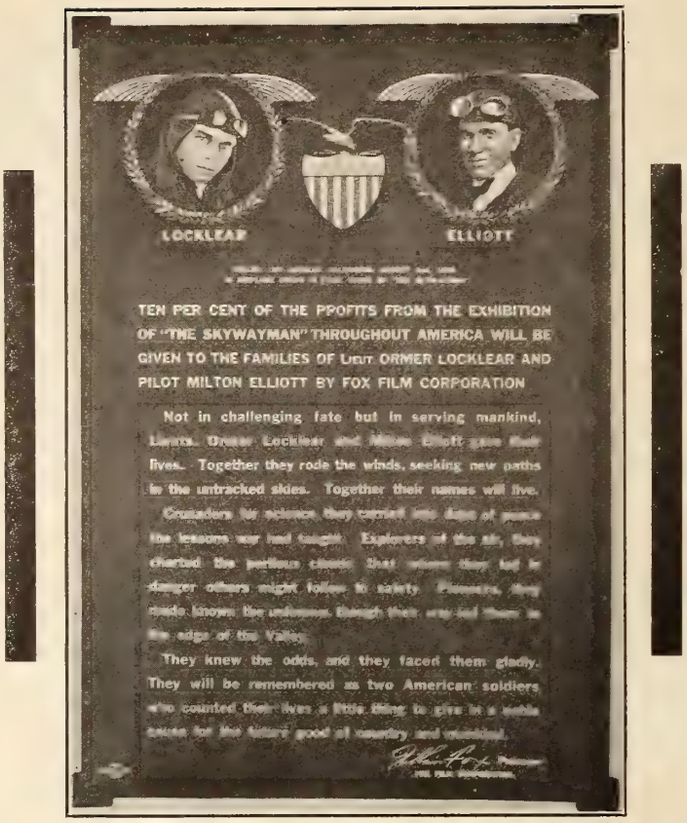
Frank Mayo Starts on New Jaccard Story

Production was started at Universal City this week on Jaccard's latest story, "The Throwback," in which Frank Mayo is being starred. The plot was originally conceived by Jaccard, with Mayo in his mind for the central figure. He prepared the scenario himself and is now directing the production. There are seven principal roles in the story, and for each of these the Universal casting department announces a player of marked ability.

Henry Clive to Draw for R. A. Walsh

Henry Clive has been engaged by the Mayflower Photoplay Corporation to paint subjects for posters to be used in exploiting R. A. Walsh's second independent production. That Clive will be familiar with his subject and ambitious to secure exceptional effects is assured by the fact that he is playing a leading role in the Walsh offering which will be presented by Mayflower as a First National Attraction.





Special one-sheet available for exhibitor who will play the William Fox special feature, "The Skywayman"

Fox Claims Speed Record

Prints of "The Skywayman" Were Hurried to All Fox Exchanges

WILLIAM FOX has made a record-breaking job of getting out "The Skywayman," in which Lt. Ormer Locklear is starred. Prints of the production are now in all Fox exchanges ready for release. The bookings on this drama of life and thrills above the clouds have been very heavy, it is said, and each day sees an increase in the number of exhibitors who realize the possibilities of a picture by Locklear, aptly termed "a crusader in the conquest of the air."

William Fox has sent out to all exchanges a special one-sheet which he expects to see all exhibitors use. This one-sheet announces that the Fox Film Corporation will give ten per cent of the profits on "The Skywayman" throughout the country to the families of Lieut. Locklear and his pilot, Lt. Milton Elliott.

In addition to this special one-sheet Mr. Fox has issued posters that, it is claimed, will be a great aid to the exhibitor. The twenty-four sheet is a startling piece of paper with irresistible pulling power. There are also a fine six-sheet, two three-sheets and two one-sheets.

Paramount Opens Season

George Fitzmaurice Production and "Village Sleuth" Now Released

SEPTEMBER 5, which virtually marks the beginning of the new motion picture year, brings to the screen the first of the Paramount Fall productions, "The Right To Love," the second of George Fitzmaurice's specials featuring Mae Murray and David Powell, and Charles Ray in the Thomas H. Ince production, "A Village Sleuth."

The popularity of "The Right To Love," Famous Players-Lasky points out, is said to be a matter of daily record in the receipts of the Criterion theatre, New York, where the record-breaking attendance which marked the run of "Humoresque" is being duplicated. Moreover, the picture is also breaking records in many other pre-release houses in the larger cities of the country.

Ouida Bergere adapted "The Right To Love" from the French play, "The Man Who Killed," by Pierre Frondaie, who wrote the dramatization from Claude Farrere's novel of the same name.

Agnes Christine Johnston wrote "A Village Sleuth," the Charles Ray vehicle from the Ince Studio. Her last previous work was the continuity of "Homer Comes Home," also a Charles Ray Picture, and she also wrote "Alarm Clock Andy" for the same star and adapted "Twenty-three and a Half Hours Leave" for Douglas MacLean and Doris May. Jerome Storm was the director.

"Torchy" Comedies Are in Great Demand

Although late in getting started because they were the last of the four series of two-reel comedies released, Educational exchanges report that exhibitors all over the country are showing great enthusiasm over Torchy Comedies, made from the stories by Sewell Ford by Master Films and featuring Johnny Hines as the red-headed office boy.

In order to meet the demand in Philadelphia it was found necessary to show "Torchy Comes Through," second of the series, at two of the Mastbaum houses. S. Barrett McCormick, formerly of the Circle, Indianapolis, selected the first comedy to open his new theatre, the Rivoli, in Toledo, and has booked the entire series with the intention of featuring each one.

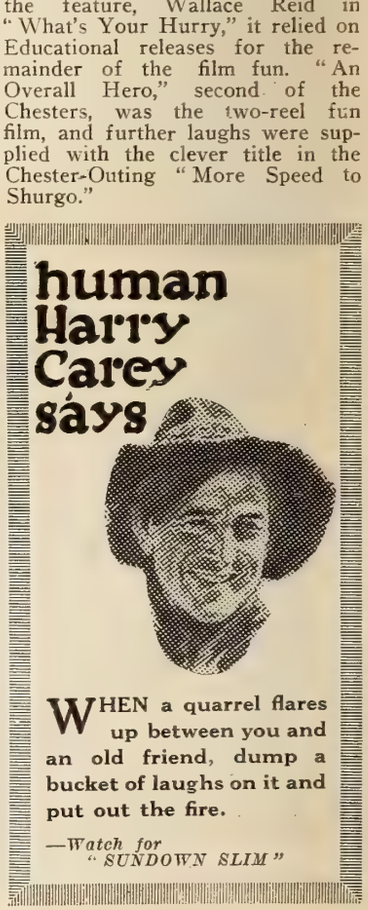
Boston wires the New York office that the South theatre has held the same picture over for the second week.

W. DeMille to Produce James Barrie Play

"What Every Woman Knows," Sir James M. Barrie's delightful play in which Maude Adams achieved one of the greatest successes of her stage career, will shortly be produced for the screen by William DeMille for Paramount, according to an announcement made in Hollywood Friday by Jesse L. Lasky. Olga Printzlau will write the scenario.

Newman of Kansas City Has a Comedy Week

The new million-dollar Newman house, Kansas City, has just successfully conducted a comedy week to unusual business. In addition to the feature, Wallace Reid in "What's Your Hurry," it relied on Educational releases for the remainder of the film fun. "An Overall Hero," second of the Chesters, was the two-reel fun film, and further laughs were supplied with the clever title in the Chester-Outing "More Speed to Shurgo."




A NEW STAR
BEAMING
BEAUTEOUS
BRILLIANT
GOLDEN
GLORIOUS
GLOWING
A Dimpled Dream of Damsels With the Fire of a Ruby, the Depth of a Crystal, the Brilliance of a Diamond, the Lure of an Emerald, the Mystery of Jade.
A NEW STAR COMING SOON
Pathe
Distributors

JESSE D. HAMPTON

PRESENTS

H. B. WARNER

IN

"FELIX O'DAY"

BY F. HOPKINSON SMITH

DIRECTOR

ROBERT THORNBY

Pathé Distributors




SUPPOSE YOU MET, FACE TO FACE, THE FRIEND WHO HAD BETRAYED YOU; THE MAN WHO HAD DISHONORED YOUR WIFE. WHAT WOULD YOU DO, RESORT TO IDLE WORDS? OR WOULD YOU DO AS FELIX O'DAY DID, SEEK TO KILL HIM WITH YOUR BARE HANDS ?
H. B. WARNER
THE SPLENDID ARTIST
IN A DYNAMIC DRAMA
Pathé
Distributors

J. Stuart Blackton Feature Pictures Inc.

presents

The HOUSE of the TOLLING

From the novel by Edith Sessions Tupper

with

MAY McAVOY and BRUCE GORDON

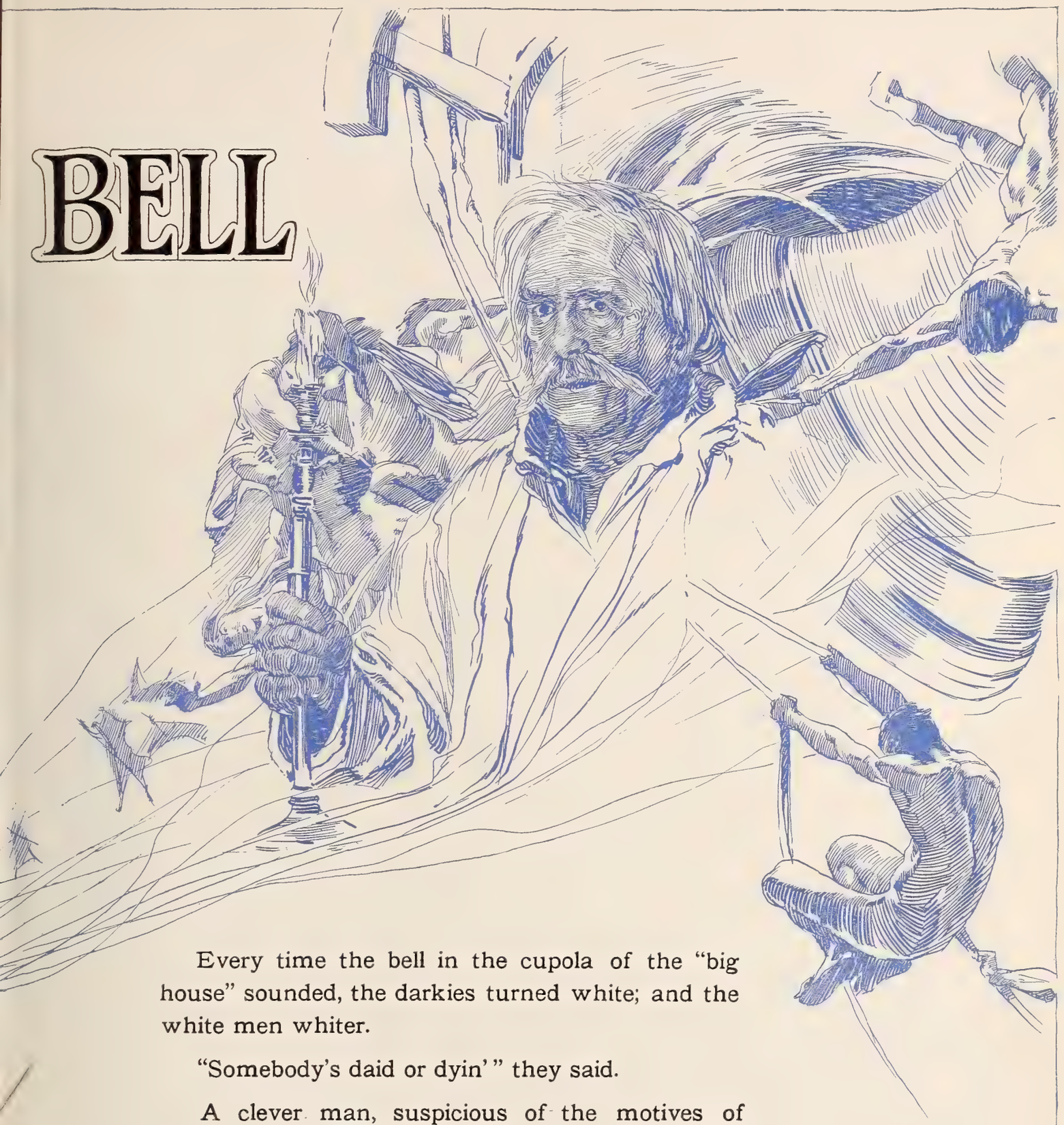
Personally directed by J. Stuart Blackton

Interesting All the Time

Pathé Distributors



BELL



Every time the bell in the cupola of the "big house" sounded, the darkies turned white; and the white men whiter.

"Somebody's daid or dyin'" they said.

A clever man, suspicious of the motives of others, takes advantage of their weaknesses to find them out.

So did "the Majah." He bent their superstition to his purposes. He found them out; the good and the bad.

Pathé Distributors

JESSE D. HAMPTON presents

BLANCHE SWEET in HELP WANTED MALE

From the story by
Edwina Levin

Director
Henry King

Pathé Distributors



The Prize in the sea of matrimony

She didn't advertise; she didn't want any shopworn or bargain-counter husband.

She wanted one with money.

She felt that widows have the inside track when it comes to landing a man, and that widows with a past lead the rest of the field by a city block.

So she became a rich widow (she with her roll of a single thousand) and hinted darkly as to the mystery in her life.

Can't you imagine the complications that would come to an innocent young thing like her?



Eileen Sedgwick, starring in the Universal serial, "The Queen of Diamonds"

Decision Is Delayed on Hart vs. Ince Case

Decision on the William S. Hart vs. Thomas H. Ince suit is not expected until the end of the present month, as the court, having the case in hand, has adjourned until that time. Claiming that $100,832 is due him under the terms of a contract dated June, 1917, Hart has filed suit for this amount. He says that he was to receive $1,000 a week salary and $4,000 a week on account of guaranteed dividends and bonuses. Hart also lays claim to one-half the profits of the corporation, asserting that the profits accruing to October 13, 1919, totalled $201,664.

Ince then filed a counter-claim declaring the profits did not exceed $131,014. He also asked that the contract be reformed in accordance with an alleged mutual mistake made at the time it was entered into.

Shortly after this, J. Parker Read, Jr., filed suit for $63,000 against the Great Western Productions, Inc., and Ince and Hart, owners of the company, claiming a commission due him for the making of the contract.

The Ince-Hart original suit was first brought to trial, but before the hearing had proceeded far it was decided by the court that the Read suit should be heard first. There was no verdict on this case, the court deciding there was not sufficient grounds for a case and so it was nonsuited. In the hearing of the cross-complaint brought by Ince, decision was given to Hart.

"Love Flower" Well Received

Excerpts from Press Reviews Give Film Liberal Praise

IN a statement just issued the United Artists Corporation submits a series of excerpts taken from reviews published in trade journals and New York dailies in connection with its latest D. W. Griffith release, "The Love Flower." The critics have passed most favorably on Mr. Griffith's newest production, and it was well-received by the Strand audiences during the week of August 22nd when it opened at that Broadway house. The reviewers' verdicts, as quoted by United Artists, follow:

Wid's expressed its opinion as follows:

"Few making a picture hold through the sheer beauty of characterization and scenic investiture, and in the coupling the two together, D. W. Griffith certainly has no superiors. There is a large audience ever ready and eager to appreciate the poetic beauty and realistic drama that Griffith imparts to his pictures. Before such audiences 'The Love Flower' will register to the fullness of all its rare beauty and charm."

"'The Love Flower' suggests Mr. Griffith in one of his happiest moods," says the *Exhibitor's Trade Review*. Following which the reviewer says "that it will prove one of the year's strongest box office attractions is a prediction based on careful consideration, and attention must be called to the fact that this photoplay is among the best of the Griffith pictures not strictly confined to the class of 'massive photoplays'. That it is a superfeature, no one will dispute."

The *New York Review*, in its criticism, said: "After seeing 'The Love Flower' at the Strand this week we once more understand why D. W. Griffith stands at the head of the directorial profession. It is not mainly because his pictures have the advantages of good stories and fine acting, but because they contain that more important characteristic — human touches."

The New York *Tribune* said: "Outdoes in point of art and photoplay 'style' the ordinary lot of films so markedly that it deserves the 'stand up and pack 'em in' patronage that it is receiving. It has the Griffith touch."

The *Illustrated News* said: "Two magnificent scenes are of fights under water, the heroine, looking like a lovely white ghost, pitting her strength and skill against the villain. . . . You should not miss 'The Love Flower.'"

The *New York Evening Telegram* said: "David Wark Griffith's magic touch is revealed again and again and again in his newest film, 'The Love Flower'."

The *New York American* said: "Surprise and action through the entire picture and frequent injection of that skilled ability to photograph in dramatic triteness the purr of a kitten or the dropping of tears, inseparable with the Griffith film."

The *New York Sun and Herald* said: "Is it surprising that after building up this suspense through a series of beautiful and dramatic views that the spectators broke into enthusiastic applause."

The *New York Evening Mail* said: "D. W. Griffith's latest picture, 'The Love Flower,' is entitled to a place among the superlative productions of the season. With the instinct of an artist he works his story into one grand thundering climax which abates the spectator's breath and keeps him on the edge of his seat."

New York *Evening Sun* said: "It is quite up to Mr. Griffith's high standard."

The *New York World* captioned its review with the following headline, "'The Love Flower' takes the lead of New Week's Collection of Film Plays."

Neilan Revival on Market

Exclusive Features Will Handle "Cycle of Fate" Starring Cody

THE EXCLUSIVE FEATURES INC., announce what they believe is going to be one of the sensations of the state rights field, "The Cycle of Fate," a feature directed by Marshall Neilan and starring none other than the inimitible Lew Cody. "The Cycle of Fate" is a revival and was made a few years ago.

It is seldom that two such attractions as a renowned star and a renowned director are to be seen in one production. Marshall Neilan is now known throughout filmdom as one of the master craftsmen of the art, and Cody, the great lovemaker of the screen, is fast rising to dizzy heights of popularity. He has now won his place among the first few favorites of the American picture fan, and his very name above a theatre door is said to be sufficient to draw a large number.

"The Cycle of Fate" also shows Cody in a society role—such as has won him his present prestige. But in addition to the elaborate sets and splendid society scenes, there is a strong element of adventure running through the five reels. The story shifts to the underworld of New York—the most romantic, entrancing and mystifying locale for a picture, as is shown by the many big successes whose stories have been laid in this idential place. A third appeal, almost as strong an attraction as the society and underworld scenes, are the thrilling sea scenes. These are done in an exceedingly realistic manner and, the company believes, are bound to create a sensation.

Darrow President of Coscardar Company

W. H. Darrow has been elected president of the recently organized Coscardar Productions, Inc., with offices at 160 West 45th Street. Jack Costello is vice-president of the new producing company, and Kenneth Carson, treasurer, both have been seen in numerous features of leading companies and will play prominent parts in the releases of their own company, which will include features, comedies and serials.

The plans of the Coscardar Productions, Inc., are not fully made as yet, but it is expected that their first production will be a serial to be made in New York and vicinity.



Scenes from "Why Worry?" a forthcoming comedy produced by Special Pictures Corporation



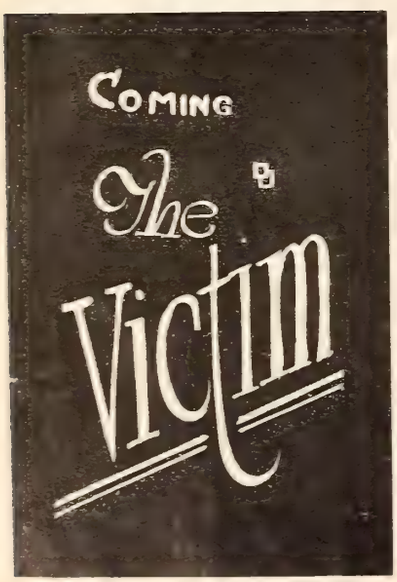
Fatty Arbuckle and Mabel Julienne Scott in the screen adaptation of "The Round-Up," an F. P.-Lasky special

Larger Studio for the Talmadge Sisters

Joseph M. Schenck has leased the Oliver Film Studios, New York, which adjoins the Norma and Constance Talmadge Studios, for a term of three years, and is now having the walls adjoining the two buildings broken through, so as to enlarge the Talmadge Studios to more than twice the width of their present space. He is also having the dressing rooms of the old Talmadge quarters all torn out, and the entire balcony floor converted into a suite of offices for himself and his executives, with the exception of the Publicity Department, in charge of Beulah Livingstone, which is being moved to the Oliver Building. Repairs are now going along rapidly under the direction of Edward J. Mannix, studio manager for the Talmadges.

Took Six Months to Do Compson Feature

Although Betty Compson's plans as a star-producer provided for the making of four big pictures each year, or at the rate of one every three months, her first stellar vehicle, "Prisoners of Love," was not completed until six months after she accepted the story and began work on its production. "Prisoners of Love" is the first of the Betty Compson productions to be released through Goldwyn.



Dallas Exchange Is Opened

Associated First National Places Floyd Brockell at Head of Office

ASSOCIATED FIRST NATIONAL PICTURES announces the appointment of Floyd Brockell to the Dallas, Texas, exchange of that organization. The opening of the Dallas exchange is reported to be the result of a recent meeting at that city of a hundred or more exhibitors of Texas and adjoining states, at which a formal pledge of cooperation in the new franchise movement was given. The plan agreed upon at that time whereby the entire independent exhibitor body concerned was to choose its own leaders to head the organization and conduct its affairs, remains effective, states First National, with the Dallas office now constituting a local clearing house and a connecting medium between local exhibitor officials and the New York headquarters.

Associated First National Pictures' officials see in the establishment of the new Dallas office a material step towards the organization of independent exhibitor forces in this and adjacent territory against opposing interests alleged to be now in operation in those parts. This is the primary thought presented in the following statement, which has just been issued from the New York headquarters of Associated First National Pictures.

"The latest move thus forms another step in the movement for presenting a united aggressive front and for marshalling the full strength of the associated independent exhibitors, hitherto struggling individually, against the menace of absorption by monopolistic interests. Equipped with the requisite staff and material the Dallas centre will, it is said, not only serve the needs of the large influx of independent exhibitors who through the extension of the franchise of Associated First National acquire the attractions of the independent stars and producers released through that body, but it will further constitute a base of operations against the anti-independent forces in what is explicity recognized by independent theatre owners as a fight to a finish waged in defense of their inalienable right to the individual ownership of the theatres they operate."

Third Bessie Love Named

"Penny of Tophill Trail" to Be Released by Federated Exchanges

FOLLOWING out the plans announced some time ago by Federated that Bessie Love was to appear only in picture versions of famous novels Andrew J. Callaghan states that the third Bessie Love vehicle to be released will be "Penny of Tophill Trail" by Belle K. Maniates.

The first two of the series of four special productions that Miss Love is to make for Federated, under the Callaghan banner, are already completed and are entitled "Bonnie May" from the novel of same name by Louis Dodge which was published by Charles Scribners' Sons and "The Midlanders" by Charles Tenney Jackson, a Bobbs-Merrill publication.

Supplementing the announcement of the third picture for Bessie Love, is the information that Arthur Berthelet is to direct Miss Love in this production, which is to be made at her own studio at Hollywood. Mr. Berthelet has already left for California to take up work on the production. Mr. Callaghan has also left for the coast to superintend the start of the work of screening "Penny of Tophill Trail." He expects to be in California a few days, until the production is well under way, when he will return to New York.

Arthur Berthelet has a long list of successes to his credit, both before the camera and on the spoken stage.

Lefcourt Predicts Success

Pioneer President Claims Many Popular Stars for Next Season

WITH a fine list of features for the new season, the Pioneer Film Corporation is on the eve of the most successful period in its history, according to a statement issued last week by A. E. Lefcourt, president of this progressive motion picture concern.

The stars who are featured in some of the Pioneer productions include Alma Rubens, Emily Stevens, Violet Mersereau, Louise Huff, Marie Doro, Jose Collins, Gail Kane, Mary Anderson and Margaret Namara.

Including in the features in which these stars and others appear are the following: "Thoughtless Women," "Where Is My Husband?", "Place of Honeymoons," "Midnight Gambols," "What Women Want," "Out of the Depths," "Empty Arms," "Finders Keepers," "His Brother's Keeper," "The Inner Voice," "Bubbles," "A Moment's Madness," "Idle Hands," and "A Good Woman."

Several short subjects which will, it is claimed, meet with success are ready for distribution and the outstanding ones are Luke McLuke's Film-Osophy and the Sonny Series. Luke McLuke conducts a column of humorous matter in over 250 newspapers throughout the United States.

Educational Gets Heavy Bookings in West

WITHOUT any incentive other than ordinary booking activities, various Educational exchanges have recently been showing rivalry in the number of competing theatres in the same city they could book for Educational product during the same week.

However, E. W. Hammons, president of the Educational Film Exchanges, Inc., announces that the record is being smashed this week by the Los Angeles branch with releases at five houses, and a total of eight pictures. The Los Angeles record is: California—"A Seaside Siren," a two-reel Christie comedy, featuring Fay Tincher; Grauman's theatre—"Foam Fantasies," a Chester Screenic, and "Old Buddha Maze," a Chester-Outing; Grauman's Rialto—"An Overall Hero," and a Chester—on its fourth week; Kinema—"Out for the Night," a Christie comedy, featuring Eddie Barry; "Wanderlust," a Bruce scenic; and the sporting special, "Babe Ruth—how he knocks his home runs"; Orpheum—"Babe Ruth—how he knocks his home runs."

Change Release of "Get Out and Get Under"

The release date of "Get Out and Get Under", the second of Harold Lloyd's new series of two-reel comedy specials for Pathe distribution, will now be released on September 26th. Originally the production was scheduled for issue on September 12th, but the care and detail necessary for best results in laboratory work, has made the postponement imperative, says Pathe. "Get Out and Get Under" follows "High and Dizzy" in the list of Lloyd releases, and will have a considerably greater number of first-run showings than any of its predecessors.



How the wild men of Borneo protect their young from reptiles, shown in the Burlingham travel pictures of Borneo



Three scenes from the new Pathe comedy, "June Madness"

Print Shipped Across Continent by Plane

TO George Fitzmaurice's production, "The Right to Love," belongs the distinction of being the first motion picture to be sent across the American continent by aeroplane.

In order to fulfill a booking made by Herman Wobber, district representative of Famous Players-Lasky Corporation in San Francisco, the home office of Famous Players sent a print of Mr. Fitzmaurice's latest Paramount production on the first flight of the transcontinental aero mail from Hazlehurst Field, Mineola, Long Island. The print was mailed Tuesday night from Garden City, L. I., and went out on the first planes that left Hazlehurst Field Wednesday morning at 5:30 o'clock on the first aero mail between New York and San Francisco.

To obviate any possibility of the picture being held up by an accident to one of the planes, prints were sent on each of the two planes which left Hazlehurst Field Wednesday morning.

According to the schedule as arranged by Postmaster General Burleson, the planes are due to arrive at the aviation field in San Francisco Saturday afternoon at 2 o'clock.

DEAD MEN TELL NO TALES

Pathe's Strong Production List

Five Big Features to Be Released in October

THE strongest array of features ever assembled in one month's schedule by Pathe is listed for release during October. Some of America's greatest producers, including Jesse D. Hampton, Robert Brunton, Federal Photoplays, Inc., and Edward Jose for the Associated Exhibitors, are represented.

The release chart calls for the following notable dramatic issues:

October 3—Geraldine Farrar and and all star cast, including Montagu Love, Adele Blood, Madge Bellamy, William P. Carleton, Louis Stern and Frank Losee, in "The Riddle: Woman," the first Associated Exhibitors release. The screen drama which is an adaptation of the stage play by Carl Jacoby, served as a starring vehicle for two years for Mme. Bertha Kalich, one of the world's most famous dramatic stars. Edward Jose directed this picture which was lavishly produced and is expected to prove a dramatic sensation.

October 10—"Forbidden Valley," a J. Stuart Blackton production, Bruce Gordon, an English star, makes his American debut in this production, co-starring with May McAvoy, the beautiful heroine of Blackton's "My Husband's Other Wife" and "Man and His Woman." Warren Chandler, who also had big parts in each of the plays, William Dunn and Eulalie Jensen, favorites in other Blackton pictures, are also included in the cast.

October 17—"Half A Chance," a Jesse D. Hampton special production, and one of the finest pictures ever made in the Hampton studio. It was produced by Robert Thornby from the novel by Frederic Isham, and stars Mahlon Hamilton and Lillian Rich, with a strong cast. The play is the story of the life struggle of an ex-convict, who after years of effort, makes good. It is a vivid production of life, as it actually is lived.

October 24—"The Devil to Pay," a Robert Brunton production, the biggest feature this producer has made for distribution by Pathe. Mr. Brunton produced the Jack Dempsey serial, "Daredevil Jack" for Pathe, and is now producing "The Double Adventure," another Pathe serial starring Charles Hutchison. "The Devil to Pay" was adapted by Jack Cunningham from the novel by Frances Nimmo Greene, and was directed by Ernest Warde, a combination that cannot fail to assure any exhibitor of its excellence. The cast in the Brunton special, is particularly noteworthy, including as it does Roy Stewart, Robert McKim, Fritzie Brunette, George Fisher, Evelyn Selby, William Marion, and Richard Lapan.

October 21—The Federal Photoplays, Inc., of California, producers of some of the biggest photodramas of the last two years, makes its debut as a Pathe unit on this date, with the release of "The Money Changers." This play is adapted from the story by Upton Sinclair, undoubtedly one of the most widely read of American novelists. The adaptation was made by William H. Clifford, and the production directed by Jack Conway, who holds a particular niche in the hall of fame for directors. "The Money Changers" will be distinctive in the calibre of its cast, which is exceptionally large even for a play of its bigness. Among the prominent players are Claire Adams, Robert McKim, Roy Stewart, Audrey Chapman, George Webb, Betty Brice, Stanton Heck, Edward Peil, Harvey Clark, Harry Tennebrook, Zack Williams, George Hernandez, Gertrude Claire, and Laddie Earle.

Kelly Denies False Rumors

Initial Release of World to Be Up-to-Date and Live News Reel

JAMES B. KELLY, general manager of the World Motion Picture Company has made a denial of the reports which he states have been circulated to the effect that his company's initial release will be an industrial or advertising reel. It will, states Mr. Kelly, be an up-to-date and live news reel.

"Quite a few unkind remarks," says Mr. Kelly, "have been made regarding our initial product namely the World's News Pictures, one of them being to the effect that our two issues weekly would be Industrial and Advertising reels, and these reports seem to have been circulated with malicious intent, but I am sure that every fair-minded exhibitor will appreciate the situation and realize the reasons for which these insinuations were made.

"For the benefit of those who doubt, however, it affords me untold pleasure to be able to deny these allegations emphatically and state that The World's News Pictures will be straight news events, each issue to contain from twenty to twenty-five timely events taken in all parts of the U. S. and Europe by the greatest staff of correspondents in existence, and that they positively will not be industrial or advertising reels, for if they were you can rest assured that I would not be connected with this great Corporation.

"We have surrounded ourselves with the greatest staff of experts in the Moving Picture Industry today, and the names of these talented gentlemen who will be instrumental in manufacturing and assembling the greatest of news pictorials will be announced within a week's time."

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Service Corps as Guide to Producers

The ambitious project of Hemmer Superior Productions, Inc., to determine wants of motion picture devotees in the way of desirable screen dramas through the establishment of a "Service Corps" has already borne fruit, according to Edward Hemmer, president and director. A drive upon Broadway motion picture houses was inaugurated last week by a flying squadron, composed of executives of the organization. Five leading theatres were visited and a report of the night's work has been submitted to Mr. Hemmer to guide him in the selection of his second production.

Certain houses were assigned to members of the corps. During the course of the picture, opinions of scores of persons attending the various performances were obtained. The work of the "Service Corps" members was largely in the nature of a survey. The real function of the body is to act as a barometer to register as accurately as possible the sentiment of the public.

Louis Weadock Script to Be Produced

Louis Weadock has just sold his latest original scenario "Money Can't Buy It" to a producing company in Los Angeles which was organized especially to make this picture and a series of four more from Mr. Weadock's pen. This new company, the name of which will be announced as soon as the process of incorporation has been completed, is said to be financed by a syndicate of Texas oil magnates.



William H. Tooker



Dolores Cassinelli in "The Hidden Light," distributed by the Commonwealth Film Corp.

"Truant Husband" Ready

Rockett to Show Terhune Story to Trade on Sept. 18 in New York

IT is the expectation of President R. R. Rockett of the Rockett Film Corporation that the company's first feature comedy drama "The Truant Husband" will be ready for showing in New York by the latter part of September. President Rockett will take the picture east and personally supervise its showing to the trade about September 18th.

The initial production of this new company, "The Truant Husband" is from the Alfred Payson Terhune story of the same name. The scenario is by Drumel Frederick Whitcomb and it was directed by Thomas N. Hefron. The company sought to make this an all-star cast production and the well known plays who appear in the film include Mahlon Hamilton, Betty Blythe, and Francelia Billington.

Rockett has been identified with the west coast film industry for the past five years. First he served as purchasing agent and later business manager of the Balboa Amusement Producing Co. at Long Beach for a period of three years. Following that work he served as purchasing agent for Universal City for two years or until he organized his own company in which he is associated with his brother, A. L. Rockett. The company has purchased a ten acre tract near Hollywood and are engaged in building their studio on this site. The first production was made on leased space at Universal City.

During the absence of President Rockett in New York, production activities will not cease as arrangements are now being completed for the filming of "Extravagance" from the book by Gertrude de S. Wentworth James, an English authoress.

A. J. Bimberg Re-enters Production Field

A. J. Bimberg, the producer of the Florence Reed pictures made during the past two years and the builder of the Times Square Studios on 44th Street near Eighth Avenue, is reported to have begun active preparations "for a series of big-cast, elaborately mounted modern dramas on vital subjects of timely interest, to be known as Bimberg Productions." There are to be four of these this coming year, each measuring from five to seven reels in length.

"My productions," says Mr. Bimberg in his first announcement, "are frankly planned as showman's pictures. Commercial appeal will be the first consideration in the selection of my subjects. Box office values shall determine my themes, casts and manner of treatment."

Mr. Bimberg promises that his pictures will be marked by taste that will insure their being run in the best houses and a moral tone that will make them welcome to family patronage.

Theodore A. Liebler, Jr., Broadway playwright and producer, has been engaged by Mr. Bimberg and is now supervisig the first continuity for the initial Bimberg production.

"Woman He Chose" Ready Shortly

"The Woman He Chose" will soon be ready for distribution by Fine Arts Pictures, Inc. The finishing touches are now being put on by Edward M. Roskam, who is in charge of Fine Arts cutting and editing bureau. "The Woman He Chose" is adapted from "The Girl From the Marshcroft," by Celma Lagerlof, the only woman ever awarded the Nobel prize for literature. The story is described as a sound, wholesome tale of simple Swedish rural folk.

Richard Davis, the director, visited Sweden to familiarize himself more thoroughly with the people and locale of the story. Miss Lagerlof has selected some Swedish actors for assignment to various roles in the production.

M. Flekles Heads New Distributing Co.

A new Delaware corporation has been formed, known as the Independent Distributors of America, which will distribute the Hamilton Film Company's output and new feature productions made by the company. The officers of the new company are: Maurice Flekles of Chicago, president; Ben Friedman of Minneapolis, vice-president; and H. Rifkin, treasurer.

Joy Comedies Sold in Almost Entire U. S.

Practically the entire United States territory has been sold on the series of fifteen Joy Comedies, according to a statement from Nathan Hirsh, president of the Aywon Film Corporation. The Joy Comedies, which were made in Florida, star Charlie Joy, who is supported by a big bevy of Miami Beauties. The comedies are in two reels.



Billy Ruge in "Harem Scarem," a Film Sales Co. comedy to be released on the states rights basis

Producing Company Is Formed in Texas

Announcement has been made in Los Angeles of the formation of the Lone Star Picture Corporation of Texas which will have its principal office at Dallas. The company, according to the announcement, has a production fund of $250,000, and will make a series of big specials for the State Right market. The first producing unit will begin filming a western subject in Texas and later a company will be sent to the Hawaiian Islands. Subjects made by this company are to be marketed by the Forward Film Distributors, Inc., of New York, who are at the present time marketing the short Alkire Productions. J. J. Sameth, president of the distributing concern, is expected in Los Angeles to work with general manager P. H. White in the preparatory work on the special subject. W. H. Alkire is president of the Lone Star Company.

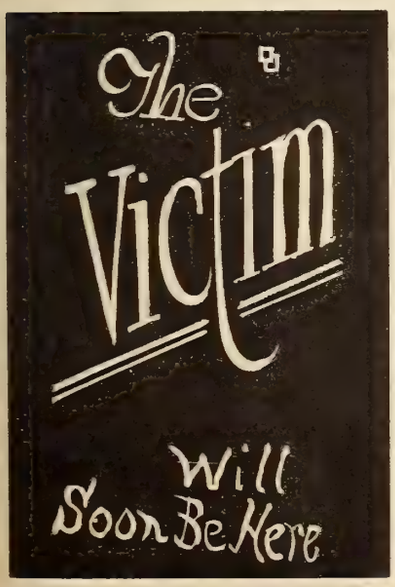
"Seeds of Vengeance" Is Inter-Ocean Picture

In a statement just issued by Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation, announcement is made that the company has acquired for exclusive foreign distribution the rights to "Seeds of Vengeance," a C. R. Macauley offering, the domestic rights of which are controlled by Select Pictures Corporation.

The photoplay, according to those who have been privileged to witness previews of Inter-Ocean's latest acquisition, is said to be a thrilling and dramatic story depicting the hates and loves of the peoples in the West Virginia mountains.

American Cinema Finishing Two Features

American Cinema Corporation's two new productions, "His Brother's Keeper" and Marguerite Namara in "Stolen Moments," will be ready for an invitation press and industry showing by September 15th. Both prints are being rushed to completion at the Craftsman Laboratories under the supervision of Abraham Canter, where the editing is practically finished.



Apex Films Reopens Business

To Distribute "Out of the Dust" on State-Right Market

ANNOUNCEMENT has been received of the revival of the "Apex Films," which previous to the outbreak of the World War carried on a flourishing business in the state-right field. Owing to the fact that a great part of its output consisted in imported pictures, this company was obliged to close its doors at the outbreak of hostilities. Now, however, word comes from P. P. Craft and Leon J. Rubinstein, the leading factors in the reorganization of the old company, that they have determined to put the "Apex" sign back on the screen because they believe that the state-right field is just right for their venture. Offices have been established in the Regan Building at 140 West 42nd Street, New York City.

A statement issued from the Apex headquarters announcing its reentrance into the state-right field and setting forth its plans for the immediate future has just been received. This statement is submitted as follows:

"P. P. Craft, known as one of the best judges of merchandise in the market, has determined that the states right market is just right again for big productions, and for several months he has been planning to enter the field. It was only a question of getting the goods, however, for the man who gave the market 'Dante's Inferno,' 'East Lynne' and 'Sealed Orders,' was not going in for anything but the highest grade of offering. The acquisition of 'Out of the Dust' was the result of a search of the production field. John P. McCarthy, fresh from the D. W. Griffith forces, was ready to build or break a reputation on a single picture, and 'Out of the Dust,' his own story, was the selection. It took P. P. Craft only a second to realize that this picture was the ideal opening card for Apex to lay on the state-rights table, and things began to happen fast.

"Among the big exploitation features in connection with 'Out of the Dust' is an arrangement with Collier's Weekly, which gives Apex access to the original color-plates from which the art of Frederic Remington's brush has found its way into millions of homes. The show accessories to 'Out of the Dust' cover a wide range of letters, photos, window-cards, press-matter and unique playing suggestions. A song entitled 'Out of the Dust' will shortly be released by the most prominent music publishing concern in the country.

"The combination of Craft with Leon J. Rubinstein (Ruby) is the joining of hands of two pioneers in their fields. 'Ruby' is practically the originator of the motion picture trade journal, the first of which he edited about fifteen years ago. Later, as a producer with his own studio and as a publiciay and exploitation manager for some of the big concerns, he made a reputation for originality and efficiency in sales exploitation. His handling of the Anita Stewart introductory campaign as well as the drive on the Rothapfel Unit are two assignments demonstrative of his ability."

Regarding the method of handling the "Out of the Dust" picture, which John P. McCarthy has woven out of the Frederic Remington paintings, the announcement is made that "nobody will be quoted a price on any territory until after the screening." This, say Messrs. Craft and Rubinstein, "sums up the quality of 'Out of the Dust' and our confidence in it."

Gollos Buys Equity Franchise

To Distribute Equity Films in Illinois and Indiana

AN announcement has been received from the headquarters of the Equity Pictures Corporation to the effect that A. M. Gollos, an enterprising exchange man of the West, with offices in Chicago, is to have the Equity franchise for the states of Illinois and Indiana. Through a deal closed last week between A. Johnny Mack and Mr. Gollos, arrangements were made for the Gollos Enterprises to distribute the Equity pictures, beginning with "Whispering Devils," a Conway Tearle six-reel feature, and "She Played and Paid," starring Fanny Ward.

By the terms of the contract, there will be the closest co-operation between the national office and Equity's Chicago franchise-holder, and a similar unity of effort between both companies and the exhibitor. Plans are now being worked out in detail to make this three-cornered combination of distributor, exchange and exhibitor one of perfect harmony, it is stated, so that in the end every exhibitor will reap the maximum of profit out of Equity Pictures.

A statement issued from the New York office of the Equity Pictures Corporation in connection with this newly established combine is submitted in part as follows:

"Mr. Gollos was selected as Equity's franchise-holder because of his record-breaking success as a showman and distributor, covering fifteen years of business in several states. There are few exchange men who command greater confidence from the exhibitors in their territory, and few who have been instrumental in raising the standards of the industry and the profits of the exhibitors to the same extent.

"Gollos has been in the motion-picture industry since 1905, and in the course of a few years acquired a chain of theatres in Illinois that were known for their clean and public-spirited policy. He released his theatre interests some years ago to distribute a few choice features, his last production being 'The Birth of a Race,' with which he has had phenomenal success.

"Gollos, as everyone in Chicago knows, does not believe in half measures. At present he has twenty-eight men on the road working on one single picture, 'The Birth of a Race.' His idea of selling, which is responsible for his success, is that the sale of a picture to the exhibitor does not end with the signing of the contract, but includes advertising, exploitation and all other aids for the exhibitor.

"As a result of the Equity deal, Gollos has taken new offices, at 110 S. State St., and doubled his staff. Many of his salesmen are the best in the field—all of them with long careers of performance in the Middle West. The keynote of the new Equity branch in Chicago will be service to the exhibitor and not merely sales.

"In the course of the next month, the states of Illinois and Indiana will see the greatest advertising and publicity campaign ever launched on any pictures. Gollos, in accordance with the Equity principle of advertising a good thing when you have it, will 'paint the town' with Equity. An investment of money for advertising and publicity has been made which will 'show them' new lines of exploitation.

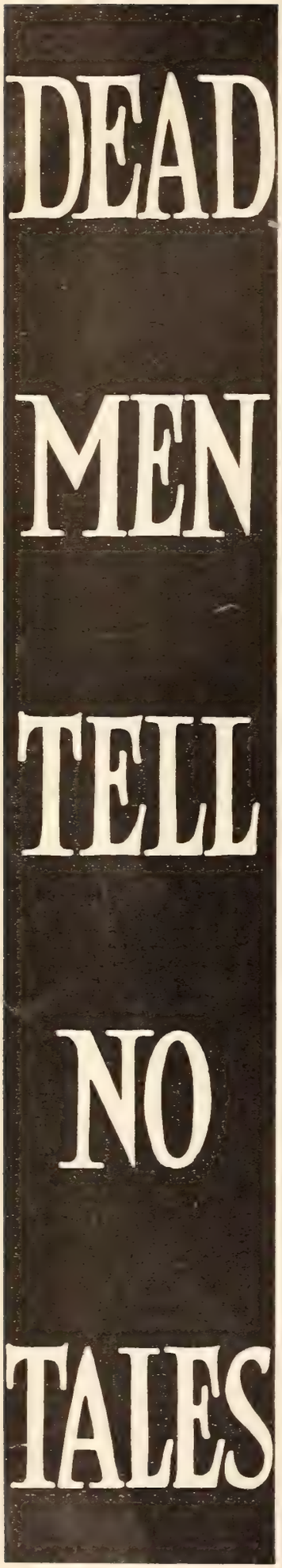
"To satisfy the demands of his exhibitors to the full, the Equity offices of Chicago have arranged to supply every showman with all accessories—paper, cuts, ideas, etc.—on the Equity pictures and to give personal attention to the success of Equity pictures in every house and territory."



Joan's Serial Said to Have Novel Thrills

Among the new thrills of "The Invisible Ray," now placed on the market by Joan Film Sale Co., is a leap from a speeding automobile to another about twelve feet in front of it, which Jack Sherill takes in the first episode. Another performance occurs in the eighth episode when Sherill dives from an aeroplane onto the deck of a passing train. The jump is said to be eighty feet.

Jack Sherill and Ruth Clifford are featured in "The Invisible Ray."



"Democracy" Closes Its Run

Closes Engagement at Casino; No Other New York Houses Available

"DEMOCRACY" terminated its New York engagement at the Casino Theatre on last Saturday night. Its managers report that the closing of the picture to New York audiences was brought about only because it was found impossible in view of immediate demands upon the Casino to extend the picture's stay at that house. It is also reported that efforts to secure another New York theatre for screening purposes proved futile because of previous bookings entered into by the houses that were consulted. The producers are well satisfied with the reception accorded to "Democracy" at its Casino showing and declare that the production has proved one of the most pretentious motion-picture offerings of recent years.

Commenting on the character of the story presented in this subject of "Democracy," the producers have the following to say:

"It is a stirring drama of to-day, pictured with people in all ranks of life. While it carries a wonderful appeal to every class and faction it is in no way a propaganda picture. There is no preachment or politics. It simply points the way, truthfully and wholesomely to happiness, contentment and life as it ought to be, —showing through the medium of an interesting story of love and intrigue the only logical way to allay the present unrest and the regrettable antagonism of conflicting factions. It shows how labor and capital can be brought together and a great social upheaval be averted. From a point of interest and the exploitation possibilities at this particular time the picture should be in great demand among exhibitors as well as being a great proposition as a road show."

Pinnacle Adds to Its Forces

Leo and Blanche White Will Be Featured; John West to Direct

LEO and Blanche White, the former famous through his work in the Charlie Chaplin comedies from the start of Chaplin's contract with Essanay until finish of his widely heralded agreement with Mutual, will be featured in Pinnacle Comedies, according to a bulletin which comes direct from the Pinnacle studio at Glendale, California, to Eddy Eckels, manager of Independent Films Association, Chicago, distributor of the comedies.

Another dispatch from the coast also brought great pleasure to Mr. Eckels. It was to the effect that John West, one of the best known directors of swift and successful comedies, has been signed up by Pinnacle Comedies, and will soon be busily engaged on the first comedy release, which will be ready for exhibitors about the first of November next.

Mr. Eckels declared that the addition of Leo and Blanche White and Mr. West to the Pinnacle payroll, assures a series of comedies full of snap and fun and of the very highest class as to stars and direction. Mr. West is as well known as a comedy director of the highest calibre in London, Paris and Berlin as on Broadway or State street, and will give his talents exclusively to Pinnacle Comedies. He is, too, as enthusiastic as any of the Pinnaclers over the new comedies.

The well known Al Martin has been engaged as assistant to Mr. West.

Fine Arts Starts Campaign

To Aid State Righters Handling Its Comedy, "Up in Mary's Attic"

TO aid the state right buyer handling "Up In Mary's Attic," Fine Arts Pictures, Inc., announces a direct advertising campaign to all exhibitors in every new territory disposed of.

The object of the campaign is not only to interest the exhibitor in the production, but also to give him a definite idea of the exploitation possibilities of the picture and to let him know about the innumerable accessories available to help him put it over.

Among the novelties being delivered to the exhibitors in the various territories recently disposed of are; small mirrors, with hand colored pictures of the bathing girls appearing in the picture on the back; hand colored photographs, post card size, showing scenes from the production as well as pictures of the bathing girls; miniature photographs, which have been found valuable in exploiting the picture in New York and Philadelphia; stickers, made so that they can be used as a teaser campaign; ten different styles of type post cards, in elaborate and attractive colors; broadsides, containing reviews from leading critics; heralds and throwaways, showing scenes from the production; black and white photographs, post card size; reviews from the trade magazines; blotters, in various colors, showing the various kind of billboard advertising available, including the four kind of one sheets, the three sheets, the two six sheets and the twenty four sheet and other accessories of less importance.



Al Young, production manager for Matty Roubert Productions, Inc.

Al Young to Be Roubert Production Manager

By mutual arrangements with Edgar Lewis of Edgar Lewis Productions, Inc., Al Young, the film editor, and all round utility man and efficiency expert of the Lewis organization, arrived this week in New York from the Pacific Coast to take over the production management of Matty Roubert Productions, Inc.

According to Wm. L. Roubert, president of the company, Al Young is making elaborate preparations for the "four a year" policy of big super-features to be released on the State Right plan, starring the popular boy actor, Matty Roubert.

Equality Is Producing Two-Reel Comedies

Jack Withers, general manager of the Equality Photo-Play Corporation, announces that the production, "Why Leave Your Husband"? has been completed and that screenings of this subject are being conducted daily for state right buyers. A "Live and Let Live" policy has been adopted, states the Equality manager, in disposing of this picture on the independent market. The company has also under production a series of two-reelers of the comedy type, the first of which is now in the laboratory. Its title is "Naughty-Naughty."

"Thunderbolt Jack" Is Called Remarkable

A new serial "Thunderbolt Jack," which is being handled by the Arrow Film Corporation, is said to be one of the most remarkable serials ever made, and reports from the Berwilla studios, where it is being made under the supervision of Ben Wilson, indicate that it will surpass anything that the popular star Jack Hoxie has ever made.

Commencing this week the Arrow Film Corporation starts a nation wide advertising campaign for "Thunderbolt Jack" through a medium of the motion picture trade papers.



Dramatic scenes from "Copperhead," one of the series of two-reel features being produced by Photo Products Export Company

Universal Trains Young Convention Queen

Gertrude Olmstead, a high school girl of La Salle, Ill., who was chosen queen of the Elks' convention in Chicago several months ago, has been put through a course of training and will soon be seen in a Universal picture. Her studies included horseback riding and other athletics, and she is now pronounced to be ready for her first appearance on the screen.

New Hallroom Comedy Is "Clever Cubs"

"Clever Clubs", is the title of the next Hallroom Boys Comedy to be released by Jack and Harry Cohn, producers of the picturized version of the series of H. A. McGill's famous cartoons.

Jans to Help Exploit Picture

Backer States Method of Advertising Will Be Illustrated

IN a more detailed announcement from F. E. Backer, general sales manager of Jans Pictures, Inc., the extensive plans for the promotion and exploitation of the company's super-feature "Madonnas and Men," is given. Mr. Backer states that his organization will not only tell exhibitors how to advertise and exploit "Madonnas and Men" but will go much further by actually showing how it can be done to the best advantage. In other words, Mr. Backer states, exploitation men will be on the job for the first runs in the various cities and put over individual exploitation and publicity campaigns that will be worth watching by the exhibitors throughout the respective territories and which will, of course, very greatly help them by acquainting the general public with the nature of the picture and just why it is such an out of the ordinary photodrama.

It is the intention of the Jans organization, through Mr. Backer's plans, to put through a most painstaking campaign on what Jans considers to be one of the best box office attractions filmed during the past year. This campaign will be what might be termed a two-sided affair. First the independent exchanges will be helped in selling the picture to the exhibitor. The theatre manager will, in turn, be assisted in selling the picture to the public. In each instance publicity and advertising of absolute truthfulness will be used for in this case the picture is actually the kind that is rarely released and can best be advertised by telling just exactly what it is and how really lavishly and elaborately it has been produced.

"It is probably the first time that exchange man and exhibitor have been given such real help in exploiting a motion picture," said Mr. Backer, "and it is because my associates know that 'Madonnas and Men' is a picture that will make box office history if it is propery advertised, that we have given more than the usual thought and attention to the matter of publicity, advertising and exploitation material.

"By arranging for indefinite first runs in prominent theatres of all the key cities of the country the exhibitors can be shown the best way to go after the public and incidentally these first runs will also show the exhibitors what a fine attraction 'Madonnas and Men' is and thus it will also help the exchanges. Exploitation ideas explained in the elaborate campaign book on 'Madonnas and Men' and the specially written newspaper stories, will be used in the key city campaigns, thus illustrating how the material can be used by any and all exhibitors.

"Posters for 'Madonnas and Men' and illustrations for exhibitor advertising, has been done by Anthony Gablik who did the same sort of art work for 'Suds,' 'Broken Blossoms,' 'The Devil's Passkey' and 'The Love Flower.' The campaign book material will also be prepared by an expert in this line. Unusually attractive and elaborate lobby displays, enlargements of players and scenes, have been made up and everything in connection with 'Madonnas and Men' will be of the very highest grade."

Ready To Shoot!!

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ONLY THOSE WITH EXPERIENCE AND UP-TO-DATE OUTFIT NEED APPLY!

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Telephone Vanderbilt 3983

500 FIFTH AVE., N. Y. CITY

ADDRESS ALL MAIL TO THE COMPANY: ATTENTION OF CAMERA DIRECTOR

Series of Dramas Offered

Six of "Copperhead" Stories Now Ready, Says Photo Products Export

PHOTO Products Export Company has placed on the state rights' market a series of twelve two-reel dramas, known as the "Copperhead" series, featuring stories which deal with the adventures of "Copperhead" Freeman, unjustly accused of killing a member of the Spicer family in feudal warfare. The action is laid in the mountainous country of the Carolinas where feuds still smoulder under the restraint of modern law and order.

The first six of this series, titled "Feudal Blood," "The Winning Hand," "Call of the Blood," "Law of the Mountain," "Blue Ridge Justice" and 'The Under Dog," are now ready for the state rights' buyers.

This series of two-reelers has been pronounced by the buyers who have already purchased territory, to be the best of their kind since the famous "Stingaree" series issued by the old Kalem Company several years ago. The "Copperhead" series is the first attempt, according to the producer, to give to the screen a series of two-reelers equalling in entertainment value the "Stingaree" series, one of the biggest money-making series ever released, according to actual returns.



Charles Urban

Victor Kremer Starts on Middle West Trip

The somewhat delayed trip of Victor Kremer, president of Victor Kremer, Inc., has begun and from the Middle West come reports of successful sales of "Voices," and the second feature release of the company, Lina Cavalieri in "Mad Love." Mr. Kremer in making arrangement of future releases is assuring state right buyers that stars of the first water and proven box office attractions will be the only kind of features released by his company.

Joe Brandt to Remain on Pacific Coast

Word was received by W. E. Shallenberger, president of the Arrow Film Corporation, from the Berwilla studio that Joe Brandt will remain on the Pacific Coast until the completion of "Thunderbolt Jack," the new Arrow serial starring Jack Hoxie.

Jack Hoxie is supported by the serial favorite Marin Sais in "Thunderbolt Jack."

DEAD MEN TELL NO TALES

Urban Prepares New Series

Has Abundant Material on Hand to Be Shaped Into Additional Series

NOW that Charles Urban's "Movie Chats" have been thoroughly established, Mr. Urban is getting in shape his second series of short-subjects for theatre distribution—the Kineto Review. When he has that going, he will prepare for the theatres his Science Series, and thus he will continue until he has all the material in his library in full circulation.

When Mr. Urban returned to America from England he brought with him more than 2,000,000 feet of negative, the fruit of a collection of more than 20 years of work, it is stated. The choicest studies of the world are stated to be in that collection. He has recently completed arrangements whereby he will receive a constant stream of pictures from Europe, and his agents in the rest of the world are constantly forwarding subjects adaptable for the Urban pictures.

America's big producers, states Kineto, are continually finding material from their purchases that they are not equipped to handle as well as Mr. Urban is, and they have established the practice of suggesting to him that he take it off their hands. Besides that he has his own agents in America; so in addition to his already great library he is continually receiving new pictures, the best of which are finding their way into the Urban Popular Classics.

One of the new series under plan is a series of the "Cities Beautiful," which will probably form a chapter of the Kineto Reviews. The Kineto Reviews already include unusual reels of this description, covering Manhattan, Paris, Rio di Janero, Buenos Aires and Constantinople.

Exchanges Views Differ

Questionnaire on "Mary's Attic" Shows Diverse Opinion in Field

ACCORDING to the answers to a questionnaire sent by the Fine Arts Pictures, Inc., to the independent exchanges handling "Up In Mary's Attic," distributors of this production are unanimous in declaring that the volume of advance bookings already exceed their greatest expectations.

In answer to the question "what single thing did you think was most instrumental in making the picture a success as a state rights offering" every exchangeman gave a different opinion.

One said that the national campaign by the Fine Arts Pictures has acquainted practically every exhibitor with "Up In Mary's Attic" and there is very little trouble in selling it to them. Another said that the name itself is a sufficient attraction to secure a big enough patronage for the ordinary exhibitor to pay for the picture. A third declared that the many exploitation angles and tie-ups have enabled the first runs on "Up In Mary's Attic" to be so big that every exhibitor in his territory has demanded a date for it. Another thought that the tie-ups on "Up In Mary's Attic" have such great possibilities that in booking this picture the exhibitor is to a great extent advertising his own house much more than in the case of any other feature.

The object of this questionnaire was to determine for the Fine Arts Pictures not only how the picture was going but also what kind of cooperation the independent exchanges wanted in putting over a production. All agreed that the continued advertising in the trade papers was a very great help by keeping the name and doings of the picture continually before the exhibitor.

New Concern Adds to Staff

Dave Murphy and Alfred Walker Join World Motion Picture Co.

THE WORLD MOTION PICTURE COMPANY, of 500 Fifth avenue, New York City, announces the acquisition of two well known men to its organization. The first is Dave Murphy, a former newspaper man, who will become connected with "Smiling Jim" Kelley's firm in an executive capacity, and the second is Alfred Walker, who has been made director general of [illegible] of the new comp[illegible].

Mr. Murphy recently resigned as manager of the News and Photo department of the American Press Association in order to give his entire time to the World Motion Picture company. He has been with The American Press Association for the past ten years, and previous to this was general manager of The Central News of New York and London.

For the World Motion Picture Company, Mr. Murphy will assume the position of director of newspaper illustration service and will also be in complete charge of all affiliations that The World's news pictures have with the larger newspapers throughout the United States and England. He will also handle any government news pictorial service that The World releases.

Mr. Walker has been connected with the motion picture industry for the past fifteen years in various capacities. He is said to have a remarkable technical knowledge of cinematography and production.

Releasing "Why Leave Your Husband?"

The Equality Photo-Play Corporation, through its president, Antonio Morino, and its treasurer, Peter Wolff, announces its release of "Why Leave Your Husband"? on the state right market. The marketing and distribution of this picture is being supervised by Jack Withers, general manager of the corporation. The Equality executives state that the return on this production is far beyond their expectations.

C. B. C. Film Sales Will Handle "The Victim"

Joe Brandt, president of the C. B. C. Film Sales Corporation, announces that the first feature production to be marketed through this organization will be "The Victim," a six-reel photodrama.

This picture is now in nine reel form and is being cut down to six to make it readily available for all photoplay programs. It was produced under the supervision of Conde Pallen and Ludwig Erb. Robert T. Haines, the well known actor plays the leading role.

Chester-Outing Shows Philippine Tribes

Charles Hugo, a Chester-Outing cameraman, announces some splendid scenes of the wild tribes of the Philippines which he has just obtained. They will be incorporated in "Collectors of Craniums" and "Mad Hatters" to be released by Educational.

Screen Snapshots No. 8 Released Soon

Issue No. 8 of Screen Snapshots will shortly be released, according to an announcement made by Louis Lewyn and Jack Cohn, producers of this all-star single reel series, and will contain a greater list of stars than any previous issue.

human Harry Carey says



THERE'S many a hobo counting ties today all because he wouldn't count 'em—in his family —when he had 'em.

—Watch for "SUNDOWN SLIM"

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

THE leading female role in "Three Women Loved Him," the initial production of Cayuga Pictures Corporation, which is now being filmed, is being played by Virginia Lee. Born in Mexico City and a descendant of the F. F. V., Miss Lee came to the States at a very early age and while in her early 'teens made her picture debut. Her first production of consequence was "Beyond the Law," in which she was co-starred with Emmett Dalton of the famous Dalton band. Subsequently she has played with Louis Bennison in "Oh, Johnnie" and "Sandy Burke," with Alice Brady in "The Whirlpool," with George Walsh in "Luck and Pluck," with William Collier in "The Servant Question," with Norma Talmadge in "A Daughter of Two Worlds" and with Marjorie Rambeau in "The Fortune Teller." Recently, also, she was starred in the Burton King production entitled "Love or Money," which was adapted from the well-remembered stage success "The Road to Arcady."

In "Three Women Loved Him," Miss Lee plays a role which is a combination of the familiar characterizations that have become characteristic of Constance Talmadge and Gloria Swanson—it is the type of a beautiful but harmless "vamp."

Mildred Harris Chaplin, First National star, traveled to Toronto, Canada, to be the guest of honor at the opening of the new Pantages theatre. Upon her arrival she was met by a committee headed by the Mayor, escorted to City Hall and officially welcomed. All in the same day Mrs. Chaplin attended the National Canadian Exposition, a reception at the Hotel King Edward and luncheon at which she was the guest of the Mayor, and in the box reserved for the distinguished party she was accompanied by the Premier of the Dominion Government, the Mayor and Sir Thomas Lipton.

William H. Tooker will be seen in the support of Vera Gordon in her forthcoming starring vehicle, now in the making at Fort Lee. Mr. Tooker is not a new-comer to the screen, but is perhaps better known for his work upon the legitimate stage, which he adopted when the loss of his singing voice forced him to abandon light and grand opera. For three years he supported Fanny Davenport in repertoire and has played important roles in support of Blanche Walsh, John Mason, Emma Dunn, Lionel Barrymore. He was most recently seen on the screen in a Robertson-Cole release, "The Stealers," directed by Christy Cabanne.



Scene from the Lt. Ormer Locklear special feature, "The Skywayman," presented by William Fox

Edith Stockton will probably proceed with Plympton-Epic productions, the distribution of which is temporarily disarranged account of a change in release. However, Miss Stockton expects to continue with the picture in which she is to be featured, "Through the Storm." Meantime, awaiting developments Miss Stockton is busily improving her leisure time reading manuscripts for the purpose of selecting her next vehicle.

Matty Roubert, the Juvenile Star of the Reelcraft exclusive Short Subject program, and his producing organization are working at the Solax Studio in Fort Lee, New Jersey, on the third release of the "Romance of Youth" series now being distributed by the Reelcraft Pictures Corporation.

The title of the third picture is "At the Old Swimming Hole" and it was written especially for the young star. It concerns the life of a youngster who has been orphaned and adopted on three occasions until he bears the common name of Matty Jones Brown Smith. How his name comes to be changed to "Deerfielding" leads through a series of comedy situations and happening that have been lived by many grown-ups. The Old Swimming Hole furnishes the background for a most unusual unraveling of the plot, that culminates in a happy ending.

William I. Roubert and his associate Al Young who are producing the pictures are personally supervising the work, and have surrounded the juvenile, Matty, with a cast of capable film players.

Gladys Brockwell not only has not retired from films, but will reappear in an Edgar Lewis production, "The Sage Hen."

Miriam Battista and Bobbie Connelly, the two children whose work in "Humoresque" has attracted attention, will be seen in support of William Faversham in "The Sin That Was His."

In his next picture Douglas Fairbanks will have the support of Marguerite de la Motte, Robert McKim, Charles Mailes, Hamilton Revell, George Periolat, Claire McDowell and Tote du Crow.

Irene Boyle will be seen in the feminine leading role of "The Rider of the King Log" and has gone to Maine where exteriors will be filmed. We last heard of Irene Boyle as featured leading woman for George Walsh in "The Deadline."

Claire Whitney, who is playing the leading female role in Metro's forthcoming production of "Fine Feathers," has discovered a new set of film production critics who, she declares, constitute the most reliable barometer for the success of any particular scene in the production. While working on location at Staten Island, Miss Whitney's company was always watched by scores of children of various ages, who live in the vicinity, and after talking with a great number of them Miss Whitney decided that if they did not like any particular scene as it was made, it had better be retaken.

"Fine Feathers" is being directed by Fred Sittenham under the supervision of Maxwell Karger. Incidentally, Miss Whitney also played the leading woman's role in "Love, Honor and Obey," another Metro Production which has just been released.

Percy Marmont, who recently finished playing opposite Norma Talmadge in "The Branded Woman," which is at the New York Strand Theatre this week, has just commenced work on the forthcoming Hope Hampton production, the third to be turned out by this star's company.

After finishing "The Branded Woman," Marmont was engaged by Vitagraph to be co-featured with Catherine Calvert in the Tom Terriss production "Dead Men Tell No Tales," and because of the lavishness of this picture he was forced to work day and night during the last two weks to conclude his scenes in this production before he could commence with Miss Hampton.

The present production on which Ward Crane is engaged, and in which he is playing opposite Constance Binney for Realart, is tentatively titled "Calderon's Prisoner" and is being filmed in Havana and other cities in Cuba. Crane plays the role of a wealthy young South American, and during his first days on this production he was forced to apply a brown dye to his features to simulate the dark complexion of the South American. A week or ten days in Cuba, however, has enabled Crane to dispense with his make-up, since he already is as brown as the proverbial berry.

Before commencing his work with Miss Binney, Crane played opposite Billie Burke in "The Frisky Mrs. Johnson," adapted from the famous play by Clyde Fitch.

ABOUT DIRECTORS

CHET WITHEY, pioneer director with a long list of successful releases to his credit, will next devote his heralded abilities to the direction of Constance Talmadge. At present the schedule calls for two features in which Miss Talmadge will star and which will also be identified as "Chet Withey Productions."

Mr. Withey, who does not crave to talk about himself, was more or

(Continued on page 2278)

The American Director in England

IT occurred to us that Edmund Goulding, who recently returned from England, would be able to recite a few things which would be interesting to the American producer and director, especially those contemplating activities abroad. We arrived at this conclusion because in the first instance Mr. Goulding is a Britisher, by birth, and a director as well as being among the most favorably known scenario and continuity writers in America.

Therefore, we "bearded the lion in his den." But he proved to be only a "motion-picture lion," very docile and what he termed himself a "sort of school boy in the game." But remember! Even Noah Webster and Benjamin Franklin were once school boys!

Mr. Goulding "plunged" at once into reminiscence of—not so very long ago, in fact, so recently that it seems indented upon his memory—that of his most recent trip to England and his hurried return which was occasioned by a cable from his manager, Edward Small who insisted that he return by first steamer and all because it was Edmund Goulding who must write the scenario, in continuity form, for the screen version of "The Devil!"

With the words of the title, unspoken, hovering about his lips, Mr. Goulding set them aside for a "flash back" while he kissed his mother and sister "good bye"—almost before they had realized that he was "home."

To get down to facts, however: It was soon apparent although Mr. Goulding had been in England only ten days that he had, in the vernacular, "got an eye full."

"The first thing I think the American director may look out for," volunteered Mr. Goulding, "is the growing doubt in the minds of the British producer as to whether an American director is any better than their own. This was brought about by the fact that Mr. Britisher's game over here insofar as to attempt to purchase American implements of production equipment (and I suppose the director is a part of that equipment) was beyond his expectations. He found available directors, good, bad and indifferent—plenty to pick from—BUT Mr. Britisher carried a small purse. He soon felt like a Harlem landlady in Tiffany's 'They all look so lovely, mother, but we can't afford them—so let's go to a cheaper shop' and with all due respect to American supremacy, there is, very definitely, a 'cheaper shop.'

"So the Americans who have graced England with their presence up to the time being, have been the kind who have obtained the great result that one cannot sell a British film in America, yet."

"These gentlemen, unfortunately in a desire to impress all and sundry by their importance, apparently adopted the temperamentalism and eccentricities of some of our greatest in America, without the ability to 'back it up with the goods' with the result that when poor Mr. British producer who had paid the large sum of three-hundred-fifty dollars a week to what he thought was a great American director, found that the great American director he had employed could not make him film good enough to sell in America, he began to wonder if American directors could direct or whether Edison had invented a secret potion which was injected, privately, into these individuals in the American studio, which made the very salable American picture!

"So, I would not advise any director to go to England now unless he is perfectly sure and can point to a definite association with a representative company as well as to a 'string' of successful pictures. They are not taking any chances 'over there' with a man simply because he is an American. They might have done so a year ago—but unless one has done well here—don't try it over there.

"Another thing. It is not because the Englishman is 'slow.' We are learning that he is not, despite the fact that he may seem to be—but he has that paramount characteristic now, that is impeding his progress in pictures. He is going through the same phase that American production went through about five years ago before some of the giant brains now engaged in the industry, had taken it up seriously.

"Primarily the fault is the absence of studio organization. Most of the directors that are doing anything are the owners. They cannot direct but they keep on trying to because they are afraid to trust their pounds, shillings and pence to anyone else. They think that a cameraman ought to be very happy on fifty dollars a week. They think that a young man knocking about the scenario department for perhaps fifty dollars a week should be perfectly capable of writing suitable script. They use what are little more than cupboards for studios."

Mr. Goulding said a great many more interesting things, which shortage of paper prohibits "jotting down" for readers of this department, but in conclusion let us quote him in saying:

"What they (meaning English producers) need more than anything else is to realize, as our own big men have realized, that while of course there are instances which contradict us, that to make consistently salable pictures, there must be an institution, and a cooperation between departments of an organization."

Mr. Goulding, who was serious in paying the Selznick organization great tribute as having given him what he called his first "glimpse into the business" and in commenting upon Donald Crisp being headed for England, he said:

"Mr. Crisp is fortunate in going to one of the best equipped and best organized studios in the world. Through the efforts and organization abilities of Messrs. Lasky and Hoffman, they have, admittedly, put over one of the greatest things from a British point of view, ever attempted. The respect and admiration which some of the biggest people have for the executive genius and tact of the Famous-Players advance corps, has firmly established them in England as people to be patterned after. Even those who were first so diametrically opposed to a Famous-Players invasion, are coming around to the belief that the organization's foreign activities are conducted upon a foundation of honest purpose, which will reflect to the advancement of the motion picture industry in England. With an organized unit to receive him, Mr. Crisp is facing an entirely different situation than the director who simply 'goes to England to direct,' despite the fact that he may have his troubles, too. What we need is missionary work—what is needed is to 'show them' why we pay competent people the kind of money which will buy competent service."

About Directors

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less reticent regarding his plans. However, he had a few things to say about the respect he believed should be paid meritorious feature productions.

"If an exhibitor would advertise that his feature would go on at a certain time," said Mr. Withey, "the public would soon learn to conform to this rule. The New York picture houses do not seat an audience when a singer or musician is on the stage. Is it not of equal importance that during the run of the feature picture which forms the principal part of the program, nothing should distract the attention of the audience from the photoplay?

"Another common evil in the industry is the practice among the bigger exhibitors of cutting pictures so as to conform to their programs. When this is done, it usually follows that the thread, the dramatic quality and the artistic aspect of a production is ruined. A great deal of time and thought is given over to the cutting and titling of a picture, only to have all this wasted insofar as the first showing is concerned because the home exhibitor, who may be very successful, is seldom ever a specialist from a technical viewpoint and is therefore not as qualified to cut a production so as to conform to his special requirements. Some exhibitors, too, in trying to squeeze in an extra performance will instruct their operators to speed up the projector. The result is that the scenes will be shown with the players darting about on the screen, thereby spoiling the artistic and dramatic effect, which cost the director many hours of painstaking endeavor. Is it fair?"

That there might be no delay in production activities once they are started, Ida May Park has begun work on the continuity of her second production. Thus, when she commences work, she can proceed uninterruptedly with the filling of two pictures. "Red Pottage" is to be the first.

Tom Terriss, director of "Third Degree," "The Lion and the Mouse," "The Climbers," "The Vengeance of Durand" and the screen version of Winchell Smith's long to be remembered "Fortune Hunter," is announcing his first Tom Terriss Production—"Trumpet Island"; from the story by Governeur Morris. Congratulations are being written and wired Mr. Terriss from Maine to California, and a special letter of "we are glad you are one of us" has been forwarded him from his brother members of the New York Lodge of Motion Picture Directors' Association.

John William Kellette, former director of Briggs comedies on the Paramount program, wrote the big song hit "I'm Forever Blowing Bubbles." He has written a new song around Metro's "Heart of a Child," dedicating the song to Nazimova, who wrote him a letter of thanks which has made the director-composer undecided between publishers of music and of film despite the fact that a certain trade paper is delivered at his door, every week?

Charles Giblyn, will, with the completion of "The Thief," screen dramatization of Bernstein's immortal play assigned the painstaking director for the reason of its peculiar twists, will direct an all-star production under Fox banner. "The Thief" is Mr. Giblyn's third picture starring Pearl White. He will be succeeded, in directing the star of many famous serials, by J. Searle Dawley, who directed Marguerite Clarke in all pictures in which she was starred for three years in succession for Famous Players, with the exception of two. Miss White is about the only well known star of today who is not indexed in the long list of those directed by the pioneer maker of film plays.

"During the last year," says Henry King, director for Jesse D. Hampton, "a wave of music madness has swept the studios. Itinerant orchestras have made their appearance and become an established part of a good many companies. They accompany the actors on the travels to various locations, play for them on the stages of the home studio, and act as a sort of eternal obligato to their every movement. Some stars, both male and female, have become so enamoured of their music that they now declare it impossible to register the proper emotions without suitable accompaniment on the side.

"The psychological effects of music on the emotions must be admitted. At present studio music is merely an innovation. Eventually I should not be surprised to see it regarded as an institution. And why not? Have you ever been in a theatre when the music suddenly stopped? Absorbed as you may be in the picture you will immediately become aware that there is something lacking. The picture seems to lose its reality. A good deal of the glamour of it is gone, too.

"If the effect on stolid audiences is so great why should not the actor, whose profession hangs upon the sensitiveness of his or her emotions, be even more radically affected? The producers are gradually awakening to this. The incongruities, such as a mouth organ playing an accompaniment to a death scene, are slowly being eliminated.



Why Donald Crisp Goes to England

WHEN cast as "The Battler" in "Broken Blossoms", which performance identified Donald Crisp to the world—to those who were not already acquainted with his abilities, he proved himself an actor capable of losing his own personality entirely for the sake of his art. He also proved that he could "battle". He can—for his own country, for the information of our country regarding the people and customs of English; in fact he can "battle" for anything he believes worth the effort.

In order that via the cinema, we, of fortunate, beautiful America may have a clearer understanding of England, just as England, through the incalculable footage of American film shown there, has learned to know us; in order that the English may see their own favorite players in plays they thoroughly understand—Donald Crisp sailed for England. Facing the most colossal attempt of his career, which he believed will be equally mental and physical, he will, with the customs acquired in the eleven years he has been in America, be informed as to how to proceed. He will direct the picturizations of English plays, with English peoples, with an omnipotent thought—that of "battling" for a correct portrayal of the subjects according to his American-trained directorial ability.

Mr. Crisp evidently expects to accentuate the reflection of his already noted eye for detail, for he expects that the action along with the story will be as enlightening as entertaining. And by way of outlining his ambitions he said: "I want you, in America, to know your brothers and sisters of England, as they have learned to know you, via the greatest exchange of information the world has ever known—the motion pictures. And I will fight to have these pictures fulfill the important mission I attach to them."

Mr. Crisp said, also, "that he did not anticipate an easy time of it, and pointed out some of the reasons why. For instance: The numbers of players or people engaged in the amusement profession are comparatively few when we number the thousands engaged in some end of the profession, in America. Players are few. What ones have reached a pinnacle of favoritism are perpetually engaged. It is not so much a question of talent, as being able to secure enough of it. The pictures will be filmed in the actual locations according to the stories and will be composed entirely of English companies. Each player will be of English subject, laborers, studio attaches, cameramen.' And, with the "cameramen" Mr. Crisp hesitated in telling about his hopes and ambitions.

"You see," he explained, "it is not that photography abroad has not been perfected to compare with American photography. Matter of fact, in many ways it is more wonderful, and one cameraman I am to have was (he recited his connection in the British air-service) but —while he can and did photograph through clouds, and was able to photograph the location of 'Big Bertha'—yet when it comes to lighting the hair, photographing the leading women of the screen such as we have in America—when it comes to photographing through gauze rather than clouds of heaven—what then?"

We reiterate—"What then"?

But being fully informed as to what he is encountering and having accepted such an assignment, we believe Mr. Crisp will be able to direct the cameraman who photographs through clouds and will probably have fathomed a way before he reaches Liverpool—his name signed to a contract to remain for one year!

Mr. Crisp maintains that he has absorbed a lesson from every picture in which he has played or directed, and he referred to "It Pays to Advertise" as one of the lessons which decided his going to England.

"To take pictures in the locales which are historically correct, or fictionized, to open the hearts of the English people, photographing their visions of roles, will advertise, more than anything which has gone before, from an informative and educational standpoint, the realities of the English. At least I am willing to spend a year of my life in the attempt to popularize English-made film in America and to make it possible for the English to see their beloved players on the screen the same as Americans would demand to see the American screen favorites.

"You think you can look into the heart of Ian MacLaren's "Beside the Bonny Briar Bush' by reading between covers. But how much better your understanding will be when its beauty is photographically before you! I shall eagerly await the release of my pictures made in England."

Donald Crisp in London. Perhaps he will show us some close-up views of "Limehouse" types such as we have never seen. In any event, to fulfill what he believes is a need, and at the same time be working in his beloved profession, with a year in the land of is his birth—is why Donald Crisp has gone to London.

Big News!—Wally Van Is in Town

HEREAFTER, when there is a seeming need of a search warrant for a director of motion pictures and it must be that director, no other—save time, telephone calls and patience by trying telepathy. It is a new sort of "double exposure" that some clever photographer will possibly introduce in one of next season's photo-marvels, but in the case of locating a director for a friend-producer, who would have words to say to Wally Van, the new method worked like an automatic ticket seller.

"Could you please find where I might get in immediate touch with Wally Van?" was the request. Sounded easy. Everybody in filmdom knows him and we wondered why it was necessary to resort to offices of a trade publication, but when the answer "The last I heard of him he was on the coast supervising the direction of a serial" became as if stereotyped, and as indefinite, it didn't seem so easy. The popular belief was that he was "in New York now." Also indefinite.

But the "telepathy" solved the problem, for after having exhausted our efforts, suddenly without even a music cue, came Wally Van toward us, hurriedly sprinting along as if he were keeping a projector operator waiting. He was the answer to a continuous thought, "find Wally Van," so when he was near enough to recognize that he was being "hailed" to "stop," with characteristic alacrity he extended his hand in friendly greeting.

"Where *have* you been?" with such accent on the "have" that Mr. Van immediately felt he had been lost.

"I've been in New York some time—that is when not on Long Island, where I have been summering. But who wants to know, besides Jules Brulator?"

The information was, after the search, somewhat surprising.

"Been in New York—directing?"

"No, not exactly, that is, not directing pictures and the reason for it is that after completing my last work, under the most severe adverse conditions a man was ever subjected to, I finished the chore of supervising the direction of one of those 'continued next week' photographic entertainments and have been so busy closing up matters with the people with whom I was associated, that I have been granting myself what seemed a necessary rest."

The delivery of the message scratched another item off the memorandum book. Further, it brought an explanation from Mr. Van. After having been in the business many years, producing every kind and style of motion picture known to the history of celluloid entertainment, from a split reel comedy to a six-reel feature (including three serials) he proferred the information that he is considering going into the producing end of the business for himself!

He ought to know just "how," for Wally Van is one of the few directors in the industry today who knows the production end of it from the time the film goes into the studio as a raw product until the day a picture is released for a publisher's inspection. His experience alone may well be rated high among his company's assets, for in conjunction with his work directing and supervising varied forms of

(*Continued on next page*)



Estelle Taylor, who has scored a distinct success in William Fox's "While New York Sleeps"

Wally Van Back

(*Continued from preceding page*)

film product, he has also made a study of the releasing end of the business, following closely the many changes affecting distribution from the "old days" to the present. He admits all this was done with a view to making special productions of his own, or for an organization in which he would be personally and financially interested.

Through a producer of the early period of motion picture making, Wally Van had his introduction to the cinema. He accepted his first engagement more or less to satisfy his curiosity. Like many of our most successful directors, Mr. Van became interested in the writing end of the work and before the first year had passed, he had acted, directed and written scenarios! The first of his own screen plays, in which he was co-starred, was with Lillian Walker in "The Street Singers," and looking back Mr. Van can now see the possibilities of exaggerating it to 7,650 feet of film, rather than confining it to two reels. "In those days, when film was not so expensive, we did not waste it!" said Mr. Van. "We were allowed 1,250 feet of negative on a 1,000 foot subject—but that was when we took pictures over."

The first hand Mr. Van took at directing was "Love, Luck and Gasoline" which title would be more significant today. It was one of the first feature comedies which will be remembered by admirers of John Bunny and exhibitors who bought it on each of several reissues. The next one was "The Man Behind the Door." By this time Wally Van had become the star as well as the director. It said so—on the screen.

Speaking of historical date in connection with the makers of among our initial productions. Mr. Van remarked that he could recall perfectly the first studio ever built in America when Vitagraph put up their first structure in Flatbush, and when, among other trifling difficulties under which directors worked, was the use of perforating machines, cameras, printing machines and lights, all manufactured by the producing company.

(*Continued on last column*)

Busy Season for Hollywood

Lasky Studio Taxed to Capacity in Preparing for New Pictures

THERE has been no cessation of activity at the Famous Players-Lasky studio in Hollywood through the heated season, and every stage at the big plant is reported to be taxed to its capacity to accommodate the many sets that are erected or in course of preparation for forthcoming Paramount Pictures.

William DeMille is completing "Midsummer Madness," adapted by Olga Printzlau from Cosmo Hamilton's story. "His Friend and His Wife," and is preparing for his next production for Paramount. Cecil B. DeMille is making rapid progress on his current Paramount special, written by Jeanie Macpherson. It is stated that some exceedingly beautiful gowns have been designed by Clare West for the feminine principals, and it is understood that among other features this will be one of the outstanding characteristics of the story, which has not as yet been named.

Wallace Reid, under the direction of James Cruze, making "Always Audacious", from a scenario by Tom Geraghty, has accomplished another of his flying trips to San Francisco, and will be back this week to make the final scene for the picture in the Lasky studio. As soon as he is through with this story he will begin work on "Free Air," by Sinclair Lewis, adapted by Byron Morgan and again directed by James Cruze. Margaret Loomis is his leading woman in the current production.

Thomas Meighan is making some important scenes for his new Paramount picture, "Easy Street" under the direction of Tom Forman. The story is by Blair Hall and the scenario by Beulah Marie Dix. Gladys George is his leading woman.

Following the completion of "Brewster's Millions," upon which he is now engaged under the direction of Joseph Henabery, Roscoe "Fatty" Arbuckle, will do an original story by Walter Woods of the Lasky scenario staff, entitled, "The Dollar a Year Man."

Metro Satisfies Its Authors

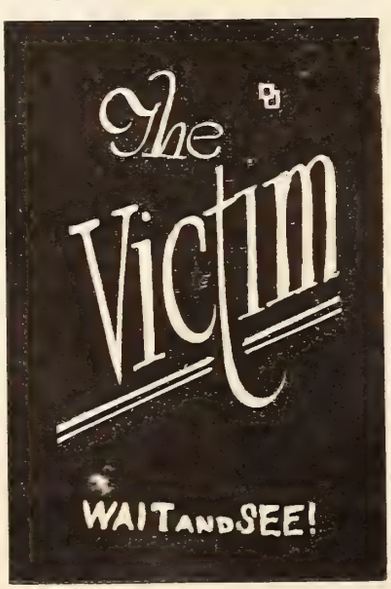
Writers No Longer Complain at Ill-Treatment of Their Stories

THE old attitude of authors to producers who picturize their literary efforts was always one of protest and indignation at the way in which their works were mistreated. And it is this attitude that Metro Pictures Corporation are anxious to defeat. And it seems probable that they will conquer.

After viewing some scenes from the picture version of "The Four Horsemen of the Apocalypse" which were not in the original story, Vicente Ibanez, its author, stated that he was astonished at the vivid picturing of these scenes and that he endorsed them without qualification.

Another instance is the filming of "The Right of Way," with Bert Lytell. "I had heard all sorts of complaints from writers in regard to the adaptations of their works for the screen," said Sir Gilbert Parker, "When I sold the rights to 'The Right of Way,' I was prepared for the worst. Like George du Maurier, when he was told that 'Trilby' was to be dramatized; I felt like saying, 'Heaven help them!' Heaven in that case apparently intervened. I fancy that more people saw 'Trilby' than read the book. Now I believe more people will see 'The Right of Way' on the screen perhaps, than read the book."

Frederic and Fanny Hatton had two of their stage successes adapted for the screen and produced by Metro. These were "Lombardi, Ltd., in which Bert Lytell starred and "The Walk-Off," used as a starring vehicle for May Allison. Frederic Hatton, asked about the screen productions said, "I have nothing but praise. Not a word from either myself or Mrs. Hatton. We may not be thoroughly orthodox in indorsing the Metro productions of our plays."



Callaghan Tells Next Bessie Love Vehicle

Andrew J. Callaghan, president of Andrew J. Callaghan Productions, Inc., has left New York on a hurried trip to California. On the eve of his departure he announced that a picture version of "Penny of Tophill Trail," the novel by Belle K. Maniates, will be Bessie Love's production.

Accompanying Mr. Callaghan to the coast was Arthur Berthelet, who has been engaged as director for the star. Mr. Berthelet has to his credit a long list of successes, both on the stage and before the camera.



Viola Dana, star of Metro's "The Chorus Girl's Romance"

Vignola Complimented by Spanish Prince

Impressed by the production of "The World and His Wife," H. R. H. Prince Alfonso Louis Jerome de Bourbon Infante, a member of the reigning house of Spain, and a close relative of King Alfonso, has paid Director Robert G. Vignola a gracious and spontaneous compliment upon his work. This is the first instance, of which there is any record, of royalty deigning to comment publicly upon a motion picture or any person connected with motion pictures.

Rose Shulsinger with International

Rose Shulsinger has been appointed publicity director and advertising manager of International, succeeding Theodore C. Deitrich. Miss Shulsinger has been Marion Davies' personal representative for two years and will continue to handle Miss Davies' personal affairs in addition to her new work.

Wally Van—Director

(*Continued from first column*)

Who remembers one of the first serials entitled "The Perils of Pauline?" It bears another distinction. It was the first to be burlesqued and Wally Van did it in three reels with Clara Kimball Young as the star. It was called "The Fates of Flora Fourflush." Perhaps it was Mr. Van's acknowledged foresight and perceptive which introduced what has developed by modern methods into the nucleus of our best comedies, but in those days we did not recognize the foundation of comedy as overdone drama.

Time prevailed upon Mr. Van, however, to take serials more seriously and before leaving Vitagraph, he directed one of their most melodramatic offerings of lengthy footage with Earl Williams as the star. While, in the meantime, he has directed many features, his most recent work was an eighteen episode serial which he said might just as well have been eighteen hundred, so far as he is concerned, for he does not anticipate making any more! Instead, he expects to devote his time to special productions.

DOINGS IN LOS ANGELES BRIEFLY TOLD

Production on the West Coast

BY J. C. JESSEN, 412 WEST SIXTH STREET

ROBERTSON-COLE

THE last scenes for the Robertson-Cole special production, "Kismet," which will star Otis Skinner, are now ready for the film editors as the last scenes for this film were taken by L. J. Gasnier on September first. All scenes in which Mr. Skinner took part were completed more than two weeks ago as the star was forced to return to New York to begin rehearsal on his new stage play.

Complete cast for the first Dustin Farnum Robertson-Cole subject "The Trail of the Axe" will consist of Winifred Kingston as leading woman, George Fischer, Joseph and Mrs. Dowling, Joe Ray and others. Ernest C. Warde is directing this subject and the troupe is working at Brunton studio after two weeks in the Northern California timber country.

"The Girl Who Lived In the Woods" is the present title of the Mae Marsh subject being directed by John G. Adolphi at the Hayworth studios. The interiors will be finished within the next week and the company will then go to Big Bear Valley, 150 miles from Los Angeles, in the mountains for the exteriors. The cast includes Charles Meredith, Kathleen Kirkham, Tully Marshall, Greta Hartman, Herbert Prior and little George Bertholon takes the child part.

Pauline Fredericks under the direction of Henry Otto is working in the last scenes this week for "Iris" the Arthur Wing Pinero play. The principal players of this picture are Nigel Barrie, Willard Lewis, Howard Gay, Maud Lewis, Daisy Robinson, Ruth Hanforth and Arthur Hoyt.

Director Colin Campbell is now busy with two plays. He is doing the final editing of "The First Born" starring Sessue Hayakawa with Helen Eddy as leading woman and also working on the next story for this star which will be put in production within a week. No title has been announced but it is said Tsura Aoki (Mrs. Hayakawa) will play opposite the star in this subject. This well be the first time the couple have played together in almost two years.

1st NATIONAL

THE Ralph Conner story of the Canadian foothills "The Sky Pilot" has been selected as the story for the next King Vidor First National Production. The story is now being cast and filming will be started with Ira H. Morgan as camera man.



Here are Mr. and Mrs. Carter DeHaven as they appear in a new comedy, "Kids Is Kids," released by Famous Players-Lasky

William A. Vanderlyn has been added to the Vidor organization as art director following several years experience with a number of producing organizations.

Edwin Carewe has completed his work in directing "The Second Latchkey" the Katherine MacDonald vehicle and left for New York August 30th. This film is now being edited.

A camp composed of more than 800 is being conducted in the rocky foothills of Chatsworth Park where the scenes for the Amazon period of the Alan Holubar production starring Dorothy Phillips, which will be the first Al Kaufman film for First National, is being made. Using the natural setting in part and adding a small portion of artificial set, Holubar has a most wonderful stone entrance to the city. In this locality the famous battle for supremacy between men and women is being fought. The scenes which will be used in an allegorical way show the historical events which finally resulted in the men overpowering women because the women found it necessary to care for their babies. The camp is a very complete one, having hospitals, large mess quarters with needed kitchens and almost 200 tents which serve as living quarters for the players. It is estimated the cost of the camp is greater than $10,000.00 daily which will add materially to the expense to date for the making of "Man, Woman and Marriage," which now totals, according to report, more than $400,000.00

Henry Lehrman is now filming his third comedy for First National and the cast includes Charles Conklin, Billy Richie, Al Ray and Charlotte Dawn.

The Sidney Franklyn company filming "Parrott & Company" from the Harold McGrath novel with Richard Dix and Sylvia Breamer as featured leads, is spending a week at Del Monte securing exterior scenes.

The Charles Ray studio has taken on the appearance of the imaginary hick town of Vixville and Charlie has been seen strutting about as the real swell of the village. In "Ninteen and Phyllis" the Frederick Stowers story now being filmed Ray is the Beau Brummel much in demand until the swell dandy from the city arrives. The story deals with how Ray by the aid of several true friends outwits the rival and wins the town belle. Vixville has a rapid transit company that operates street cars and a narrow gauge railroad with vehicles the size of a small auto bus romp about the studio at the rate of four miles per hour.

The title for the second Mack Sennett comedy feature for First National has been changed to "Love, Honor and Behave." This is now completed and gives Charles Murray the role of a judge who deals out advice to a newly married couple which results in complications. The statements of the judge are shown on the screen, thus telling his story of innocent implication which brought on a maze of comedy entanglements.

BRUNTON

B. B. HAMPTON is now working with his scenario department at the Brunton studio in preparation of the film version of the Stewart Edward White novel of San Francisco "The Gray Dawn." No cast for this has been named but it is intimated that Jack Conway now playing the lead in "The Killer," will be featured in the coming production.

The Dial Film Company which has made "King Spruce" and "The Tiger's Coat" at the Brunton studio has this week completed negotiations for the purchase of a three hundred acre ranch in Coyote Pass near Los Angeles. This property was used by the company in the making of two subjects and necessary buildings will be added there for its continued use.

Robert Brunton gave a final preview of his initial all star feature "The Devil to Pay" at the studio projecting room this week, prior to the shipment of the film to W. W. Hodkinson Corporation for distribution. Members of the producing staff only were in attendance.

METRO

BAYARD VEILLER has selected "Rings and Things," a story by John A. Morosco as the next vehicle for Viola Dana. This gives Miss Dana the role of an orphan girl who is adopted by a band of crooks at which point the hero, a young lawyer, fights for her liberty in a legal way. Waldemar Young of the Metro scenario department is now preparing script.

French army records of the battle of the Marne are serving Director Rex Ingram to accurately reproduce this historical battle for the "Four Horsemen." The scenes for this portion of the story are now being filmed at the Metro ranch and more than 1,000 men will participate in it. The Metro technical staff are now putting the finishing touches to castles and villages necessary for this scene and correct war machines have been secured for use in these scenes. In making the battle scenes Ingram will have the cooperation of a number of army officers who had overseas service and are thoroughly familiar with conditions of this battle.

The third Buster Keaton comedy for Metro has been completed and titled "The Scare Crow." This as with previous comedies was directed by Eddie Cline. "The Scare Crow" has a rural setting and probably the most sensational thrill is that of Buster making a trip through a threshing machine.

Virginia Fox who has played in Sennett and other comedies has been selected as Keaton's next leading woman. She is just tall enough to stand under Keaton's extended arm and both Manager Lou Anger and Director Eddie Cline agree that she is beautiful

enough to please both male and female eyes.

The new fireproof paint and carpenter assembling shops at Metro studios have been completed and these departments are now moving to the new quarters. The new buildings are of two stories with underground storage tanks for paint material.

UNIVERSAL

UNIVERSAL CITY is particularly quiet this week for most of the companies are absent working on location. One new production titled "The Orchid," from the Marguerite Storrs novel, has been put in production under the direction of Marcel de Sano, recent addition to the U directorial staff. Irving Cummings was engaged by the New York office as leading man for Carmel Myers in this subject.

Lyons and Moran this week shipped their third feature comedy "Once a Plumber—" and are now engaged in selecting a cast for "Fixed By George."

Rolin S. Sturgeon with the making of exteriors at Santa Barbara, has completed the filming of the "Gilded Dream" which stars Carmel Myers and will spend the next two weeks in editing this subject.

VITAGRAPH

THE first intimation that Vitagraph is to feature Jean Page, who was co-starred with Joe Ryan in "Hidden Dangers," became known this week when the information was given out that she will play the feature role in the coming Vitagraph special "Black Beauty" now in the making under the direction of David Smith. Other players have not been selected. Sets have been built at Culver City and at Sunland where scenes in which Miss Page is the only one to appear are being taken. The company will go to Santa Barbara within a few days where a month will be spent on locations.

Director Jess Robbins has leased a farm on the Ventura Highway for the filming of the next Jimmy Aubrey comedy. Leila McCarthy is the new leading woman of this troupe.

A preview of the most recently made Semon comedy was given at a Pasadena theatre during the past week at which time the comedy was known as "The Suitor."

Work on the three Vitagraph serials, "The Wizard Spy Glass," starring William Duncan, "The Veiled Mystery," starring Antonio Moreno," and the "Purple Riders," starring Joe Ryan, are all absent from the studios this week working on exterior locations.

While Director Chester Bennett is editing the recently completed comedy drama "Romance Promoters" Earle Williams, the star, is working with the scenario department in the selection of his next story.

GOLDWYN

CONTINUITY for "The Concert," adapted from the Herman Bahr play by J. E. Nash of the Goldwyn scenario department, has been completed and Victor Schertzinger will begin the filming of this subject with an all star cast next week. Lewis Stone, Myrtle Stedman, Raymond Hatton, Gertrude Astor, Russ Powell, Francis Hall and Louis Cheung are the principals.

Everything is now in readiness for Director Mason N. Litzon to film the eighth of the Edgar series which will be titled "Fans." Continuity for this was completed this weeks by Eleanor Flori.

Work has been delayed on the filming of "Canavan," starring Tom Moore, because of the illness of E. Mason Hopper, who will probably be able to return to work during the coming week after an absence of more than ten days.

HERE AND THERE

THE Dickens classic "Old Curiosity Shop" has been selected as the next vehicle for Bessie Love and will be made by the Andrew J. Callihan Productions within the near future. Script for this subject is now being prepared.

The C. L. Chester west coast publicity department has sent out the information that James A. Ramsey, cameraman, has been missing for two months. He was last heard from just before starting on a trip up the Salmon River in Idaho. Ramsey has photographed a number of Chester Outing subjects.

Paramount Productions Please Australia

Paramount super-specials are scoring successes throughout Australia, according to advices received at the home office of the Famous Players-Lasky Corporation from Alec Lorimore, managing director of Feature Film Ltd., of Sydney. "On With the Dance," the George Fitzmaurice production with Mae Murray and David Powell, is the third of the recent Paramount specials to be released for a first-run engagement in the Auditorium theatre, the first-run house for Paramount pictures in Victoria. Crowded houses have greeted every showing, it is said, new box-office records being established for Australia since the opening of this feature.

NEW WEST COAST FIRMS

LOS ANGELES—King-Redmond Corporation—Cap. $75,000; W. W. Charles, Edward Dale, Alf. H. Redmond, F. F. King, Henry F. Vick, W. H. Green and Harry C. Biby. John E. Biby, Notary.

Phoenix, Ariz.—Ben H. Rothwell Photo Play Agency, Inc.—Cap. $20,000; P. A. Smith, Pres.; C. Martin Stoddard, Vice-Pres.; M. A. Waltz, Sec-Treas.

Colton, Cal.—F. T. Thomas & Floyd Humphreys—Will organize Moving Picture Producing Company.

Tom Geraghty Is Made Producing Editor

TOM J. GERAGHTY has arrived in New York from California and immediately enters upon the duties of Eastern production editor of the Famous Players-Lasky Corporation. On his way East, Mr. Geraghty made a short visit at his old home in Rushville, Ind.

"The rise of Tom Geraghty has been an epic of ability," says a statement just issued from the Famous Players-Lasky headquarters. "From grocery counter to printer's devil, and from printer's devil to star reporter have been certain steps to his present eminence as a writer for the screen. It was his newspaper work in the little Indiana town that attracted the attention of Samuel G. Blythe, the famous political writer, and it was not long after that he was drawing pay on the New York Herald.

"But the moving picture bee slipped into my bonnet," he relates, "and I went the way of so many good newspapermen—I began writing film publicity. After exploiting Metro productions for some time, I began reading in their scenario department, then titling and cutting.

"From that time to the present he has occupied a a high place in the profession, and has been the author of many of the most successful original stories and adaptations that have appeared on the screen."

Gladys George Opposite Thomas Meighan

Gladys George has been engaged to play opposite Thomas Meighan, the star, in his new Paramount offering, "Easy Street" which is being made at the Lasky studio under Tom Forman's direction.

Miss George is a native of Maine. She played her first role at the age of three with Poli stock at Waterbury, Conn. She continued in stock for a time and when she was old enough appeared as the beggar girl in the big Winthrop Ames revival of "The Betrothal." Later she was with Mr. and Mrs. Coburn in "The Better 'Ole" and with DeWolf Hopper in the same play. She has also appeared with James K. Hackett, and other notable stage stars.

Cleo Madison Returns Again to Screen

Metro announces that Cleo Madison will again grace the screen, after an absence of more than a year, as a member of the all-star cast in Metro's forthcoming production of "White Ashes." This picture is described as a "villainless drama."

In her new picture, Miss Madison will return to the "fans" in a role that should delight their hearts—that of a brilliant stage star who figures in a three-cornered love affair that lacks the usual bad man of the stage.

NEW TIME SAVING METHODS IN BUSINESS

They result from the purchase of an

Underwood Bookkeeping Machine

It will demonstrate how your office can cut down its overhead

UNDERWOOD TYPEWRITER CO., Inc.

Marshall Neilan Signs Colleen Moore

Marshall Neilan announces the signing of Colleen Moore on a long term arrangement. This contract was awarded Miss Moore as a result of her exceptional work in "Dinty," the new Neilan-First National picture now being completed at the Hollywood Studios, and in which Wesley Barry plays the stellar role.

In the character Miss Moore portrays in "Dinty," she is given a big opportunity in the dramatic field. Her success in handling this part, it is expected, will prove one of the notable features of the production.

Frank Elliott to Appear With May Allison

Frank Elliott, veteran player of the speaking stage and screen, has been engaged by Metro to play a supporting role with May Allison in her new starring production, "The Marriage of William Ashe," which is to be filmed at Metro's west coast studios in Hollywood. Edward Sloman is the director of the picture.

The story was written by Mrs. Humphrey Ward, dramatized for the stage by Margaret Mayo and adapted for the screen by Ruth Ann Baldwin.

Herbert Standing Will Act for Realart

It will be a matter of interest to note that Herbert Standing, veteran of the stage and screen, returns to active film work in "Her First Elopement," a new Wanda Hawley comedy-drama for Realart.

Some months ago, Mr. Standing was severely hurt in an accident. Careful medical attention has now brought him around

"Law of the Yukon" at Two Boston Houses

"The Law of the Yukon", Charles Miller's picturization of Robert W. Service's immortal verse classic of that name enjoys the distinction of simultaneous runs in two of Boston's most popular cinema palaces, the Modern and Beacon theatres. The production played a day and date engagement of seven days at both houses last week.



Colleen Moore, who has signed with Marshall Neilan Productions

American Films Supreme

Czecho-Slovakia Prefers Our Film to All Others, Statistics Prove

THE supremacy, over all other competitors, of the American-made pictures in the Czecho-Slovakian Republic is maintained in a recent statement from the office of the Universal Film Manufacturing Company. The reason ascribed for this supremacy, says Universal, is the combination of romance and adventure found in the average American photoplay. The type of action found in American films is characterized by the middle European photoplay fans as a "manly adventure" type, greatly in contrast to the "erotic sentimentality" of the German films.

"The Czechs are exceedingly fond of serials," continues the Universal statement. "Among their most favorite pictures are 'The Red Ace,' 'The Bull's Eye,' and 'Liberty', three Universal serials. Eddie Polo, Marie Walcamp and Elmo Lincoln are among the leading favorites of the Czecho-Slovakian screen.

"The public taste for the cinema is more marked in Czecho-Slovakia than in any other Europeon country, figures show. Almost ten per cent of the population are daily patrons of the various moving picture theatres.

"Universal recently has tied up with a stock company organized in Europe to promulgate American films in Czecho-Slovakia.

Holubar Is Engaged on Spectacular Scene

For the most spectacular scenes of "Man, Woman, Marriage," the Allen Holubar production to be released through First National in which Dorothy Phillips is starring, 200 bareback girl-riders, all the players in the cast and the entire technical staff of the company will be taken to Chatsworth Park, Calif., for a sequence of scenes.

"Man, Woman, Marriage," Holubar's independently produced superfeature, has been four months in the making. It is now nearing completion. While Dorothy Phillips takes a rest, Holubar will begin cutting in collaboration with Mrs. Frank Lawrence.

More time, care and expense are reported to have been expended on this feature than on many of the spectacular pageants of a few years ago, when the twelve-part efforts of the big producers were screened. This production, which is to be held to a seven-reel limit, is said to embody many thrills and punches. The story is essentially a modern one, but the periods rapidly change from the modern day back to the Stone age and by way of the Medieval period back to the present.

The story of "Man, Woman, Marriage" was written by Allen Holubar in collaboration with Olga Linck Scholl.

Edward Jobson Engaged for Metro Cast

Edward Jobson, well-known as a member of the Metro stock company, has been selected to play an important part in "The Marriage of William Ashe," May Allsion's new Metro starring picture. Mr. Jobson recently appeared with Viola Dana in "The Chorus Girl's Romance," and previous to that he had a leading part in "The Saphead," in which William H. Crane and Buster Keaton co-starred.

Wanda Hawley Begins New Picture

Alice Duer Miller's magazine story, "Her First Elopement," has been adapted for the screen by Edith Kennedy, and work on the production of the picture has been begun at the Realart studios with Wanda Hawley as the star and Sam Wood as the director.

Wanda Hawley has just completed "Food for Scandal" and "Her Beloved Villain" for Realart.

DORIS SCHROEDER
CONTINUITY AND ADAPTATIONS

Current Productions:

The Adorable Savage
(Edith Roberts)

In Folly's Trail
(Carmel Myers)

The Gilded Dream
(Carmel Myers)

UNIVERSAL

Staged by

HOWARD M. MITCHELL

This introduction to a picture is a guarantee of a box-office attraction.

Just completed: "The Husband Hunter," introducing Eileen Percy as a star.

In preparation: "Beware of the Bride," staring Miss Percy.

William Fox Productions

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Bob Kane is in our Village.

Mabel Normand is in New York.

Robert McKim can't decide whether his son now aged two months is to be a screen villain, president of the United States or a corporation lawyer.

Wedding bells are shortly to ring for Harry Bucquet, Alan Holubar's assistant. He is to marry a San Francisco girl and Al is to be the best man.

Buster Keaton said he wouldn't lose his trousers for a lot of money. He means those baggy ones he wears in pictures but nevertheless the expression is significant.

Si Snyder has taken his ideas, adjectives and publicity stunts to the offices of the Rockett Film Corporation and now the waiting world will hear all about "The Truant Husband."

The Goldwyn Edgar series are being made by Masons. First E. Mason Hopper did four and then Mason N. Litzon did one, then Hopper one, and now Litzon is at it again. It looks like a labor union deal.

Vic Schertzinger is growing a mustache and compiling a book on Quips which will be composed of advice given to him by his friends on how to grow a mustache.

A man in Boston wrote to Universal City "Please send me 150 actors and actresses." The publicity department mailed him a photograph of an "Outside the Law" mob scene.

"Smoke" Turner's real name is Brodwick. He was given the name of "Smoke" because he played the part of a negro yars and yars ago back in the old Essenay studio and there seemed to be a fog about Turner ever since for "Smoke" stayed with him.

Realism and admosphere was put in a scene which required some 150 negros to all sneeze at once for an Edgar Picture at Goldwyn. As soon as the powder was scattered director Mason Litzon thought a cyclone had arrived. Some are still sneezing.

"NOTICE"

"To members of the scenario department — all teeth must be extracted by September first—Bayard Veiller."

The above sign is conspicuous on the bulletin board in front of the Metro scenario department and it is intimated the writers have had many a half day off.

Hokum's editor was entertained by Al Kaufman with a trip to Chatsworth Park where he vivewed Alan Holubar's after the stone age set for "Man, Woman, Marriage." About the most sensational event of the day was nine Amazon female warriors being carried out on stretchers real stuff (not for the cameras) after the male and female Amazons rode home in harmony from their battle for the supremacy of the sexes. It's a great life!

Bill Rogers is scheduled to debate before the City Club of Los Angeles on Sept 7th. The larient throwing gum-chewer will defend the affirmative of "Resolved that cow-boys have done more for humanity than preachers." The defense of the men of the cloth will be by the Rev. J. Whitcomb Brower, pastor of the Auditorium Baptist Church in Los Angeles and nationally prominent in Baptist association. Brower married Mary and Doug and was criticized. Can it be that he is now trying to soothe his fellow workers by defending them?

Gouverneur Morris Has Original Script

Gouverneur Morris, whose popular novel, "The Penalty," directed by Wallace Worsley, has just been released by Goldwyn, has completed his first original scenario which is tentatively called "The Water Lilly." Charles Kenyon, author of "Kindling," now a member of Goldwyn's scenario staff at the Culver City studios, is writing the continuity with the assistance and advice of the novelist who has been spending several weeks at the studio.

Carter DeHaven Claims Comedy Knockout

Carter De Haven's picturization of the Selwyn comedy hit "Twin Beds," starring Mr. and Mrs. De Haven, for First National release on October 18,, received a wholesome welcome by a New York audience who were given a pre-view recently. Mr. De Haven arrived in New York with a sample print a few days ago and established his headquarters with his New York affiliation, Arthur S. Kane Pictures Corporation.

Mr. De Haven states that he has preserved not only every situation but every comic line and through the addition of a number of clever sub-titles has made the piece more engagingly funny than ever.



Hope Hampton

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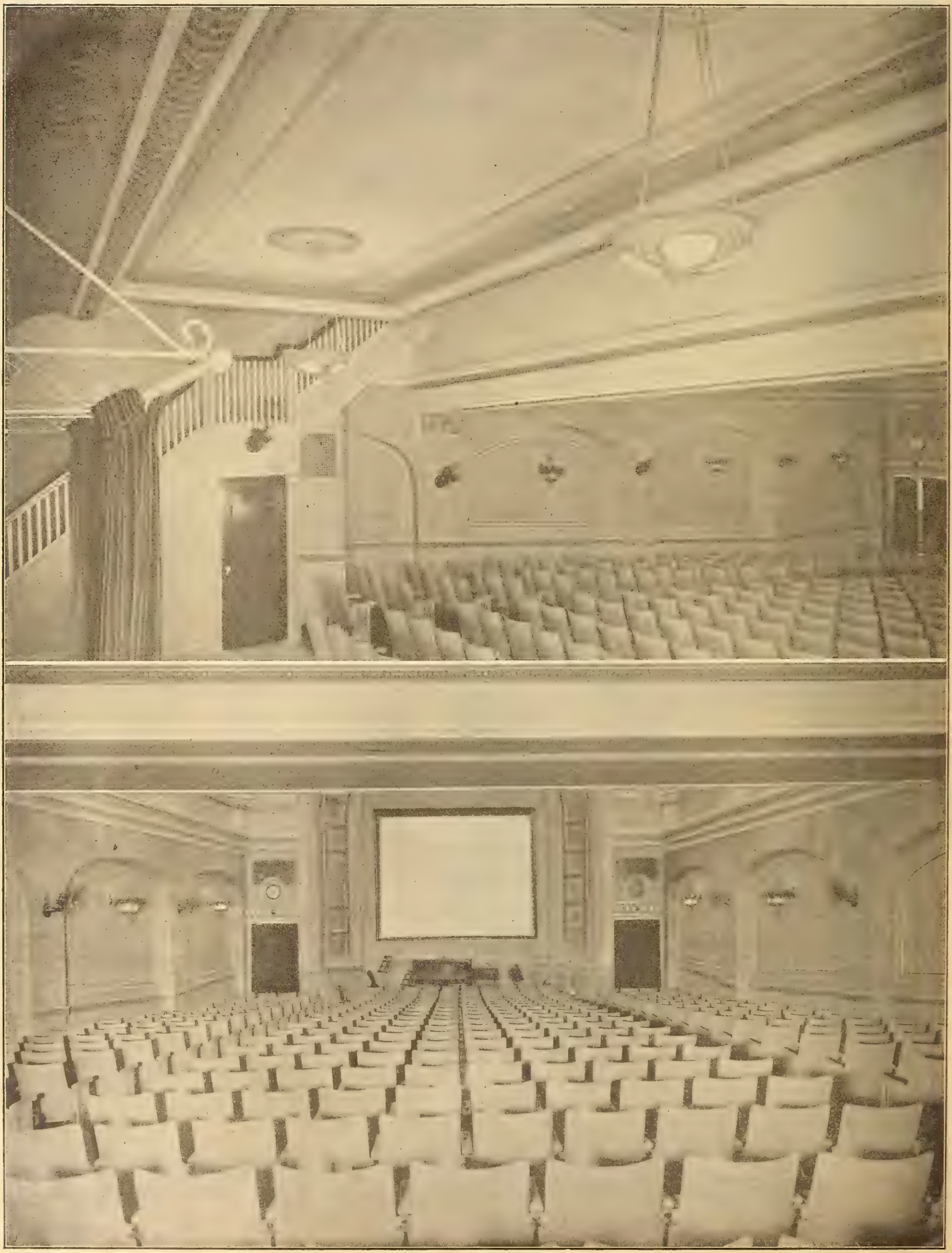
"New Theatres"

Pages 2285-2309



This is the type of theatre front featured in Porto Rico Ideal Theatre, Yanco, Porto Rico

Two Interiors of the Lyric Theatre, Springfield Ill.



A Plea for More Thought in the Designing of Theatres

Mr. Exhibitor—You Can't Afford to Miss This Article by an Architect

BY HARRY M. PRINCE, DALLAS, TEXAS

WITH all the charges and counter-charges going on relative to an "Octopus," cries of monopoly and tight squeezing, and the innumerable other family and trade quarrels and accusations, why is it that one of the most necessary requirements of success to any motion picture is so little thought about?

I refer to the plan, design and equipment of the modern motion picture theatre, with particular stress on those intended for the small town or city.

No matter what an exhibitor pays for the rental of his films or on what basis, what repeat patronage can he expect if his patrons leave the theatre with a "crick in the neck"; if the ventilation is bad, projection poor, and sight lines worse. Why cannot exhibitors be made to realize that the plan, design, construction and equipment of modern motion picture theatres is an art and profession. That a theatre to embrace all these features in a successful and economic manner must not be the result of guess work, but should be the result of careful study, thought and experience by an architect making a highly specialized study of the problems involved.

The Motion Picture News is to be complimented in being progressive enough to devote a valuable portion of its space to the publishing of views and drawings of new theatres. Its purpose in trying to help exhibitors familiarize themselves with the latest in design and plan, ventilation and equipment, etc., is indeed commendable. It is, however, at fault in publishing the good and the bad indiscriminately and calling them all good; whereas some have been aberrations and monstrosities and showed the designers had the remotest conception of what constituted the simplest fundamentals of good motion picture theatre design.

In the capacity of advisory architects for a large exhibitors' corporation in the south and southwest, the firm with which I am affiliated have been called in again and again to rectify mistakes that have made me feel there should be a law compelling those guilty to refund moneys accepted in the form of commissions for services rendered, as being money received under false pretenses.

Think of hard headed, reliable business men investing $100,000 or more for the erection of a theatre, giving no more thought as to who they will employ as architect than they do to the shade of black of their colored porter.

The profession of architecture is no different than any other. When you need advice for some physical ailment you don't go to the corner drug store for it; and if your case is a specialized one needing a specialist, you don't go to your family physician except for advice as to who is the best specialist in that particular branch of medicine. Think of requiring a highly delicate operation and going to a veterinary surgeon to have him perform it. Yet for some unexplainable reason, the average exhibitor about to build a new theatre does exactly that latter thing. He goes to "Mr. Ima Builder, Contractor—Plans Furnished Free," not because he knows Mr. Ima Builder, Contractor—Plans Furnished Free, is a specialist in theatre design, but because of the fact that said Mr. Builder possibly designed Mr. Theatre Exhibitor's home, assuming therefore that Mr. Ima Builder, Contractor—Plans Furnished Free, is well qualified. He asks him not how much experience he has had in the design of theatres, but how cheaply he can build one. If the price is what Mr. Exhibitor thinks it should be, a deal is closed and our horse surgeon begins his delicate bodily operation to Mr. Exhibitor's pocketbook. I write this with reservations, for there are enough contractors with level heads who insist that the owner at least have some sort of sketches made on which to base a contract, the sketches being made either by the contractor or anyone the owner may select. Usually the operation is as above; the contractor prepares the sketches on which his contract is based.

In one case I have in mind, the owner went to a local contractor and told him he had a size lot that should accommodate 800 seats, and asked him if he could build a theatre including equipment, a full stage and all the additional features for a motion picture house for a specified amount. Mr. Contractor never having built a theatre in his business career, but assuming that it could be done on the usual cubic foot basis of commercial buildings, immediately signed a contract. Bear in mind that the question of architect at no time entered into the negotiations, beyond the fact that it was taken for granted that the contractor would furnish all the necessary drawings as part of his building contract, for did he not advertise himself as "Mr. Ima Builder, Contractor—Plans Furnished Free." What was the result? The contractor engaged a young draftswhose experience in theatre work consisted in being employed in a lumber mill as a mill draftsman, to make all the plans, at a salary of twenty dollars a week.



California Theatre, an 800-seat house in San Diego, Cal.

When the building was well along towards completion, our clients considered leasing and requested that we visit the theatre and make a report. This is what I found. The orchestra floor pitch would have made an excellent slide in a swimming pool. Our young draftsman acting also in the capacity of engineer, had calculated twelve inch I beams to be sufficient to carry the ceiling over which there was a two-story hotel. Mr. Contractor knowing these were insufficient, proceeded to substitute some six foot girders that he had left over from another job. He later admitted that he made no engineering calculations but he wanted to be sure that he had enough steel in there to support any future twenty-story building that some day might go on top of the theatre. Result: He had completely killed the line of projection. The ceiling of the theatre was only twenty-two feet high and the girders projected down below this height six feet. The projection booth was about sixty feet from the screen, located on the top of the balcony. It does not need much mathematics to know why it would have needed an acetylene torch on those girders to get the projection thru (incidentally that was one of the brilliant ideas offered by the contractor to overcome the difficulty).

The only way our clients would take the lease after our report, was that the entire orchestra floor be taken up and relaid, the balcony dropped and the girders removed and replaced; and this only after we had made a complete set of drawings and our services properly paid for. The owner fully realizing by that time that he did not even have a theatre that could be dignified by the name, went ahead with the changes and paid one half again as much as his original building was to cost him. The finished theatre is still a makeshift and only the very best pictures

(*Continued on page* 2290)

Kinema to be Materially Altered

THE Kinema Theatre, Los Angeles, owned and managed by Sol Lesser and Gore Brothers which has served as the premier house for First National productions during the past six months will be closed August 15th to undergo material changes. The building will be deepened so as to permit a stage 30 ft. in depth from the footlights to the back wall and also the installation of a series of five elevators for orchestra and manual of the Robert Morgan orchestral organ which is being installed. Other innovations to be introduced at the house will be an entirely new mushroom ventilating system. In the summer this will operate to pull the air from the bottom to the top of the auditorium and so arranged that this may be reversed in winter. The foyer will be fitted with 150 colored spot lamps which will play upon the patrons with soft hues changing the colors of their clothing as they walk from the entrance to the auditorium.

The auditorium on both first and second floors will have a decidedly novel decoration consisting of eight sets of imitation French windows which will be fitted with lighting effect machines. Minature drops representing scenes of the photoplays being shown at the theatre will form the back ground for these windows and it is the intention that they shall be changed weekly. The lighting effects will be operated from the stage switchboard, thus keeping the auditorium in harmony with the picture at all times.

The elevators for the orchestral and pipe organ manual will bring the players into full view of the audience during overture or special musical numbers. The advantage of having five elevators being that a portion of the orchestra which may be used in any given number may be in view of the audience while those who are not taking part in the number are not seen. To add this feature to the house the management found it necessary to practically rebuild the auditorium which will be done. This feature. requires the excavation making possible two floors below the auditorium floor.

AlbanyStrandProgressing

In order that the Strand theatre in this city, which has been in process of construction for over a year now, can open by December 1, a day and night force is being employed. It is said that the house will cost close to $600,000 before completion, and with recent advances in materials, it would approximate one million dollars. Decorators are now busy on the interior. The house gives evidences of substantiating the claim that it will be the most magnificent of any motion picture theatre between New York and Chcago.

The bell hops at the famous Chateau-Frontenac, may be used as models, in so far as the uniform is concerned, for the ushers at the new Strand. H. M. Kramath, who is building the house, spent a few days recently in Quebec, stopping at the Chateau, and being much impressed by the snappy appearance of the bell boys, in their tight-fitting scarlet jackets, blue trousers and round scarlet cap. As ushers, the boys would carry swagger sticks, completing the costume. Mr. Kramath, however, realizes that he must use considerable care in selecting just the right type of boy in order to carry out the general appearance in which the uniform as well as the wearer must be in thorough accord.

Work on American Resumed

Building operations on the new American theatre of Cherokee, Iowa, have been resumed after being held up for several months due to the inability of the contractors to secure materials. It is planned now to have the theatre open about November 1st. The theatre will cost about $200,000 which is worthy of note when it is further considered that the town has a population of only 5,000.

New Boston Theatre Opened Sept. 3

A new $1,000,000 theatre opened in Boston September 3, at Broadway and F. street, which is known as the Powers' Broadway theatre. The new house will fill a long felt want in South Boston and undoubtedly capture much of the trade that is now going to the up-town theatres.

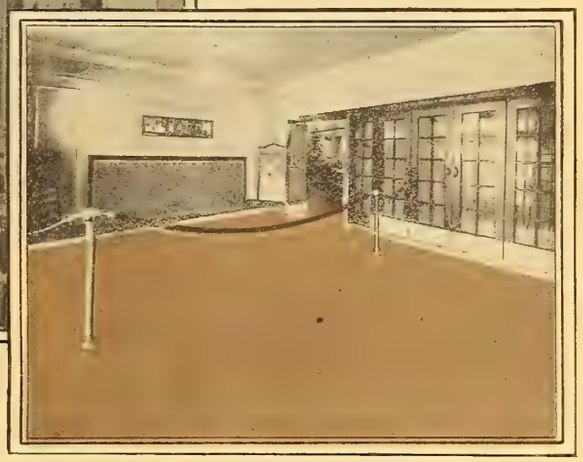
A big stage is equipped with the latest lighting and scenic properties and the architects have included a ventilation system which will keep the air fresh and well tempered in summer and winter. It will seat 2,500.

The theatre has been built by the Broadway Real Estate Trust and is controlled by the Powers' Broadway Amusement Company of which James F. Powers is president. Associated with Mr. Powers are James A. Doyle and Owen F. Farley. The program will include the best screen productions and will be in charge of Joseph J. Raymond. An expensive Robert Morton orchestral organ has been installed which rivals any instrument in Boston. Roy Frazee will be the organist.



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Capitol Opens in St. Paul

WORK of completing the interior decoration and installation of equipment in The New Capitol theatre, Finkelstein & Rubens' handsome $1,500,000 picture palace is now being rushed to permit the opening of the house to the public on September 5, as originally scheduled.

Due to the fact that never in its history has St. Paul seen so much building, contractors having the work of erecting The New Capitol have found difficulty in getting sufficient help to make possible the speed thought possible when construction first began, but with only four weeks remaining to complete their task, plasterers, equipment men, artists, textile workers and carpenters are working night and day so that the thousands of Minnesota State Fair visitors who will attend the big annnual exhibition here Sept. 4 to 11 inclusive will be able to see the Northwest's greatest theatre before they return home.

The Twin City theatre magnates, Messrs. Finkelstein and Ruben, have spared no expense nor effort to make the New Capitol the rival of any theatre in the country, and realizing that they have more than just a beautiful theatre building, the owners are taking great pains to secure only the most fitting films, musicians, employees and exploitation for the new venture.

Lowell V. Calvert, for several years prior to service in the army overseas manager of the Minneapolis New Garrick theatre and since last fall director of the New Garrick, St. Paul, will become director of The New Capitol. Mr. Calvert is recognized as one of the leading theatre managers of the country and deserves full credit for the artistic presentation of films, using special stage settings several years back when other exhibitors felt such elaboration would prove "too high toned for film audiences." At both the St. Paul and Minneapolis New Garricks Mr. Calvert's stage settings and programs have won the plaudits of thousands, and won for the theatres a class of patronage that makes for the permanent success of the silent drama as an art.

Mr. Calvert recently visited New York, Chicago, Pittsburgh, Boston, Detroit and other leading cities of the East and West studying the latest styles of picture presentation and combining this newly acquired knowledge with his recognized store of original ideas there seems to be little doubt but what as director of the New Capitol he will be able to give the people of the city motion picture entertainment that will challenge superiority.

Mr. Calvert has not as yet announced the personnel of his assisting staff nor of his orchestra, but such an announcement is expected shortly. The policy of The New Capitol will be to offer the best of the very latest film releases and to show each feature one week or longer. The scale of prices of admission has not been decided upon as yet, but it is believed they will range from thirty-five cents plus tax for the second balcony to fifty-five for the first few rows of the first balcony and last few rows on the main floor to seventy-five cents plus tax for orchestra and parquet and balcony loges.

When the New Capitol theatre in opened the New Garrick, which serves as St. Paul's most exclusive playhouse at the present time, will be turned into the home for the New Garrick Players, a stock organization now being formed for Finkelstein and Ruben by William E. Mick, former manager of the 3,000-seat New Palace vaudeville theatre of St. Paul. It is believed probable that the Shubert, a former stock theatre at Exchange and Wabasha streets, will be converted into a photoplay house. No arrangements for such a change have been made to date, however.



The latest in film distribution. Films were delivered by airplane from Seattle to the Liberty Theatre, Yakima, Washington

A Plea for Better Designs

(*Continued from page* 2287)

shown will attract the public. This is but one of the many similar cases we have come in contact with, but it will suffice to illustrate.

Any question as to why our clients leased the theatre at all, may be readily answered by knowing that it was a boom oil town needing a picture house at once; that the owner was glad to get any fair price offered for the lease. I do not believe the entire operation is now paying over two per cent to the owner on his money.

A great deal of publicity is being given to the fact that many of the large producers employ the best of architects and interior decorators to design their sets. A most laudable advance. One of our architectural publications is now devoting a serial illustrating the work of Mr. Haas of the Famous Players-Lasky Corporation to show the great advance made in this field of production.

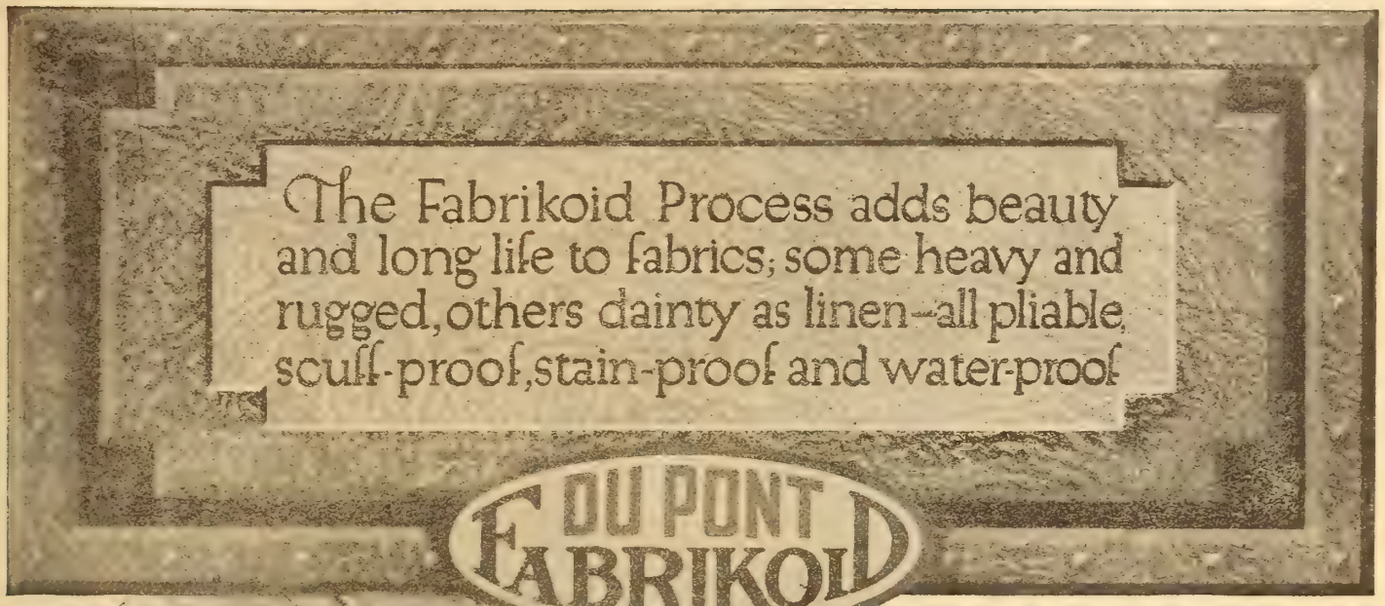
If it is a self-evident fact that the public demands correct attention to architectural details in picture production, by what reasoning do exhibitors believe that ural fundamentals in theatre planning and the same public is less critical for their own bodily comfort and correct architect-equipment? Mr. Exhibitor, think it over.

Gastonia, N. C., to Have Theatre

J. White Ware, President Third National Bank, Gastonia, N. C., and his associates, J. E. Simpson and Jas. A. Estridge, have purchased a lot on Main street 60 feet by 135 feet, and plans are now being drawn for an up-to-date moving picture and vaudeville theatre with 1,600 seating capacity. Construction will be hurried as fast as possible, considering labor and material conditions, as the owners wish to have the theatre open by the 1st of January, 1921. The building and theatre completely equipped will cost about $100,000.

Holmstrom Off Again

Mr. Holmstrom, erection superintendent of the Monsoon Cooling System, has just returned from an extended trip through the West where he has spent nearly three months superintending the installation of Monsoon Systems in Western theatres. He had just about a week in New York, and then he started off in another direction.





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F A B R I K O I D

Directory of New Theatres

CALIFORNIA

Corcoran—Garfield Jones is building the new Harvester theatre on Whitley avenue. The theatre is rapidly nearing completion.

El Segunda—E. L. McMurray is the head of a corporation to build a new theatre on Queen street. The theatre will have a seating capacity of 500 persons. E. L. Mayberry of Los Angeles is the architect.

Gilroy—A $75,000 moving picture theatre and lodge hall is to be erected by A. C. Blumenthal & Company.

Long Beach—Plans are being prepared for a $125,000 theatre and office building to be erected on American avenue. The owners will be Walter F. and John S. Lineberger and Courtrite Hite.

Pomona—A modern motion picture theatre with a seating capacity of 1,500 persons will be completed here within a year. The Lewis & Byrd circuit are the owners.

Pomona—Plans and specifications are being prepared for a new theatre to be constructed by the Lewis & Byrd theatre circuit. The theatre will have a seating capacity of about 1,500 persons.

Richmond—Plans have been prepared by W. A. Cornelius, architect, for the new Richmond T & D theatre. The theatre will be two stories high of exterior dimensions 75x145 feet. The seating capacity will be 1,600.

CONNECTICUT

Deep River—Louis E. Pratt, manager of the local motion picture theatre, has bought property on Main Street and will erect a motion picture theatre there. Mr. Harry A. Moore has received the contract for the work.

ILLINOIS

Bloomington—The Majestic theatre closed on June 5th to be entirely remodeled. Mr. A. T. Simmons is the architect in charge of the improvements. A new ventilating system and new operating booth and equipment are a few of the changes.

Benld—M. B. Kane, of Edwardsville, is preparing plans and specifications for a new motion picture theatre to be erected soon. Cost will be about $30,000.

Chicago—The property at Lincoln and Belmont avenues has recently been purchased by the Ascher Brothers, who are planning the construction of a new theatre.

INDIANA

Fort Wayne—Mr. M. E. Rice, owner of the Majestic theatre, has announced that the theatre is to be entirely remodeled.

LOUISIANA

Monroe—Work will begin soon on the new theatre building to be erected on De Siard street by the Saenger Amusement Company. The Underwood Construction Corporation of New Orleans has been awarded the contract.

MARYLAND

Baltimore—A new theatre is being erected at 719 West Baltimore street. It will seat 400 persons and is being constructed for Messrs. Jack Levine and Irvin.

MASSACHUSETTS

Hudson—Work has been started on the new theatre to be erected for Madden and Shaw on Pope street.

Northampton—Goldstein Bros., proprietors of the Victory theatre in this town, have purchased property in King street for a 2,250-seat motion picture house.

MICHIGAN

Benton Harbor—The Bell and Bijou theatres are to be entirely rebuilt and remodeled. The cost of remodeling, according to the estimates of Mr. Eberson, the architect, will be about $130,000. The seating capacity of these theatres will be increased to about 1,200 persons.

MISSISSIPPI

Drew—Stansel & Anderson, owners of the Drew theatre, are erecting a new theatre on Main street.

NEW JERSEY

New Brunswick—Plans are being prepared by Hyman Rosensohn, architect, for a new motion picture theatre. The building is to be erected on Washington street. The construction work will be of terra cotta and brick. The total cost will be about $125,000. Seating capacity will be 2,000.

Red Bank—Harry J. Rockafeller, proprietor of the Shubert theatre at Asbury Park, has bought property in the Park Hall tract preparatory to the erection of a new theatre to cost about $50,000.

NEW MEXICO

Albuquerque—Joseph Barnett is having plans prepared for a new theatre on the corner of Second street and Cooper avenue to cost $100,000. The new theatre is to be constructed of reinforced concrete and will have a seating capacity of 1,200 persons.

NEW YORK

Ellicottville—The Colonial theatre is undergoing alterations which will increase the seating capacity. A. H. Coit is the manager.

Perry—L. E. Closser has purchased property and is preparing for the construction of a motion picture house.

OHIO

Ashland—The Ashland Amusement Company is planning the construction of a new theatre 50x150 feet. Seating capacity, 900.

OKLAHOMA

Enid—W. S. Billings is constructing a new theatre at the corner of Maple and Independence at a cost of $100,000. Carl Boller & Brother are the architects and Lee De Camp is the contractor.

PENNSYLVANIA

Etna—The Spang-Chalfant Company has let a contract to the Henry Shenk Company for a new motion picture theatre. The building was designed by the Hunting Davis Company.

Philadelphia—Michael Melody & Son are working on plans for a one-story motion picture theatre, 40 by 160 feet, to be located on Fairmount avenue, near 42nd street, and to be built for the Philadelphia Amusement Corporation.

Philadelphia — The Hoffman-Henon Company has completed plans for a motion picture theatre 40 by 151 feet, to be built at 4022 Girard avenue for Mr. Philip Green.

TENNESSEE

Jackson—J. C. Felsonthal, owner of the Marlowe theatre, is having plans prepared for the enlargement of this theatre and also the addition of modern equipment throughout.

TEXAS

Mineral Wells—A building permit calling for a $65,000 theatre to be called "The Queen" and to be erected at North Oak avenue and Fourth street was taken out recently.

VIRGINIA

Richmond—The People's Amusement Company is to build a motion picture theatre on the east side of Second street between Marshall and Clay streets. Cost, $45,000.

WASHINGTON

Charleston—J. Ben Vail, of the Vail Construction Company, has purchased property on the corner of Washington street and Burwell avenue with the intention of constructing a building containing a motion picture theatre which will have a seating capacity of about 400.

Seattle—Property has been leased at 1515-1517 Third avenue for the erection of a modern theatre building to be constructed by a syndicate, prominent members of which are James Q. Clemmer and E. F. James. Frank H. Fowler is the architect. Seating capacity is to be 1,000 persons. Cost to be about $200,000.

Spokane—A theatre and office building to cost $910,000 will be erected on the site of the Merriam building. The theatre will have a seating capacity of 2,500. C. S. Crews will be the manager.

WISCONSIN

Madison—The Fuller theatre is to undergo extensive improvements and enlargement of seating capacity.

Milwaukee—Plans have been prepared for the enlargement of the Colonial theatre at 1512 Vliet street, owned by the Colonial Amusement Company. Seating capacity will be increased from 860 to about 2,000.

Milwaukee—The Rex theatre in Ironwood is to be remodeled by the Ironwood Amusement Corporation. The new plans call for a three-story building with an auditorium seating 1,000 people.

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Equipment Operating Projection Questions Answered

Practical Electricity—XXVI
Study Lessons for the Projectionist

Motor Operation

WHEN a voltage is applied to the terminals of a motor, current is caused to flow in the armature conductors. Then since these conductors are carrying current in a magnetic field, they are acted on by a force which causes them to rotate in a direction given by the left-hand rule, already stated. When the armature starts rotating the conductors cut lines of force and an e.m.f. is generated in the windings in a similar way as when the machine is driven as a generator by some outside force. This generated e.m.f. is opposite to the applied e.m.f. and therefore opposes the flow of current in the armature conductors, and is known as the back or counter e.m.f.

Since in the case of all motors there is a back e.m.f. generated which is proportional to the speed of operation, in order to maintain a current flow in the armature it is necessary that the applied voltage, which may be designated as E_a, shall be greater than the counter e,m,f, or E_b. The following equation may then be given to show the relation of the voltage drops:

$E_a = E_b + I_aR_a$, where E_a is the applied voltage, E_b the counter e.m.f. and I_aR_a the armature drop necessary to force the armature current I_a through the armature resistance R_a.

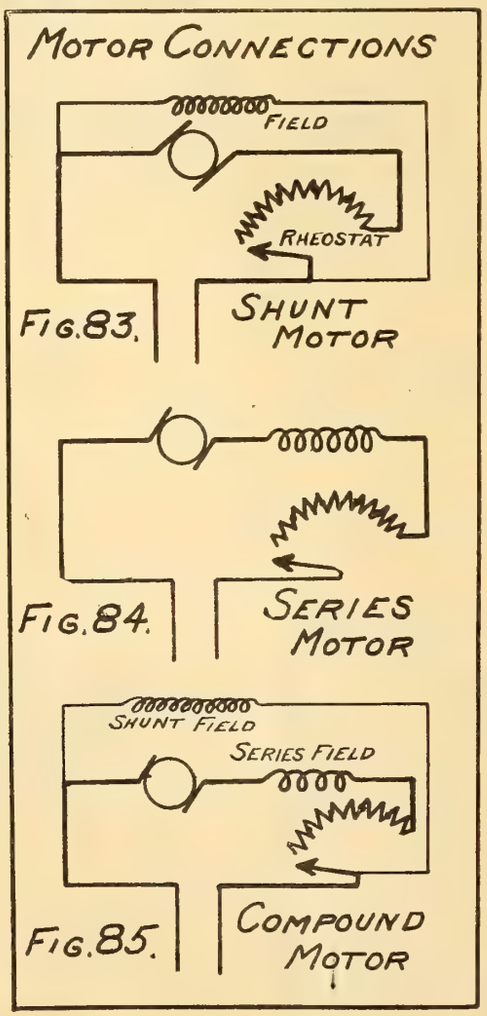
In the above equation the armature drop necessary to cause a current to flow in the armature is a small per cent of the applied voltage, the greater per cent being necessary to overcome the back e.m.f. of the machine. Thus when starting a motor from rest, because the back e.m.f. is not generated until the armature begins to revolve, it is necessary to have some additional resistance in the armature circuit to cut down the excessive flow of current. The regulation of the flow of current is therefore controlled by the starting rheostat, which inserts a resistance in the armature circuit during starting and is then slowly cut out of the circuit as the motor gains speed.

The wiring diagram for a shunt motor is shown by Fig. 83. In this type of motor the current taken from the supply lines suits itself automatically to the applied load. The terminal voltage of the supply lines remains practically constant so that the field current and consequently the magnetic flux is always the same.

When the motor is at a standstill the conductors are not cutting this magnetic flux and no back e.m.f. is generated, thus if the full voltage of the line was applied to the armature terminals, because of the low resistance of the armature windings, a current sufficient to cause overheating and possibly fusing of the conductors, would be allowed to flow. The rheostat as shown by the drawing is therefore included in the circuit in order that the voltage may be applied slowly. The conductors then carrying current, since they are in a magnetic field will be acted upon by a force causing the armature to rotate. When the motor increases in speed the back e.m.f. also increases since it is proportional to the rate at which the conductors cut the magnetic lines of force. The motor will stop building up speed or accelerating when the back e.m.f. has a value such that the flow of current is just sufficient to overcome the retarding force.

If the load on the motor is increased the current flow will not be sufficient to overcome this increased resisting force and the motor will slow down. When the motor speed is reduced the back e.m.f. is also reduced, since these two factors are directly proportional, and allows a greater current flow in the armature windings. This current then produces a greater torque such that the motor will carry the load but at a slower speed, so that this type of motor will automatically adapt itself to any change in load to which it is connected.

Also the load is decreased the back e.m.f. is increased because of an increase in speed and the armature current is reduced, the equation for the armature current is given as follows: $I_a = (E_a - E_b) / R_a$, and shows that when the back e.m.f., E_b is increased the value of $(E_a - E_b)$ is decreased so that the value of I_a, the armature current, is decreased. The electrical power taken from the line is thus automatically changed to suit the applied load to the motor so that the back e.m.f. of the motor regulates the flow of current in the same way as a governor regulates the flow of steam in a steam engine.



The series motor connections are shown by Fig. 84. In this type of motor the field excitation increases with the load. The torque is thus increased directly as the armature current. As in the case of a shunt motor it is necessary to include a starting resistance in the circuit, since the resistance of the armature and field is not sufficient to keep down the flow of current.

The series type of motor is specially adapted to heavy starting, duty starting, since full load current in the machine will produce full load torque. As the load of a series motor is decreased and consequently the armature current the excitation or flux per pole is also decreased so that the motor must speed up in order to produce the back e.m.f. In the case of light loads the speed may become dangerously high, so that the series motor should always be connected directly to the load in order to prevent any possibility of the machine obtaining a no load condition.

The speed of the series motor is controlled by varying the applied voltage, for this type of motor will tend to rotate so fast as to generate a back e.m.f. nearly equal to the applied voltage so that an extremely weak field is obtained and a resulting high speed.

The compound motor, a diagram of which is shown by Fig. 85 is a compromise between a shunt and a series motor. As has already been stated the field excitation consists of a shunt and series winding. The shunt winding is connected directly to the line and consequently produces a fixed excitation. The series field is connected in the armature circuit and its magnetic flux depends upon the value of the armature current. Unlike the series motor the compound motor has a safe maximum speed so that it will not run away on no load. The speed of the compound motor may be controlled by adding a resistance in the armature for a decrease in speed and by adding a resistance in the field circuit for an increase of speed. This motor also has the characteristic of a high starting torque without, as already stated, the danger of excessive speed.

(*To be continued*)

Alaskan Projectionist Writes

E. PAULSON, Ketchikan, Alaska, says: Received membership card and labels for which I thank you very much. I sent the post card a couple of days ago. You may wonder about the questions I am asking but as a matter of fact I am not very well posted in the English language. I think I know what it is but to be sure I thought I will ask you. I have a very good picture here. In fact I have had many people tell me it is the best they have seen up in this neck of the woods.

Am just through reading the NEWS for July 10th. There is a very good letter from Mr. Keough and he sure is right in everything he

(*Continued to page 2296*)

Toledo's Rivoli Theatre Opens Under the Management of Barrett McCormick

THURSDAY evening, August 19, Barrett McCormick opened the new Rivoli Theatre in Toledo in a blaze of glory, the opening being attended by hundreds of invited guests from all parts of the country. The dream of the builders has been that this show place should be a monument to Toledo's progress, and their dream has become a realization. The owners are proud of the fact that they have given Toledoans something for which there has been a long-felt want. No city in America can boast of a greater theatre.

For one year has the Rivoli been in the course of construction, during which time a million dollars were expended. A theatre which for beauty and elaborateness is unsurpassed and which is equaled in size by probably not over six theatres in the entire country is the result.

The Rivoli has a seating capacity of three thousand. It is constructed of steel and concrete, fireproof from foundation to roof. The thirty exits are so arranged as to make the emptying of the theatre in three minutes possible.

Very Large Stage

The stage is one of the largest in the country, being thirty feet high and having an opening forty-one feet wide. Many elaborate stage settings have been provided for already. Aside from the immense auditorium and stage, a large and beautiful lobby has been included. The floors and walls are of marble, while the ceiling is of ornamental plaster. Two box-offices will take care of the crowds. Looking upward from the foyer, which is 25 by 100 feet, is the large dome, the beauty of which is intensified by an especially arranged indirect lighting system. Around this immense shaft on the second floor is the mezzanine floor lounge room, which is even more spacious than the foyer.

The lighting effects are obtained from large polychrome fixtures of colors to blend with the general color scheme carried throughout the entire auditorium, hanging from the ceiling. Decorated in an Italian Renaissance effect, with old rose, gobelin blue and gold predominating, the auditorium has a most pleasing and restful effect upon the eye.

Many Innovations

Other innovations are the cooling and ventilating system, which takes the air coming from outside the building, washes, dries and gives it throughout the building so that it does not vary a single degree. The chairs are oversize, heavily upholstered and the very last word in luxurious comfort. Ladies' boudoirs elaborately fitted are found directly off the lounge rooms, and huge smoking rooms have been provided for the men. There is a ballroom on one of the lower floors in which patrons may enjoy dancing as well as the show. Orchestras will furnish continuous music and no extra charges are made for admission.

An Auspicious Opening

Many of the city officials were present at the birthday celebration of the Rivoli. Mayor Cornell Schrieber made the dedicatory address, in which he lauded the efforts of the owners, Messrs. Sun, Olson and James, and Manager McCormick spoke of the progress of the "movies" from bygone days when the cinema was little more than a bumpy magic lantern up to the big productions and beautiful theatres of today.

And while we are on the subject of "McCormick" (everyone knows him—he comes to Toledo after four years at the Circle at Indianapolis, and before that had an intensely interesting and varied career as newspaper man, writer, director and a lot of other things), the writer wants to say that never has he seen a cooler, calmer man under the rush and hustle attendant to the opening of a big house.

Power's Projectors Are Installed In the 3,000 Seat Rivoli Because Manager McCormick Used Power's In the Circle And Knows What They Can Do

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Alaskan Letter

(*Continued from page 2294*)

speaks of. I had something happen up here last week that may interest some of the readers. I had been off for a week on a vacation and I have had a man learning, a man I can depend on. He ran the show for me. Well when I was away another fellow had been telling the owner (not the manager) that he was an operator but had not operated for a couple of years but would like to start in again, so he comes up one evening to see how it was and he could not even thread up the machine but he claimed that it was on account of being used to the old Edison machine (here are four men in town that claim to be operators but have never seen anything but the old Edison hand-wind machines). Well when I got back I got orders to teach this gentleman but I guess you know just what I did.

Am enclosing a cue sheet for change overs that I have been using for a while. I also have an idea of my own for dissolving the picture. I saw something similar to it in the NEWS for July 3rd. It is very much alike. As far as punch holes and bad film this is a fright up here especially the Fox Films. The last three Sunshine Comedies have been bad. The first one, "A Waiter's Wasted Life," I only made 64 splices in before I could run it through the machine. It sounds like fiction but it is the honest truth. The second was better. There were only 57 splices and the third I gave up counting as it took me over one hour to go over two small reels. I always go over the film before running them, will not take chances to run them first. Well, I have a whole lot more I could tell you about things up here but am afraid I am tiring you with this and my poor writing and spelling so will quit for this time with best regards to you and fellow operator.

New Reel Designed to Eliminate Film Injuries Received from Undue Take-up Tension

Original Boylan Even Tension Reel Appears in Improved and Perfected Form

It is as great an accomplishment to take a good product and materially improve it as to make the original article. The Boylan Even Tension Reel was a good reel and created a fine name for itself when it was being manufactured and sold by its inventor, Gove Boylan. In its perfected and improved form, carrying the combination name of Simplex-Boylan it is a reel even better than the original.

Following the usual custom, one of the reels was given to the Technical Department of the NEWS for testing and inspection. This test was more severe than would be encountered in actual practise. For instance, the film was caught up just as it left the lower sprocket and a loose loop allowed to form momentarily. When this loop was released the reel sprang into action, doubling its speed and taking up the excess film until the latter became taut. At this point the reel slowed down and rotated normally, taking up the film in perfect order. Throughout this test the "take-up" on the machine itself was screwed down tight, which is the proper mode of operation with the Even Tension Reel.

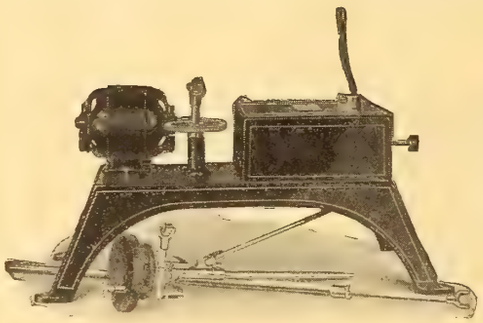
Many projectionists, through actual use are acquainted with the original Boylan reel. The Simplex Boylan in construction and design incorporates several obviously good features, among them being the method of securing the wooden hub, and the ingenious scheme which makes it possible to use the reel on the rewinder.



Fig. 1—Simplex-Boylan Reel showing steel wire construction

The drawings show the four screws which pass through both end plates and the wooden hub and which are secured on one end by nickel-plated nuts. The specially treated wooden hub, in the new form of reel rubs against a die-casting instead of a wood bearing. If it ever becomes necessary to replace the wooden hub

(*Continued to page 2298*)



A Real Automatic Arc Control

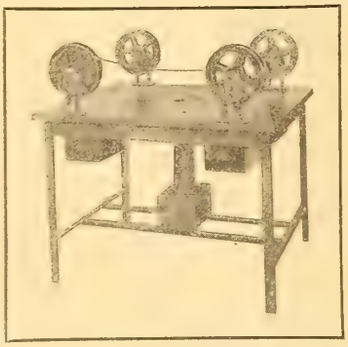
The Peerless Automatic Arc Control is made for use on all projectors having direct current at the arc. The device is so sensitive that less then one sixty-fourth of an inch increase in gap will start the motor and bring the carbon back to the proper position. Operation is so slow and delicate that the carbon movement is not noticeable to the eye.

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UNITED MIRROROID

DAYLIGHT SCREEN

New Simplex Reel

(*Continued from page* 2296)

this may be easily accomplished by removing the four rods and slipping another hub over them. Thus there is no need of throwing away the whole reel if this one part becomes worn.

In its capacity to withstand punishment the new reel is without an equal. Due to its peculiar construction whereby the sides are constructed of cold rolled wire as shown in Fig. 1, the reel cannot be permanently injured by being dropped from the machine or bench. Although it might be distorted slightly by such usage it could be easily sprung back into position by pressing on the sides out-of-shape. Because of the same construction there is no chance for the film to be torn or scratched by sharp edges since the edge of the Even Tension Reel is a round smooth wire.

From the general design of the reel it can be seen that in rewinding if no special attachment were used, the speed would be slow, inasmuch as the motion would be by friction only. This is taken care of in the Simplex Boylan by a simple cross bar which spans the spindle hole and engages the pressed steel side plates of the reel. With this spanner in place the reel may be turned on the rewinder as rapidly as desired.

With the need for more satisfactory reels in the projection room becoming more and more apparent, this Even Tension Reel will be welcomed by a host of projectionists.

The Boylan Reel was a good reel, but the Simplex Boylan is enough better to find a place in every projection room in the country. In design, finish and performance it has the entire endorsement of this department.

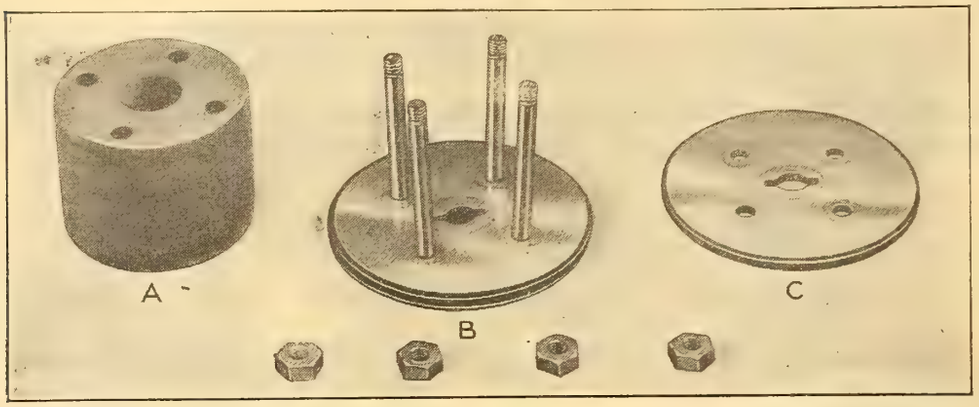


Fig. 2—Detail views of friction hub and attachments: "A" is specially treated wood core; B" is end plate showing four through bolts and nuts; "C" is other end plate

Has a Misty Screen

CARL WRIGHT, Sac City, Iowa, writes: Some time ago I received a letter from the News offering free advice to those who were not quite satisfied with their screen results and I have decided to take advantage of said offer as I am dissatisfied with my projection.

My picture appears to have a mist or scum in front of it and it is impossible to bring it to a sharp focus. I have tried to eliminate this fault by setting the shutter in different positions and by using different combinations of condensers but without success. Up until January of this year our "juice" was supplied through a generator driven by a gas engine and I had no difficulty getting a steady sharp picture but now we are using a 7½ h.p. motor to drive the generator and the light is unsteady.

Now I'll give you a line-up of what I have and possibly you can find out where the trouble lies. I am using a Powers 6A and a Powers 6B. Both machines are new and put on a rock steady picture. I pull about 50 amperes at the arc with ⅝" carbons above and 5/16" silver tips below. The throw is 88 feet and the picture a trifle over 9 x 12. The condensors are 6½ and 7½ with a 6" projection lens. Now, I may be using the wrong condensor combination although I have tried several different ones. What I wish to know is this: What size should my condensers be? How far should center of condenser be from the aperture plate? How far from aperture should shutter be placed? How many revolutions per minute should drive wheel have running at normal speed? If you can give me a bit of advice after reading this rough description I will feel greatly obliged.

(*Continued to page* 2300)

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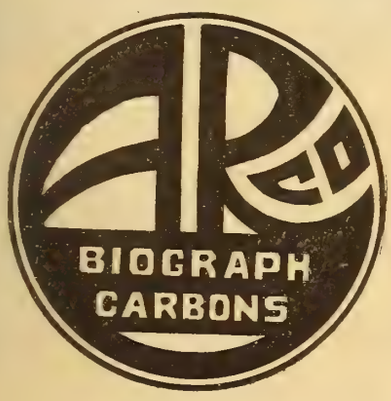
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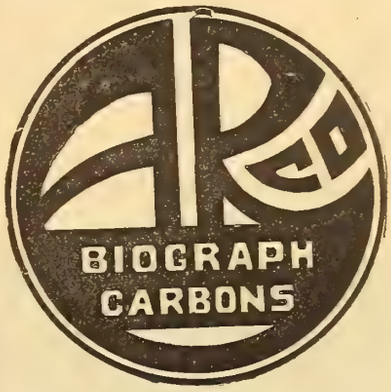
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The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

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"Tell me, Ouija—Which is the best screen on the market?"

Ouija to Exhibitor:

"I HAVE just made a flying trip around the country visiting Exhibitors and I find The Gardiner Velvet Gold-Fibre Screen is the Best. Practically every successful Exhibitor is using a Gardiner Screen and all other Exhibitors are figuring on installing it. They'd better hurry—it will save them money on electric power and build patronage.

"Haven't much time now, will tell you more next week. So long."

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Manufacturers
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Has Misty Screen

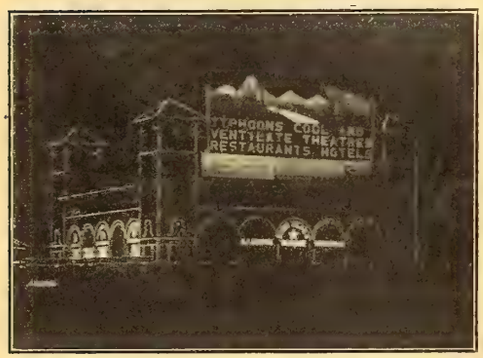
(*Continued from page 2298*)

Reply:

We do not believe from what you have said that the trouble can be in your generating set. If anything, the light from the motor driven set should be more steady than from your gas engine driven set as the driving torque of the former is much more uniform.

Your optical system seems to be O.K. Your condensers are the right sizes. The trouble must lie in your objective lenses. If the misty appearance was found in only one machine we would judge that someone had experimented with the objectives and in reassembling it had placed the elements in the wrong positions. There seems to be something mysterious about objective lenses that make many beginners at the game want to take them apart to see what makes them go. And in replacing the several elements it takes but one mistake to seriously affect the screen results.

Aided Atlantic City Breezes



During the recent convention of the Exhibitor's of Eastern Pennsylvania, Southern New Jersey, and Delaware, held at the Garden theatre in Atlantic City, the Typhoon Fan Company of New York leased space on the large electric sign at the top of Keith's Garden Pier theatre.



During the recent traffic strike in Brooklyn the Nicholas Power Co. furnished transportation to its employees living in that Borough. In addition to the trucks shown here the private cars of the officials were placed in the same service

Stop, Look and Listen Suggestions

E. Paulson, Ketchikan, Alaska, writes:

I want to thank you for publishing my letter "From Alaska." Will write a few lines about a Stop, Look and Listen for the projectionist, to see if you agree with me. I just saw a sign that set me to thinking. So will give you my idea of it. So, here goes:

Stop to consider your responsibility, not only to get the best picture—possibly—but also that you are responsible for the lives of the people attending the show. Your manager and the people in whole may not think so, but in case of a big fire, who gets the blame? You will hear, nine times out of ten, he is a poor operator.

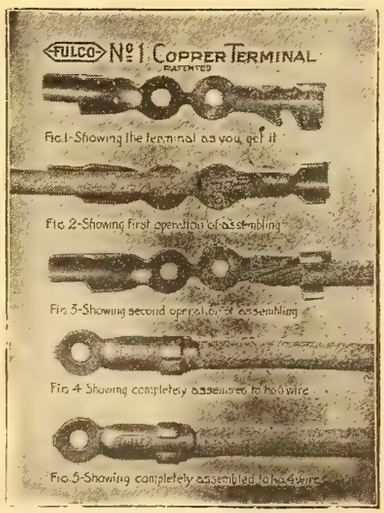
Look over your film, new or old, before running them. Something may be the matter with them. Look over your machine, electrical apparatus and connections every so often. It may save you lots of trouble and extra work.

Listen to what people say about your show and listen to suggestions. You may be able to use some of it one way or another.

Editor:—Your version of "Stop, Look and Listen" as applied to the projectionist is well worth consideration, and every projectionist would do well to add this to his code of rules as a means to better projection.

October 11, 12, 13, 14
are the dates
for the
Dayton Convention
of the
Society of Motion
Picture Engineers

A record gathering is expected and those who are planning to attend should place their reservations early.



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Frank Netschert, 61 Barclay St., New York

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who contemplates

the construction of a

NEW THEATRE

can afford to miss

the article on

Page 2287

of this issue.

Camera Laboratory — Picture Making — Studio Technique

A New Camera Drive Motor Especially Adapted to the Bell and Howell Camera

A Device That Accomplishes What Many Designers Have Previously Attempted To Do

WITH the adoption of machinery to replace the human equation in the handling of film throughout the laboratory and cutting rooms, notable of which has been the Developing and Splicing Machines, considerable attention is being focused on the utilization of power driven cameras. From a technical viewpoint the camera is undoubtedly the vital link in the production of motion pictures and heretofore was operated entirely by hand, due principally to the lack of reliable apparatus of a suitable design to cover the exacting requirement necessary for a duty of this nature. Long ago the foremost designers of motion picture machinery anticipated the ultimate necessity for a motor driven camera and have been conducting exhaustive experiments toward this end, the Bell & Howard Company being the first manufacturers to offer to the trade a complete device embodying both electrical and mechanical features which admirably fit their Cinemotor for all purposes incident to the propulsion of their camera for all classes of work.

Owing to the nature of the duty imposed upon a camera drive motor and the extreme uniformity of action required, regardless of outside influences, both electrical and mechanical, its development for use with the camera demanded an application of skill covering problems that were somewhat different from the usual equations met with in applied mechanics.

Being primarily an electric motor and susceptible to the disturbing factors of electric phenomenon that results in irregularity of action, one of the first difficulties to overcome was the resultant variable speed due to the above contingencies. Obviously a constant camera speed was essential and in order to insure this the designers of the Cinemotor employ a centrifugal governor of extreme sensitiveness which automatically maintains any speed of operation predetermined by the Speed Regulator. This phase of operation is vitally important as it is apparent that other electrical apparatus in close proximity and using heavy currents, is usually operated from the same circuits resulting in a wide fluctuation of voltage. Variable speeds are obtained at will by the application of the potentiometer principle thus maintaining a constant torque.

The Bell & Howard Cinemotor consists of an aluminum housing suitably shaped to hold the motor and controlling device and designed with a view of harmonizing with the other equipment both in compactness and pleasing lines. The weight being approximately four and one half pounds, the total weight of the outfit is not appreciably increased.

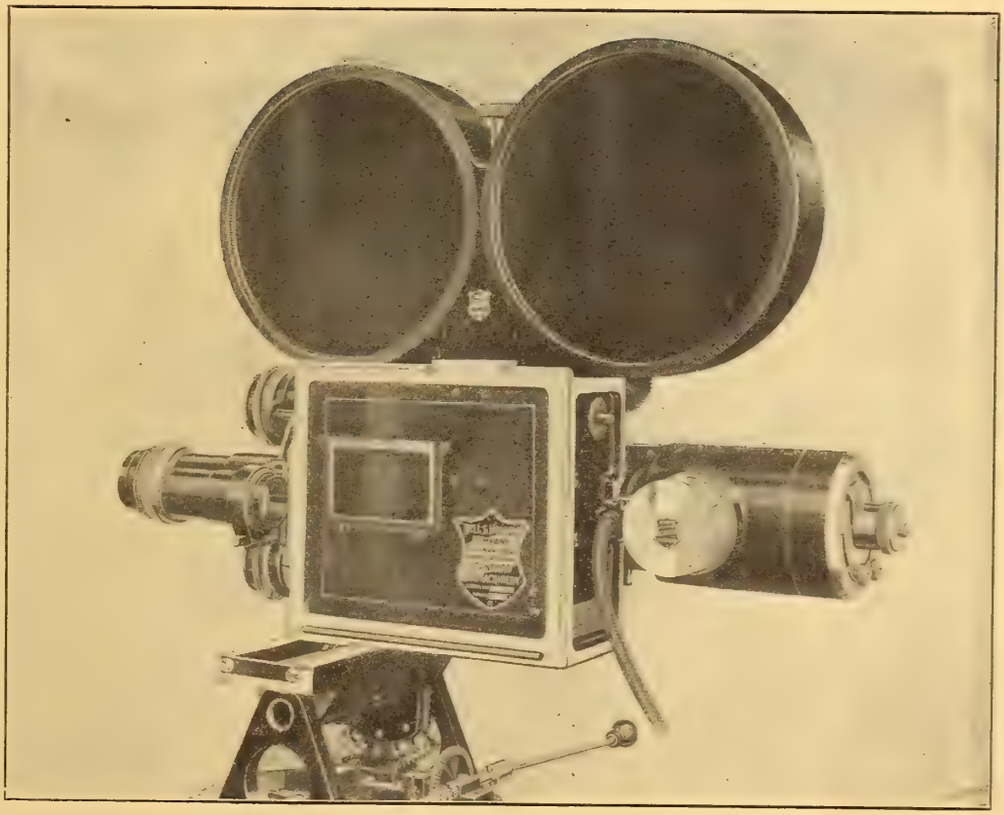
The Cinemotor is attached directly to the rear of the camera engaging with the cam shaft commonly known as the trick crank shaft and is held in position by readily accessible screws.

The device incorporates a combination switch used for either alternating or direct current and also determines the direction of rotation of the motor. Positive variable speeds are obtained by the manipulation of a control knob carrying an index hand traversing a scale calibrated in pictures per second. The scale is graduated to cover a latitude of from one to thirty-two pictures per second. A clutch is provided for engaging or disengaging the power shaft from the camera shaft without necessitating the stopping of either.

A feature of primary importance to the camera man is the extreme flexibility of action, as for instance a reduction or increase in exposures of from twenty-four to four per second or vice versa may be made instantaneously.

Apparently a radical change like this would have to be accompanied by a change of the shutter in order to insure negatives of even densities, this is taken care of by hand attachment for changing the shutter opening. The Hand Dissolve Attachment whose function is to vary the shutter opening of the camera without employing the automatically operated dissolve for this purpose, is equipped with movable limit stops in order to predetermine the exact opening in degrees to which the shutter is to be set when the speed of the camera is changed, thus by using the Cinemotor and the Hand Dissolve Attachment in conjunction with each other the manipulation of the shutter is greatly facilitated.

In point of rigidity the Cinemotor has



Camera with Cinemotor attached

Camera Motor Drive

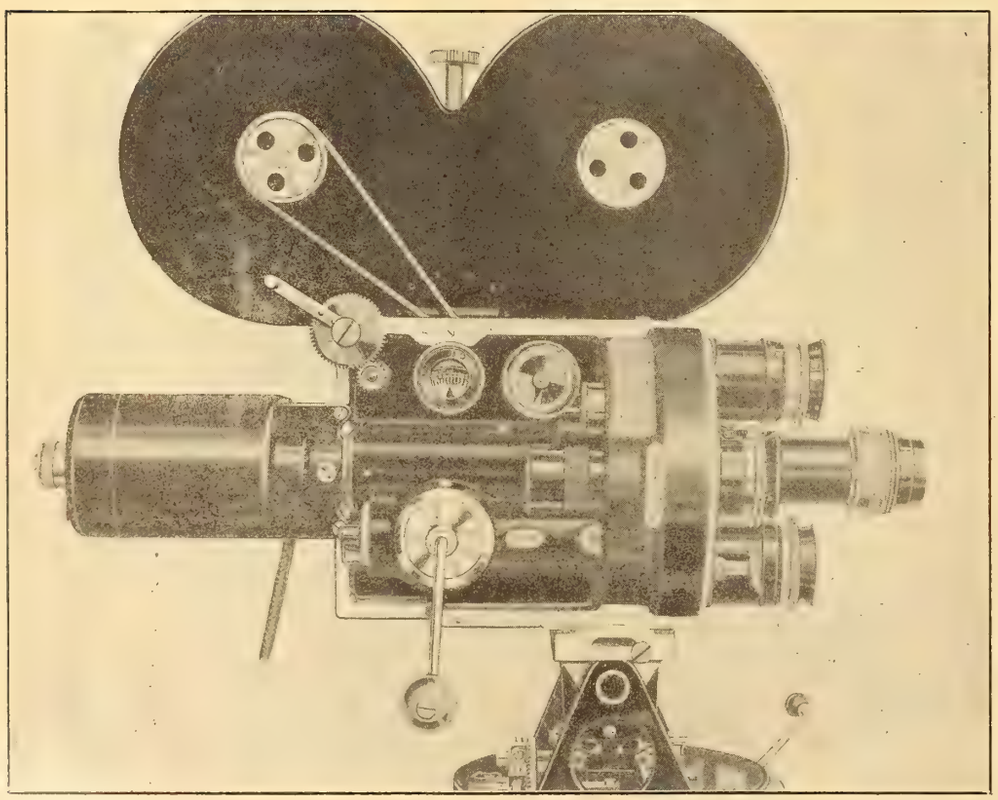
(*Continued from page 2301*)

proven remarkably free from all vibrations which is due in a large measure to the unique design and high state of equilibrium attained by all the moving parts.

Modern methods of picture making and presentation demand the utmost in artistic effects and frequent dissolves, fade-outs and visonary effects are very much in vogue at the present time, the manipulation of these being usually attended to by the assistant camera-man necessitating two or three to each camera. In this connection the value of the Cinemotor will readily be appreciated as it allows the camera-man ample freedom for working the auxiliary apparatus and relieves him entirely of the duties of actually turning the camera.

With producing units of a smaller magnitude or where it is imperative that the director operate at a great distance from the camera the advantages afforded by the use of the Cinemotor are very apparent. In the production of comedies the variable speed feature will probably be most appreciated and can be relied upon without the least apprehension as to results obtained.

The unlimited possibilities offered by a device of this kind, along the lines of remote control of the camera, is commendable to the producer on large exterior sets as the distance at which it can be operated depends only on the length of the connecting cord supplying current and many ingenious applications of the motor drive can be devised by the adept camera-man, thus increasing the general efficiency of the camera staff.



Crank side, showing method of attaching Cinemotor

Stage Setting in Metro's Hollywood Studio Reveals Unusual Color Tones

Tauszky Photographic Color Scheme Used to Make Photography More Realistic

WITH the completion of "White Ashes," the Luther Reed story now under production at Metro's West Coast studios, picture patrons will be given a first glimpse of a series of elaborate sets of a variety never before attempted.

D. Anthony Tauszky, famous portrait painter, has provided a series of backgrounds in accordance with a "camera color chart." Every scene is painted with a view to the requirements of the camera and, although the picture will possess the richness of warm color tones, it actually has been produced without the use of any but the primary "camera colors" designated by Mr. Tauszky.

The story opens with an elaborate banquet scene in which all the liquids that became obsolete with the death of John Barleycorn are much in evidence. About the circular table passes an endless array of Grecian maids who, clad in the all but invisible costumes of other days, serve the guests.

It was a setting which, judged by all ordinary picture theories, would have called for a riot of color to indicate the wealth and lavish expenditures of the host. But Mr. Tauszky insisted that the "camera color" scheme be used in it, with the result that the set, as it stands on one of the enclosed stages on the company's Hollywood grounds, looks more like a photograph than reality. It reveals only the color tones that are to be seen on the screen. The mural decorations, furniture and table ornaments run from rich pearl grays to black.

The Tauszky "photographic-color" scheme was first used by the artist in a Metro picture in which Alice Lake is being featured. The story called for a life size semi-draped portrait of the girl-star. Since the plot hinged upon the showing of a perfect likeness of the heroine, and one that might really be recognized as such as soon as flashed upon the screen, it was obvious that the usual sketchy dash of oils on canvas would not serve the purpose.

But another obstacle presented itself in the fact that the oil portrait, as produced with the colors usually drawn upon by the portrait painter, cannot be reproduced by the eye of the camera with anything approaching its original sharpness or contrasts. So Mr. Tauszky painted the portrait with the aid of his "photographic colors," with the result that the portrait tells the story as convincingly as a whole reel of action.

"The whole point is that the camera lens and the human eye do not see color contrasts in the same way," said Mr. Tauszky. "In erecting a set under the present method, the director does not know how it will look on the screen until it has been completed and a trial test made. Then, if it is found that a rich red comes out a dirty black, or a beautiful blue looks so much like white as to provide no contrast when shown with whites, it is necessary to reconstruct the set and make another try at it.

"But if only the colors that are caught by the camera are used, we know as soon as a set is completed just how it will look. There is no such thing as experimenting under this system."

Book Reviews

ANIMATED CARTOONS, by E. G. Lutz. Published by Charles Scribner's Sons, New York, N. Y., 260 pp.

THERE is a wide difference between book-maker as an author and an expert as an author. In the former case it is often possible to gather facts from here and there and to arrange them—particularly if the author is clever at it—in a pleasing and instructive form. But always there seems to be something lacking, something that can't be readily analyzed but that is present, nevertheless.

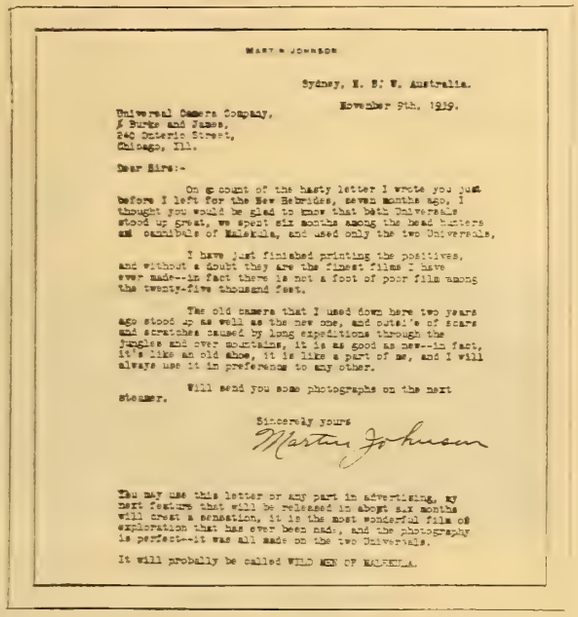
But when the author is the possessor of wide and complete knowledge of his subject the result comes so much nearer to what the reader wants.

In this book by Edwin G. Lutz, the author is thoroughly equipped for his work and he accomplishes what he sets out to do. The book will be found to be interesting alike to the worker in the motion picture industry and to the outsider who has seen and wondered just how the popular animated cartoon of today is put together.

Mr. Lutz takes the reader back to the beginning of the cartoon, which, by the way, was not so long ago, and with the help of a large number of excellent illustrations carries him through the first stages of the art. With wonderful clarity the author explains the somewhat techni-







MARTIN JOHNSON

Sydney, N. S. W. Australia.

November 9th, 1919.

Universal Camera Company,
% Burke and James,
240 Ontario Street,
Chicago, Ill.

Dear Sirs:-

On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungles and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

You may use this letter or any part in advertising, my next feature that will be released in about six months will creat a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.

It will probally be called WILD MEN OF MALEKULA.

'Shooting' the wild men with a UNIVERSAL

THE UNIVERSAL Motion Picture Camera is the favorite camera of the explorer—the man who risks his life to get pictures.

The compactness, strength and reliability of the Universal make it the ideal machine for work where the "going" is rough and conditions are bad. The Universal stands up under the hardest kind of usage and gets perfect film under the most adverse conditions.

Read this letter from Martin Johnson, the intrepid explorer, whose pictures of the savage cannibals of the South Sea Islands create such a sensation. The pictures show him filming the "Wild Men of Malekula." He uses a Universal exclusively.

Write for descriptive booklet of the Universal Motion Picture Camera. It explains why this machine has attained its position as the most efficient motion picture camera on the market.

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252 EAST ONTARIO STREET, CHICAGO

225 FIFTH AVENUE, NEW YORK CITY

Book Reviews

(*Continued from page 2302*)

cal details of actual production and emphasizes the points peculiar to the correct rendition of the individual drawing.

There is a fine chapter on the movement of the human figure which is a study in anatomy in itself. Following that, animal locomotion is similarly treated.

Although some audiences may claim that Plot is unknown to the cartoon Mr. Lutz shows in one section that there is no reason why this belief should be allowed to continue. There can be real plots carried out in much the same way as the plot on the half tone screen.

The remaining chapters are chock-full of hints for the artist who may have been looking with longing eyes at the Animated cartoon. Photography is explained at considerable length with drawings and diagrams showing the processes through which the final cartoon is made to do its droll or instructive action on the screen.

It is surely a book that advances the general knowledge of the craft.

Old Studios Brought Up to Date

BY means of an ingenious arrangement of magnetic switches and special control boxes any old-fashioned studio switchboard equipment can be converted into one which can be remote controlled by using all the present equipment and making some slight alterations and additions.

In order to make this change, it is only necessary to re-sectionalize the bus bars on the various switchboards and "cut-in" circuit, remote control switches of proper capacities.

One objection in the past to using magnetic switches on the stage floor was the noise occasioned by the slamming in and out of the magnets and oftimes interfering with the players or directors. This objection has been overcome in the E-J Electric Installation Company's system where the magnetic switches operate practically noiselessly by use of a special Vacuum Dash Pot. The wear and tear on the switchboard equipment is also minimized by use of the remote control system since the breaking of current and producing of heavy arcs is taken care of entirely by the magnetic switches which are provided with magnetic blowouts and carbon contacts.

On old equipments, the breaking of heav currents and the necessity of special efforts such as lightning, etc., very often means replacal of switch parts or the blowing of fuses, all of which go to interfere and retard production.

The principles of the Remote Control System are by no means new. For the past ten years it has been developed and applied to the largest industrial plants in the world. The steel mills at Gary, Indiana, and at Bethlehem, using hundreds and hundreds of horse-power, emplay remote control for the operation of their equipment because it saves time, and minimizes maintenance expense and delays due to breakdowns.

The importance and necessity of Remote Control was exemplified by its many applications to the equipment uhed by Army and Navy during the recent war. It was not until less than a year ago that it proved its value and superiority as applied to motion picture studio equipment. A few of the advantages of a Remote Control System are as follows:

It gives the director complete command of the lights, eliminating positively the old-time confusion and noise, misunderstanding of signals as well as economic loss occasioned by waste of time on the part of high salaried players and principals. It reduces maintenance charges to a minimum. It makes possible the control of lights from any point by either the cameraman or director personally at the stage. It eliminates shouting, gongs and whistles.

Another noteworthy feature of this system is that if the effect requires that the actor operate the lights on his own stage, he can do so by either pressing a button on the wall or turning on a key under a lamp shade or do whatever the action of the play requires.

A new development in connection with the remote control system is that of the "Monitor" control station which has been developed, designed and patented by J. R. Manheimer of the E-J Electric Installation Company for the new Famous Players-Lasky studio in Long Island City.

In the beginning, remote control systems were equipped with banks of standard push button switches which were easily obtained from stock similar to those used for turning "on" and "off" lighmts in an office. These were made up into large steel boxes which was very cumbersome and did not provide the flexibility which was possible through a system of this kind.

The new Monitor Control Station is a series of special "break back" switches which are thrown from one side to the other or hold in a neutral center position similar to the listening keys on a telephone switchboard.

These stations are ruggedly made and are designed to stand all the abuse which equipment of this kind is subjected to in a studio. This control station is illustrated herein. The Pin Plug Connector Couple at the top permits removing the station from the portable cable so that it is unnecessary to hoist the heavy box out of the way. This connector couple is also of special design and contains as many contact points as there are magnetic switches.

The Left Vertical Key of the control station is a Master which controls the left position of all of the sectional keys. The upper Right Vertical Key is a Master which controls the right position of al lthe sectional keys. By means of both the Master keys, two large groups of lamps can be controlled in one operation. One of the section keys can throw "on" or "off" as many as 24 lamps with the operation of a single key.

Another development in this class of equipment is that of the magnetic switches themselves. In the beginning standard type of apparatus was used but on account of the high inductance of Cooper Hewitt lamps, standard magnetic switches failed to function satisfactorily.

After considerable experimental and research work, the E-J Electric Installation Co. designed and put on the market a magnetic switch would function under all conditions regardless of type or kind of studio lamps to be controlled, and in addition would operate under 100% overload without any perceptible heating or deterioration.

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Specialists in Motion Picture Studio Design and Equipment

E-J ELECTRIC INSTALLATION CO. NEW YORK

FOLLOWING THE WISE MONEY

Theoretical "short-cuts" have been offered Studio and Laboratory technicians in great profusion. Some of the "short-cuts" were real but for the most part they have been visionary.

Even when new propositions merited consideration producers have been asked to bear heavy "experimental costs"—

E-J Electric Systems which accomplish quiet, efficient, modern and economic lighting in the Studio are offered on a basis of *Proven Value.* We number among users of our systems such important producers as

FOX-PRIZMA-TALMADGE STUDIOS-KINETO-ERBOGRAPH-FAMOUS-PLAYERS

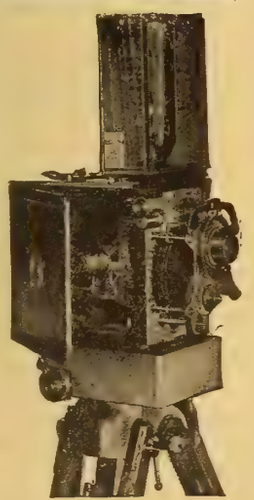
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Cue Sheets Latest Hits | Music | Musical Equipment

Music for Your Theatre

No. 15

"The Story in the Music"

By Charles D. Isaacson

THIS, if you please, is a continuation of the general subject, "Ways of Announcing Your Music Venture." In addition to the general appeals to the public (as indicated in the NEWS of August 28th) I told of ways of advertising violin music and piano music (September 5th) and orchestra and organ music (September 12th).

This time I want to return to the more general discussions and try to express for your use *my most useful method of getting more out of music.*

For the purpose I seek to affect in your work, I will therefore talk to you as if I were a theatre manager and you were a theatre-goer. You in turn can then repeat this message to your people in advertising, stories, etc. Conservatively speaking, I can tell you that I have packed four years of newspaper stories, advertisements and lectures to 2,000,000 people into the following concentrated extract of the idea.*

Everybody admits that music is the universal language—that the same compositions which delight Americans are equally pleasing to Italians, French, Germans, and all civilized peoples. If it is the universal language, however, only a few have realized just how truly this applies. Music talks to every listener in a way which is intelligible and can be translated into words, pictures, actions. Without regard to nationalistic and racial language, music speaks in a higher tongue which is clear to all who learn the secret of listening.

Music speaks in three ways: Through the brain, the heart and the body. The physical effects of music are too well known to be repeated again—you know that a march time sets your feet into motion, a dance theme makes every last dancing boy and girl swing the shoulders, music in factories succeed in making machine workers move faster.

The spiritual effect of music is the accepted idea among all people. It uplifts the listener—it creates a mood of joy or sorrow or anxiety or anger.

But the intellectual effect:—Here is where we come to the big idea. Music makes ideas and communicates them from musician to listener. Instead of using words,—notes and combinations of notes are employed. These notes are capable of making any story or play or pictures, and where the great composers are understood it is seen that they are also novelists, storywriters, dramatists and even motion picture makers.

There is nothing mysterious about this idea; nothing to worry you or make you annoyed that you cannot understand it. Ask any violinist to imitate the crying of a baby—it is the easiest thing in the world. Ask him to play a laugh, a sigh, a moan, a fretting sound. Ask the pianist to represent for you the playing of chimes, the chriek of an engine, the rumble of thunder. Ask the harpist to play the sound of a breeze rustling the trees, the sound of a mountain brook, the whisper of fairies. Ask the clarionet player to represent a shepherd call, the lowing of cattle, the sob of an old man. So you will understand that in music instead of describing ideas and action, as with words, the thing itself is actually reproduced in symbols. Thus when you hear a certain composition, and this idea has gained upon you, will you discover that you are actually *seeing* the story, the play, the description.

The trouble with music and the public is this: that a few snobbish conservative people have tried to keep music a thing for the aristocrats and the wealthy set—have tried to make music a mysterious and difficult to understand idea. These few persons have done a great deal of harm. How could ordinary, common sense audiences as are made up by the great majority of people expect to sit down to a symphonic concert or an instrumental recital and for an hour and a half or more simply hear strange sounds? Without meaning?

I would have a very little idea of the great masters of music whom I now revere and adore, if I thought that all they planned to do, was string together a lot of notes which didn't sound out of harmony—and had no story or idea or emotion in mind. But this is not the case. I have known some of the most famous composers of the present decade and I have examined pretty thoroughly into the lives of the masters, Beethoven, Mozart, Wagner, etc., and I can say it as a fact that every famous composition was written with a picture, a story or a definite idea in mind of some sort.

Once the average man gets this thought with him, music becomes a different world. When he realizes, that the music he is about to hear contains a message which he can understand and interpret in his own of thinking, music then becomes what it ought to be now—the nearest and dearest method of being entertained and educated. He sees that he has the key to the whole situation. He wants to find the story in the music. Now we come to the point which makes music such an extraordinary joy to all people.

The story in the music has variations to suit the listener. Let me explain this more in detail

A professor of history and a bricklayer would find in music different variations of the same idea. In essentials the story would be the same, but in dress and details it would be different. Thus the professor and the bricklayer would both realize that a tragic element were being enacted, but the professor might make it the story of an Emperor who had been taken from his kingdom and bemoans his fate, while the bricklayer might find it to be the story of a mother who had lost her son and was bemoaning her fate. Another composition might be interpreted by the professor as a description of Niagara Falls, by the bricklayer as the noise of a building in progress. In both excitement, volume of sound would be present.

When you read a story or see a play you only see what is there. Your own imagination doesn't get a chance. And whether you agree with me or not at this minute the greatest pleasure of all is where your own ideas and imagination get a chance to exert themselves. In music, there is the composer's original mood and reaction to an idea plus the interpreter's idea (the musician who is playing the composition has his own feelings) plus your own environment and point of view.

Now the theatre which presents fine music to its public and enables that public to gain a conception of the meaning of music—the stories that are in it—is doing not only a big educational and uplifting work for America, but is

Send in Your Music News

Any item related to your music—something special in your programs, a change in your personnel, a bit of local music news, will be of interest to the Motion Picture News. Send it along to the Music Editor.

See page 2308.

** I urge every musician to read this and the preceding issues very carefully. Several scores of conductors and musicians have written to me asking me to explain HOW TO SELECT MUSIC FOR THE SCREEN. If every musician could digest and thoroughly understand the meanings in this article, I feel that he would have no difficulty in making up his cue sheets from his own music library and do it successfully and to the best interests of himself and his audiences.*

making itself the natural gathering place for those who seek the enjoyment and pleasure of exercising their imaginations and minds and hearts in music. It is a great game! You would be amazed to see audiences after they have this idea in their minds. They are working out their own stories—heads back, eyes closed sometimes, ears open. The music carries them out of themselves and they "come back" refreshed and rejuvenated. Tired out men and women forget their worries in being taken out of themselves by the music. And they come back for more.

I know because I have met the condition thousands of times with millions of people. At first the people may take the idea with a "grain of salt," but when you show them by your own descriptions and they see how accurately your description fits then they are ready to try their own stories. And once they do this—they belong to you—they are slaves to the habit—they will come back for more and more and more.

To show you what I mean, I shall publish a few of the Music Pictures I have used myself—my imagination at work—may interpretations. These you may use in your programs in connection with these popular classics. I will begin with the most popular "classic" piano number of the day:

C Sharp Minor Prelude (Rachmaninoff)

An American soldier is taken prisoner. He is now heard in the cell, as the little stream of light breaks through the tiny window. He stirs, his heart is breaking; he realizes that he is the victim of his hated enemies. He rises, paces up and down slowly at first, and then furiously. Finally losing all control of himself, he rushes up and down and beats his hands and head against the walls. Madly he cries out—he has lost all control. But useless is the man's agitation. Worn out, he drops to his knees and then sinks to the ground, and there, barely breathing, barely living, he realizes his utter desolation, his complete defeat. No hope—there is no hope—no hope.

Here is a very much used violin solo:

Tambourine Chinois (Kreisler)

Down a narrow street in Chinatown the little mandarin comes. Dark the streets, except for the lanterns hanging out of the windows—see! He walks with tiny steps, oh, so little steps. His pigtail is down his back and his eyes are glittering. He comes to the house of the lady—and stops underneath her windows. (Yes, even in China they have sweethearts). He lifts his little tambourine and strums the twanging strings and sings—sings in a squeaky, piercing voice, which sounds so sweet to the lady. See her peeping out from the window in delight. Then he goes away, the little mandarin, but he comes again, with his little steps, and then the lady joins him.

Here is a very authentice idea for one of the Liszt Hungarian Rhapsodies:

Hungarian Rhapsody No. 2

See the tents of the Gypsies. It is early morning. The dawn rises slowly, the mist disappears. Slowly a man creeps out from one of the tents and stretches as he surveys the new day. He is soon followed by others and in a few moments the encampment has sprung into life. Bonfires are lighted. Breakfast is soon sizzling. The day advances. The men go out to hunt. The women sit over their work, tending to the little ones. There is the sound of an argument. There is the sound of a mad fight. Laughing, cursing, singing.

Just a typical day among the gypsies. Toward nightfall the band gathers around the bonfires, and the crackle of the wood can be heard in the still air. The dancers jump up and swirl around and the fiddlers tune up, while the Hungarian gypsy airs resound. Off in the distance, in the dark of the wood, a pair of romantic lovers escape from the rest and tell each other the love that is in their hearts. Again at the fire, the community at large is voicing its loud-mouthed ideas. And soon it is time to go to sleep again, drowsily to sleep.

Here is something more ambitious—an orchestral story—for one of the symphonic works. Note that the description in addition to just telling a story, attempts to give an idea of the meaning of the symphonic form.

First Symphony of Beethoven

The symphony is the final goal of all composers—it is music in its purest, noblest, most ambitious form. Nothing but music is in it, and the whole drama of life can be expressed in its tones.

Greater than any mere solo or combination of instruments, the whole family of instruments are participants of the action.

In the opening of the First Symphony, there is a brief introduction. A dissonance off the key would seem to indicate that Beethoven was describing the state of things about him and announcing that he was about to lift himself into a new expression. He was not happy, but he wanted to be. The rest of the symphony has been called an idyl—we might say, and idyl of Beethoven's imagination. The second movement is written in fast time, allegro; the strings take up a brilliant theme that is somewhat descriptive of flying. One feels that the spirit is winging itself into flight, encountering the joys of anticipation as described by the flute and wood wind. But the spirit meets with obstacles. You can hear the bass instruments calling ominously. "Be not too free—beware of what lies below you!"

Then it would appear as though the spirit found a new plane. In the andante cantabile movement slow, gentle, and oftentimes sad, the spirit of Beethoven is in one of those love moods, so characteristic of the man, a love devoid of all self and sex, a love as chivalrous as the knits of old entertained for their ladies. The violin carries the solo theme; the flutes give voice to the partner of the love episode. Everything is idealistic and wonderful. But Beethoven, always with a sense of humor, realizes that such a love is not for earth, and he has given to the drum a gentle, laughing mockery, a sarcastic monotone. This monotone is taken up by the other instruments, though the love theme scarcely seems to notice it, and goes right on.

The third movement is a minuet—the most noted part of the first symphony. This is a different plane than the andante. In the andante the lovers merely sang to each other as if from far distant places; but in the minuet there is a dance, a scherzo, that is full of the joy of life. The lovers are whirling and all the world joins in the dance. The violins, the viola, and the basses take up the principal theme, and we feel that not only the love spirits are engaging in the festivity, but that the flowers and the trees and the brooks and all of nature are laughingly forgetting every care and woe in the world, in the abandon of the dance. In the last movement, the finale, it seems as though the lady is not what she appeared to be. She is a coquette. Well, it was a pleasant idyl, it gave voice in the andante to the noble love avowals of the poet soul. In the minuet there was that glorious rythym of the dance; but now the illusion is gone.

Yet it's laughable—even the poet himself laughs. She a coquette, this lady of the angelic mien; she makes love on and on to all about him, and he laughs, the poet laughs. So, back to earth comes the spirit; back from an adventure, that was nothing after all but a summer idyl.

(*To be continued next week*)

Before You Buy Your Musical Instrument

consult the News Music Editor, Charles D. Isaacson. He may save you money, trouble, annoyance. He may be able to give you a different steer.
See page 2306.

Questions, Answers and Discussions

"There has been a great deal of controversy recently with reference to the tax imposed by the American Society of Composers, Authors and Publishers on exhibitors using certain copyrighted music.

We understand that some exhibitors have paid this tax, while others have protested, and i some cases have declined to use any music coming under provisions of the above organization. We notice, too, from recent trade papers that certain producers have issued instructions that in the construction of their cue sheets any music subject to tax must be eliminated.

We have recently received a demand for payment of this tax, which you know is based on the theatre seating capacity, and before we take any action we would like some expression from you covering your opinion as to the fairness or unfairness of the request, together with other recommendations which you might offer.

It occurs to us that in the use of this music the exhibitor is popularizing same, and in that way is benefiting both the author and publisher."
—A. B. Cook, Majestic Theatre Co.

Your letter of the 11th brings up an important question which confronts the theatre managers of the country, and in as much as the subject is coming to the front at the present moment, I am going to try to answer your letter to the best of my ability as an outsider who is interested neither in the special causes of the manager, musician, or the composer, but in the success of the amalgmation of music with motion pictures.

I have had several letters from the theatres objecting very strenuously to the payment of the tax imposed by the American Society of Composers. Immediately I communicated with that society and later had a detailed discussion with the executive secretary.

I discovered that some three thousand or more theatres have already taken out the license; that most of the important publishers are members, and certainly most of the composers are in the lists.

It is a fact that the best of the present music available to the theatre among copyrighted numbers is protected by the society, and that the theatre which refuses to purchase the license is limited to the smallest percentage imaginable of the worth while copyrighted music.

Of one thing I am convinced; that the society has been justified by due process of law and that the theatre which comes under conflict with rules of the society and uses its music without the license, is open to suit which is bound to go against him. Several cases are sufficient precedent to cause the theatre managers to think a long time before openly using the society's music without the license.

So much for existing conditions.

The society insists that the composer is en-

titled to payment for the privilege of playing his music; that he is in the same position as the producers of the pictures, and that his revenue will thus count not only in royalties on sheet music, music rolls, and records, but on such performances also.

To be sure, the composer would be lost if he were denied the right of performance, in places like theatres, restaurants, dance halls, etc. The likelihood of the sale of the sheet music, the value to the record or roll manufacturer would not warrant the making of the roll or record.

Knowing the publisher as I do, I am sure you are perfectly justified in saying that the more advertising by performance a composition is given, the larger its sales in other channels.

But are we to figure what are the indirect or even direct results of our actions in this matter? Or are we to look at the matter purely from our own results?

Without this music the picture performance would surely be weakened, and the show as a whole would have less pulling power and less interest to the audience. If the music makes the performance more interesting and has a value, the equasion of the theatre with the composer, ought to be put aside.

The money paid for this license is certainly more than recompensed by the value you rereceive through the music.

You argue that you are advertising the music. "Very well," says the composer, "I do not consider this advertising sufficient pay." Then you have to decide whether the charge made for the performance of the music is an equitable one.

As I understand it the largest theatre in the United States could not pay more than one dollar a day. This figure is certainly trifling and while all of these trifles contribute to the large cost of maintenance and upkeep of your theatre, the question resolves itself in my mind to the simpler point. That is, if the music is valuable to you and the price charged for the license is equitable, you can consider that you have made a fair bargain.

If you advertise music, that is a by-profit. Then you are also advertising the stars whose names you put in electric lights outside your theatre.

I am trying to be perfectly frank and fair with you, and in as much as I am speaking for the Motion Picture News in this connection advising eleven thousand theatres who read these pages, I am open to conviction. If I have overlooked some point or if I have been mislead perhaps by the arguments that have seemed to me to be so important, I wish you would call them to my attention.

Please write to me and let's try to work this matter out together, and then when you have come to the conclusion to accept or decline the license, let me publish the complete correspondence as a guide for all of the theatres of the United States.—C. D. I. Music Editor.

Gem Amusement Co. of Little Rock, Ark., lessees of the Royal theatre here, who are remodeling the theatre, will purchase a $10,000 pipe organ within the next few weeks. Many improvements will be made on the building.

"HOMESPUN FOLKS"

(Associated Producers, Inc.)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Love Theme: "Love's Old Sweet Song," Molloy
Farm Theme: "Serenade" from "Rural Symphony," Goldmark

IMPORTANT NOTE

Mr. Crawford, organist for Grauman's Million Dollar Theatre, at California, suggests as a farm theme such old characteristics as "Down on the Farm" and "Reuben, I've Been Thinking." As a love theme, Mr. Crawford suggests a popular tune entitled "Rebecca of Sunnybrook Farm."

Mr. Crawford's selections are from an atmospheric standpoint excellent, but in compiling this musical cue sheet, the editor cannot under any circumstances mention Mr. Crawford's suggestions as official themes for the reason that these compositions are very difficult to obtain at present. However, musicians who are in possession of same should use them in preference to the themes mentioned on this cue sheet.

The editor also suggests that during the various election scenes portrayed in the film, musicians play such numbers as "Hot Time In Old Town" or "Hail, Hail, the Gang's All Here," or any typical election song popular in their vicinity.

1—Farm Theme (1 minute and 30 seconds), until—S: At Screening.
2—Continue to action (1 minute and 20 seconds), until—T: "Caleb Webster, who has."
3—"Dramatic Tension No. 36," by Andino (40 seconds), until—T: "Gentlemen of the jury."
4—Continue to action (1 minute and 40 seconds), until—T: "Didn't I tell ye."
5—Continue ff (30 seconds), until—T: "I'll mighty soon fix that."
6—"Good Bye" (Sentimental Ballad), by Tosti (2 minutes and 50 seconds), until—T: "All right, Pa."
7—Continue to action (45 seconds), until—T: "That dog is goin' to."
8—"The Whistler and His Dog" (characteristic), by Pryor (1 minute and 10 seconds), until—T: "Gatesville, the county seat."
9—"Galop No. 7," by Minot (30 seconds), until—T: "Here, Rover."
10—Love Theme (1 minute and 50 seconds), until—T: "Don't shoot him."
11—"Adolescence" (Melodious Entr' Acte), by Collinge (2 minutes and 40 seconds), until—T: "Pliny Rogers, Beulah's."
12—Farm Theme (1 minute and 30 seconds), until—T: "The widow Stinson."
13—"Melody" (Moderato), by Kretschner (1 minute and 10 seconds), until—T: "Tracy Holt, regarded."
14—"Gavotte and Musette" (Allegretto), by Raff (50 seconds), until—T: "Maybe young Webster."
15—Continue to action (1 minute and 5 seconds), until—T: "I s'pose yer going to vote."
16—Continue pp (40 seconds), until—T: "The county headquarters."
17—Love Theme (1 minute and 5 seconds), until—S: Webster sees girl through window.
18—"Dramatic Andante," by Borch (1 minute and 15 seconds), until—T: "Figuring that it might."
19—"D'Adieu" (12/8 Dramatic Allegretto), by Favarger (2 minutes and 35 seconds), until—T: "With the late afternoon."
20—Continue to action (1 minute), until—T: "With the day of election."
21—"Hot Time In Old Town" (song), by Metz (2 minutes and 45 seconds), until—T: "Election day with Joel."
22—Continue pp (1 minute and 40 seconds), until—T: "The sleeping vote."

NOTE: Watch big bell ring

23—Continue ff (1 minute and 35 seconds), until—T: "Evening with the final."
24—"Hail, Hail, The Gang's All Here" (1 minute and 20 seconds), until—T: "Who's elected?"
25—Love Theme (2 minutes and 15 seconds), until—T: "Gentlemen and mother."
26—"Dramatic Agitato," by Hough (2 minutes), until—T: "Tracy, take Beulah home."

NOTE: Begin pp then to action

27—Produce Effect followed by "Perpetual Motion" (characteristic Allegro), by Borch (1 minute and 40 seconds), until—S: Shot is fired.
28—"Dramatic Suspense," by Winkler (1 minute and 15 seconds), until—T: "Gathering the evidence."
29—Continue to action (3 minutes and 50 seconds), until—T: "The morning of the trial."
30—"Half-Reel General Hurry," by Belwin (1 minute and 15 seconds), until—T: "There benig no other."
37—Theme A (2 minutes), until—T: "Into the dawn."
38—Theme B (1 minute), until—T: "You and Peggy, Dick."
31—Continue to action (4 minutes and 20 seconds), until—T: "I'm going to find Joel."

NOTE: To action pp or ff

32—Love Theme (1 minute and 55 seconds), until—S: Old Caleb arrives back in town."

UNTIL THE END

"THE MUTINY"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme A: "Evening Hour" (Ballad Amoroso), Hulten
Theme B: "Peggy" (fox trot ballad), Moret

1—Selection of Sea Songs (2 minutes), until—S: At Screening.
2—"Humorous Drinking Theme," by Roberts (1 minute), until—T: "Her crew the best and the." (watch for bell)
3—"Mamselle Caprice" (Allegro Grazioso), by Baron (15 seconds), until—T: "And ruling these men." (china crash)
4—"Evening Hour" (Theme A), by Hulten (2 minutes and 45 seconds), until—T: "John Pike, the third mate."
5—"Light Allegro Agitato" (No. 20 A. B. C. Dramatic Series), (2 minutes), until—T: "Why ain't you sellin'."
6—Repeat Theme A (45 seconds), until—T: "There goes your soup bones."
7—"Idilio" (Intermezzo Moderato), by Lack (2 minutes and 15 seconds), until—T: "That started me off right."
8—"Arabian Nights" (Dramatic Intermezzo), by Mildenberg (2 minutes), until—T: "Jason West, first mate."
9—"Dancing Nymphs" (Intermezzo Caprice), by Braine (1 minute and 45 seconds), until—S: When Peggy enters cabin.
10—Theme B (45 seconds), until—S: When John starts victrola. (victrola effects)
11—"Entreaty" (Moderato Tone Poem), by Colby (1 minute and 30 seconds), until—S: When scene fades to saloon.
12—"Gruesome Misterioso," by Borch (2 minutes), until—T: "When police enter saloon."
13—Theme B (1 minute and 15 seconds), until—S: When scene fades to Peggy and Dick.
14—"Agitato No. 37," by Andino (3 minutes), until—S: When Rat enters cabin. (dog barks)
15—"Chanson Melancolique" (Andante Pathetic), by Collinge (2 minutes and 15 seconds), until—T: "Don't worry about that."
16—Theme A (1 minute and 30 seconds), until—T: "And so through the years." (wave effects)
17—Theme B (45 seconds), until—S: When Dick goes to piano. (piano only according to action)
18—"Spring Blossoms" (Capricious Allegretto), by Castillo (1 minute), until—S: When guests enter.
19—"Marriage Blues" (Shimmie Tempo), by Samuels (1 minute and 15 seconds), until—S: When scene fades to guests.
20—"Dramatic Tension" (Moderato Descriptive), by Borch (30 seconds), until—T: "You can all do any damn."
21—Continue "Marriage Blues" (15 seconds), until—S: When guests recommence dancing.
22—Theme A (2 minutes and 15 seconds), until—S: When John enters.
23—Theme B (1 minute and 45 seconds), until—T: "Some day you'll thank me for."
24—"Mignonette" (Intermezzo Moderato), by Jackson (3 minutes), until—T: "The joy of the next sailing."
25—"Dramatic Tension No. 1," by Zamecnik (2 minutes and 15 seconds), until—T: "Mellaire, the Rat, was."
26—Theme B (2 minutes and 30 seconds), until—S: When scene fades to Peggy.
27—"Hunkatin" (half-tone one-step), by Levy (1 minute), until—S: When John enters restaurant.
28—"Hurry No. 33," by Minot (2 minutes and 30 seconds), until—T: "It's your last land party."
29—Theme A (1 minute and 45 seconds), until—T: "Dick brought you this little."
30—Theme B (1 minute and 45 seconds), until—T: "The rolling deep with Dick." (wave effects)
31—"Adolescence" (Entr' Acte), by Collinge (4 minutes), until—T: "With the idea of giving Dick."
32—"Allegro Agitato No. 1," by Kiefert (2 minutes and 15 seconds), until—T: "Owns the ship."
33—Repeat Theme B (3 minutes and 45 seconds), until—T: "That's the bravest thing."
34—"Storm Furioso" (Half Reel Hurry), by Levy (3 minutes and 45 seconds), until—T: "Into the fury of a." (storm effects) (watch for howling dog)
35—"Furioso No. 11," by Kiefert (2 minutes), until—T: "Cap'n West's wounded." (shot)
36—"Allegro Agitato No. 8," by Kiefert (1 minute), until—T: "You dirty squealin' skunk."

UNTIL THE END

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 8, 1920.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.

ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19
"Little entertaining value in this slight story."—M. P. News.
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business." "Only moderately entertaining. Billie Burke, who starred in it, was good. Returns fair."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19
"Bosworth's acting and graphic incidents make entertaining picture."—M. P. News.
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction" "A good picture with a novel and daring story. Played it one week week to big business." "A splendid production to big business for three days." "Great business. Wonderful production."
Consensus—"Good picture, good puller."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.

BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....MAY 29
"London's vital story makes good audience picture."—M. P. News.
Exhibitor Comment—"A good picture to big business three days." "A big attraction which went well—good acting."

BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....MAY 29
"Sumptuous production with weak plot in society picture."—M. P. News.
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience."

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."
Consensus—"Good picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 1
"Picture is disappointing through lack of moving moments."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."
Consensus—"Good picture, average puller."

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business." "Pleased in an average way. Average business for three days."
Consensus—"Average picture, average puller."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....JULY 24
"Novel crook story suffers from development."—M. P. News.

DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....May 15
"Some interesting moments in this frail Wallace Reid picture."—M. P. News.
Exhibitor Comment—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business." "A good picture but three day holiday hurt business. Poor business one day."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 2312

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Way Down East"

(David W. Griffith Production—Premiere at the Forty-fourth Street Theatre, New York, September 2d)

AFTER tampering with all manner and sort of themes, from the ragged edges of spiritualism to the extreme of beautiful scenic nothings, David W. Griffith has travelled back over the years to find the elementally human and basically thrilling. In "Way Down East" Griffith has produced his first real, all wool, sure-fire "audience picture" since "Hearts of the World."

To call it an "audience picture" is putting it mildly. Never, since the rushing charge and swirl of the Ku Klux Klan scenes in "The Birth of a Nation," has the screen presented anything that will so thoroughly lift spectators, so strongly seize their emotions as the snow-storm and ice-break of "Way Down East." The wind and snow that toss across the screen seem to sweep through an audience; the machine-like tempo of the cuts and flashes finds a reaction in gasps and heartbeats. "Way Down East" captures you by the very spirit of the elemental.

There is a temptation to carp at David W. Griffith; a probably natural desire to find flaws in the work of anyone who is too often referred to as "The Master." The writer will confess that he took his seat at the Forty-fourth Street theatre somewhat in that frame of mind. The attitude was maintained with fair success throughout the first part of the picture. We felt that Griffith was over-stressing the seduction element in an attempt to infuse a "theme" into the hack framework; we still recoil at the brutal frankness of the child-birth scenes; we can't figure out yet just why Griffith is so reckless in cutting and matching long shots and close-ups.

But the hypercritical and cynical pose could not be held firm. Lillian Gish undermined it slowly but surely with a triumph of emotional acting, a delineation of womanhood in torture that was ever in key, never over-played, never so strong that still greater strength could not be brought forth for the scenes that followed. Through scenes that cannot be said to have always escaped dragginess Miss Gish had full command.

Touches of rustic comedy aided in winning the spectator. Where the play's rustic setting offered the opportunity for "hokum," Mr. Griffith accepted the "hokum"—and then gave it a fresh twist that brought real laughs. "Way Down East" moves along as a "pretty good picture" for most of its length—until the gathering storm clouds form a sweep on into a climax that crashes through all bulwarks of the blase.

Griffith has scored with "Way Down East" because in every scene and every title he has made the most of each last drop of the human that the play offered. Never is this more prominent than in his climax. Here he has gone a step further than the play and introduced an ice-break on the Cennecticut River. With the heroine helpless on a cake of ice that is rushing towards the falls, hero floundering along to her rescue, Griffith plays every string in his instrument; almost, one feels, to the point where the suspense might break and turn to a s
But at the precise second Griffith plays his rescue.

Aside from the unlimited credit that must be given to Lillian Gish, too much cannot be said for the merits of the cast that Griffith assembled for "Way Down East." Richard Barthelmess, as the hero, Lowell Sherman, in the role of tempter, stand out. It warms the heart to see Burr McIntosh's consummate art. Creighton Hale surprises with a capable vein of comedy. Vivian Ogden is a village gossip true to life. Mary Hay, Porter Strong, George Neville, Edgar Nelson, and Kate Bruce are others that must be mentioned.

Griffith turned to Anthony Paul Kelly for his scenario. Credit for the photography is given D. W. Bitzer and Hendrik Sartov. The beauty of the pastoral seftings, real photographic gems, and interpolated touches of Prizma color gained applause at the opening performance.—*ROBERT E. WELSH.*

"The Kick in High Life"

(Lehrman-First National—Comedy—Two Reels)

THIS Henry Lehrman comedy for First National presents an assortment of tried and true tricks, with no original effort being visible anywhere. The slapstick brush is applied quite strenuously. There is considerable whacking of head and the hinter portion of one's anatomy. A bathing pool is used to supply the ducking, and another scene is the extension plank outside the window of a skyscraper. A tiny youngster toddles out to the end and manages to stay there, while the burlesquers inside fight to effect his rescue.

The weakness of this comedy is the absence of spontaneity. The scenes are not inspired. They are conceived and executed for the mere sake of slapstick. It's a knockabout piece with a good deal of tumbling and falling and spanking on the part of the tumblers and spankers. Albert Ray, formerly a star in feature pictures, has the fat part. But it strikes us that he is not exceptionally talented in a comedy direction. He should be used as a straight foil to Charles Conklin or some other player who is gifted with a sense of burlesque. The audience at the Strand, New York, didn't enthuse over the offering with loud guffaws. A trickle of laughter was heard now and then. The fault here is the recourse to old stuff.—*LAURENCE REID.*

"Edgar Takes the Cake"

(Fourth of the Two-Reel Comedies from the Booth Tarkington Stories, with Johnny Jones Starred—Produced by Goldwyn)

AS real comedies the "Edgars" take the cake with us, and "Edgar Takes the Cake" lives up to its predecessors with Master Johnny Jones growing in finesse as a screen star but showing no apparent desire to "act" which would most certainly detract from a portrayal of Mr. Tarkington's "not the best boy in town or yet the worst."

This number of "Edgar" is just a series of incidents having to do with the delivery of a cake by "Edgar" to one of his sister's young men friends who has been ill. The cake arrives safely but not sound and "Edgar" is taken to task for his careless handling of the article. As an alibi he tells a story founded on a very small portion of fact that he figures may win exemption from a prospective paddling. Later for the benefit of his boy pal and his "girl" he again enlarges on the story. This last bit of fiction proves his undoing. Father overhears and administers an old fashioned spanking.

The offering is not uproariously funny but it is amusing in its humorous incidents that will recall what has happened in the lives of most boys that have now become men, and has been faultlessly acted not only by Johnny but by his supporting cast of children and grown ups. Any audience which has been pleased by the preceding "Edgar" releases will find this one enjoyable.—*J. S. DICKERSON.*

"Darling Mine"

(Selznick)

OLIVE THOMAS has been given a suitable vehicle in "Darling Mine," her late release on the Selznick program. The story is by John Lynch and Larry Trimble. Larry Trimble directed. In much of the reelage Miss Thomas is shown in the role of a little urchin and in this sort of role she does some of the best work of her career before the camera. "Darling Mine" presents some beautiful photograph and Director Trimble has seen to it that the proper atmosphere invades the picture throughout its reelage. It represents one of Miss Thomas' best screen appearances and the picture represents one of the best from an entertainment standpoint that this star has done in some time. Length 5 reels. —*JOSEPH L. KELLEY.*

Dead Men Tell No Tales

Exhibitors' Own Box Office Reports

(Continued from page 2310)

PICTURE BRAND STAR RELEASED PLAN BOOK

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days."
Consensus—"Good picture, good puller."

DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON.MAY 22
"Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.
Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."
Consensus—"Average picture, average puller"

DEAD LINE, THE (FOX) GEORGE WALSH.....MAY 15
"George Walsh will please in feud story."—M. P. News.

DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST..MAY 15
"Fine adaptation of famous melodrama."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....MAY 22
"Japanese star in fantastic involved story."—M. P. News.
Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."

DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13
"Gladys Brockwell picture offers mild entertainment."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day." "Picture pleasing. Star charming. Business good."
Consensus—"Average picture, average puller."

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE.....JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....JUNE 26
"Pickford acts as well as O. Henry writes."—M. P. News.
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "Very good; audience seemed to like it."
Consensus—"Average picture, average puller."

EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN.MAY 22
"Bedroom farce, only mildly amusing."—M. P. News.
Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business." "A poor picture to poor business two days."

FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT.....MAY 15
"Crook story is too tame and the action is mild."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A good all around picture, well directed, with splendid locations and good action. Should please most audiences. One week to big business every day." "Excellent business." "They liked this one and it played three days to big business." "A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12
"Colorful production carries little entertainment value."—M. P. News.
Exhibitor Comment—"Very good to big business three days."

FORBIDDEN TRAILS (FOX) BUCK JONES.....MAY 22
"Buck Jones in good average western."—M. P. News.
Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."

FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU.....MAY 22
"Story of mother-love theme is nearly swamped with incident."—M. P. News.
Exhibitor Comment—"Not very good. Played it three days to average business."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY.....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced."
Consensus—Good picture, good puller."

GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH.....MAY 22
"Good combination makes a very pleasing picture."—M. P. News.
Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL....JULY 3
"Picture has many traits of the old time melo."—M. P. News
Exhibitor Comment—"An average feature to three days of average business." "They liked this one and it went well. One day to big business."
Consensus—"Average picture, avrage puller."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST..JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best." "Did exceptionally good business. Picture all that is claimed for it." "Good picture because audience picture, not too much love or too much display of villain."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST.....JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business."
Consensus—"Average picture, average puller."

GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 3
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....JULY 24
"Kerrigan has interesting detective story here."—M. P. News.

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"Perhaps this is Miss Bennett's best effort. A good interesting story, well directed and splendidly acted by a good stock cast. Hairpins is the typical of pictures demanded today." "A pleasing picture to big business for three days." "Played it three days to average business." "A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair."
Consensus—"Good picture, good puller."

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Commnt—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON...JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praisworthy picture."—M. P. News.

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week." "This picture did not go very well in my house. Just an average production."
Consensus—"Good picture, good puller."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST.....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.

HONEY-BEE, THE (FLYING A-AT PATHE EXCHANGES) MARGUERITA SYLVA.....MAY 15
"Good entertainment from picturized novel."—M. P. News.

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST.....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.

HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN....JUNE 5
"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26
Exhibitor Comment—"A good Harry Carey picture. One day to big business."

Box Office Reports continued on page 2314

"MILESTONES"
(Goldwyn)

Long on Atmosphere and Scenic Stuff, But Short on Screen Drama

"MILESTONES" as a picture is all that could be expected considering the source from which it came, the famous play of the same name by Arnold Bennett and Edward Knoblock dealing with the age old conflict of ideas and aspirations between youth and old age, especially when viewed from an English standpoint. The production interests like a series of beautiful paintings explained by captions. It impresses with its attention to detail, its splendid atmosphere, its careful costuming, its beautiful scenic backgrounds, its cast of competent players, each as they grow old before your eyes in marking off the milestones of time, 1862, 1885 and 1912, the periods of the story, demonstrating their skill in the art of make-up, but it does not register as real vital screen drama.

The story does not progress except by titles. There is little action until the very last scenes, where some melodramatic mob stuff has been interpolated without adding much to the offering's entertainment values.

Viewed from the standpoint of America we fear also for the story. The wishes of our elders providing they conflict with our own have never been of such paramount importance as to induce us when loving one to marry another. The honor of the family and caste are matters of lesser concern here than in England. Also we care less for tradition and more for our own opinions than do Britishers.

We would say that this is a great picture for English consumption, which reminds us that possibly the producers had this in mind when making it. For American audiences, however, it is apt to be considered a rather dry affair. Its message is going to miss its point. All the appeal it will have for us will be from a historical and scenic standpoint, which is not enough to satisfy present day audiences who are paying real money to be entertained. If "Romance" pleased your patrons this one will. It is very much the same sort of a production, done in about the same way.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

John Rhead	Lewis Stone
Gertrude Rhead	Alice Hollister
Emily Rhead	Gertrude Robinson
Sam Sibley	Harvey Clark
Rose Sibley	Mary Alden
Nancy Sibley	May Foster
Ned Pym	Gerald Pring
Arthur Preece	Boyd Irwin
Lord Monkhurst	Gerald Pring
The Honorable Muriel Pym	Correan Kirkham
Richard Sibley	Lionel Belmore
Thompson (Butler)	Carroll Flemming
Young Lord Monkhurst	Gerald Pring
Richard Sibley, Jr.	Jack Donovan

Adapted from the play by Arnold Bennett and Edward Knoblock.
Directed by Paul Scardon.

PRESS NOTICE—STORY

"Milestones," the famous play of English life with its theme based on the ever existing conflict between the ideas, aspirations and hopes of the aged and the young, has been adapted to the screen by Goldwyn and comes to the ———— theatre for a ———— days' engagement beginning ———— as one of the notable productions of the season.

Enacted by a flawless and carefully selected all star cast, among which is Lewis Stone, Mary Alden, and others of international reputation both on the screen and stage, the picture is a marvel in the matter of the art of make-up. You see the players young, full of vigor with their frock coats, stock collars and gray top hats in the period of 1862. In 1885 they have reached middle age, grown old before your eyes. Again in 1912 you see what has happened when another milestone in their lives has been reached, bent bodies, white hair, wrinkled faces, a change wrought by grease-paint and wigs scarcely believable. "Milestones" is a wonderful series of portraits about which has been woven a story of infinite tenderness and interest. It tells how history repeats itself. How the years change our ideas, our desires, our hopes and our aspirations. Three generations fight the traditions, the wishes of their elders, only to find their position reversed when they themselves have children grown to the age of love and marriage. There is a big vital message for every father and mother in this picture. There is a lecture for every business man grown old in the harness who finds himself opposed to new ideas. See "Milestones" as one of the classics of the year, a picture as rare as a wine of an old vintage.

PROGRAM READER

The charm and audience appeal of "Milestones," the famous stage play by Arnold Bennett and Edward Knoblock, remains in the memories of those who saw it as has that of "The Old Homestead" or "The Music Master." The play was in a class by itself, a classic of real dramatic worth. It is this play that again lives in picture form that will be the attraction at this theatre for a ———— days' engagement beginning ————.

All that made the stage production a success has been retained in the screen adaptation. The fine contrast of characters, the wholesome logical story with its great message for the elderly who have forgotten the great hopes, desires and aspirations of their youth and now oppose their children as they too were opposed by their parents, is fully as vital in the picture as it was in the play.

A splendid cast, all star in fact interprets the various roles. Lewis Stone is the "John Rhead" and others of quite as much fame and ability, including Mary Alden Lionel Belmore, have important parts. As a production the picture is one of the notable events of all time. Never has a picture been more carefully produced, never a greater attention to detail,especially in the matter of costuming and in securing scenic backgrounds.

CATCH LINES

Ever do the ideas and ideals of youth and age conflict. This is a story of what happened when parents interfered with the love affairs and business plans of their children.

"A FULL HOUSE"
(Paramount-Artcraft)

Stage Farce Loses Its Punch on the Screen

AFTER its life on the stage Fred Jackson's farce, "A Full House," has finally reached the screen with scarcely any of its original humor. While it is a close adaptation insofar as the development of the plot is concerned, the situations, minus the dialogue and the horseplay of clever comedians, carry little entertainment value. As a picture it is not so interesting as when it appeared as a musical comedy under the title of "The Velvet Lady." And that version fell far short of the original. For one thing the part played by Washburn has been emphasized too much to the detriment of the other characters. These figures on the stage were all evenly balanced. And the part of the maid, played with a deep sense of burlesque by May Vokes behind the footlights, is almost neglected in the screen version.

The picture is quite deadly for three reels, after which it brightens and finishes with a fair comedy flourish. Washburn has been playing in good fortune of late, but this picture is certainly not a full house in his hand. It misses fire in several places, due to faulty interpretation. If we must have screen versions of successful farces let us at least have them interpreted with farcical appreciation. The plot hinges upon two traveling bags, one belonging to a newly married husband, the other to a crook. The men pick up the wrong bags upon leaving the train and when the pretty spouse opens hubby's she is somewhat disillusioned. Complications develop with the maid stealing the necklace in order to gain the reward. A policeman comes who, stationing himself at the door, exclaims, "You can come in, but you can't go out!" Which introduces an assortment of characters for the finish.

The picture picks up in interest when the copper comes on the scene. And one or two laughs are generated. A director with a good sense of burlesque could have derived some amusement from the play. Instead he has developed it with a legitimate touch. The result is it never sparkles or moves out of its beaten track. Really the players have nothing to do. Most of them walk around in circles, flying from one room to another, and assume expressions as if they had swallowed large doses of castor oil. The titling is no brighter than the dull situations.—Length, 5 reels.—*Laurence Reid.*

THE CAST

George Howell	Bryant Washburn
Ottilie	Lois Wilson
Ned Penbroke	Guy Milham
Daphne	Hazel Howell
King	Frank Jonasson
Vera Vernon	Beverly Travers
Susie	Lottie Williams
Parks	John Wild
Officer Mooney	Z. Wall Covington

By Fred Jackson.
Scenario by Alice Eyton.
Directed by James Cruze.

PRESS NOTICE—STORY

Bryant Washburn's latest picture, at the ———— next ———— is an adaptation of Fred Jackson's stage success, "A Full House." This is a farce-comedy which carries a poker title and offers the star and his capable company plenty of opportunities to amuse the spectator. Mr. Washburn plays the part of a young newly-wed, who is forced to recover a packet of sentimental letters for his friend, Penbroke, in order that the latter might be married to Daphne, with no tangible evidence lying around. Nowell is safely on the train when he accidentally sits down with a crook. When he reaches home the men pick up the wrong bags.

And great is the pretty spouse's surprise when she opens it to find a complete burglar outfit as well as some stolen jewelry. Complications build until nearly everyone is suspected. The crook comes to regain his bag and is caught but only after a policeman has locked everybody in with the warning—"You can come in, but you can't go out!" The picture is breezy and bright and uncorks a deal of fun. Mr. Washburn makes the most of every scene. James Cruze has given the picture an adequate production from Alice Eyton's scenario.

PROGRAM READER

He went away from his young bride and carried a new traveling bag. When he returned he thought he had the same bag. But she discovered it filled with burglar tools and stolen gems. Had she married a crook? She didn't know what to think. Yet she trusted George. He would square himself. But try as he might he only succeeded in building up a tissue of lies. Until finally the entire household, friends, guests, servants were locked up and told not to depart. A policeman was at the door and he said—"You can come in, but you can't go out!" And everyone that came in was compelled to stay. It's a bright, little picture which carries a deal of snap and ginger. Bryant Washburn is the star of "A Full House" which comes here ————.

SUGGESTIONS

You have a corking title to play up here. You can work it with your artist and advertise your picture through means of a poker hand. Put the cards on display in your lobby and ask your patrons if a full house always wins. Emphasize the fact that the picture is an adaptation of Fred Jackson's stage farce of the same name. Play up his name. He has written a lot of screen and stage pieces. You can link up a lot of advertising matter with your title, using it in a way which shows that your house is always full. And it should be more than filled up when "A Full House" is shown. Treat it as a farce-comedy and write it up in a light fashion. Tell that it devolves around men, maids and traveling bags.

CATCH LINES

He returned home to his bride and she thought he was a burglar. Why not? Wasn't his traveling bag filled with burglar tools and stolen gems? Could he explain? See "A Full House," the brightest comedy of the year.

The Index to The Complete Plan Book

(Continued from page 2312)

PICTURE BRAND STAR RELEASED PLAN BOOK

HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 15
"Here is an undeniably fine entertainment."—M. P. News.
Exhibitor Comment—"Great—wonderful from all angles—a masterpiece. Splendid business for one week." "Great—theme and acting equal in value." "A wonderful picture. Has broken all records during its four weeks' run in this theatre. Playing to bigger business every day. Draws same people two and three times. Most universally popular picture ever shown here." "Business excellent. Thousands turned away. Exceptionally fine picture." "Excellent picture. Went very big."
Consensus—"Excellent picture, good puller."

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST.....AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.

JENNY BE GOOD (REALART) MARY MILES MINTER.....MAY 15
"A pleasing picture with many good points."—M. P. News.
Exhibitor Comment—"Just an average picture which played my house three days to average business." "Very good, one of Miss Minter's best. Played it two days to big and average business." "An average picture to average business three days."
Consensus—"Average picture, average puller."

JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....JUNE 5
"Rogers has rich character study in story of homespun quality."—M. P. News.
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. Its photography is remarkable." "They liked this one and it did good business for one week." "Picture fair. Business fair. Will Rogers' name has little box office value here."
Consensus—"Good picture, good puller."

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM....JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation." "A competent star with a small cast in a well handled and interesting story. Pleasing to women. Average business one day." "Although this feature seemed to be average in production it played three days to big business."
Consensus—"Average picture, average puller."

LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....MAY 29
"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.
Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days."
Consensus—"Average picture, average puller."

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON.....SEPT. 11
"Mediocre picture made from best seller."—M. P. News.

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST.....SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.

LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY.....JUNE 26
"Mild but pleasing picture with Ince's co-stars."—M. P. News.
Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days." "An average picture to average business for three days."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER.....JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business" "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many a day. Certainly will help to bring him back in popular favor. Three days, to big business, two days and average one."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON.....AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST.....SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST.....SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM.....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.

LOVE'S HARVEST (FOX) SHIRLEY MASON.....JUNE 5
"Dainty star in comedy drama of high order."—M. P. News.

MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST....JUNE 26
"If you want a spectacular production, here it is."—M. P. News.

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....AUG. 14
"Probably Russell's best work to date."—M. P. News.

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST..MAY 8
"A rather weak story which loses interest."—M. P. News.

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MISS HOBBS (REALART) WANDA HAWLEY.....JUNE 26
"Frail story with a single-track idea, presents Wanda Hawley as a star"—M. P. News.
Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all."
Consensus—"Average picture, average puller."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line." "Did good business on second week's run."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JULY 31
"Commonplace story has artistic settings."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.

MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAY 22
"Bryant Washburn is fairly successful in adapted farce."—M. P. News.

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES.....MAY 29
"Farce picture drags and carries very little humor."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A poor picture to poor business three days."
Consensus—"Average picture, average puller."

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.

NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....JUNE 19
"Trite story with interesting and dramatic moments."—M. P. News.

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....JUNE 26
"A good feature which should interest and excite."—M. P. News.
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"

Box Office Reports continued on page 2316

"THE ROUND UP"
(Paramount-Artcraft)

Colorful Western With Fatty Arbuckle as Feature Star

IT is going to surprise many picturegoers to discover Fatty Arbuckle (perhaps Roscoe should be the name used exclusively now) in his first feature picture and a serious one at that. Not that Fatty or Roscoe has a serious role, but that the contents of the offering are identical with what has been projected under the classification of "Westerns." This is an adaptation of Edmund Day's popular success in which another Arbuckle (Macklyn to be exact) was the star. The picture differs from the play in the fact that the principal character, "Slim" Hoover, the sheriff, is subordinated. On the stage this figure carried the burden of the story and emphasized its captivating humor.

Fatty Arbuckle appears in the cast, but hardly in the picture. In fact it is Wallace Beery as a sagebrush desperado who walks away with acting honors, though Tom Forman runs him a good race for second position. The humorous qualities of Fatty's part have been lost sight of, though the star is funny enough to extract the necessary humor. But Macklin Arbuckle played the fat sheriff in a semi-humorous manner. The expression he used—"Nobody loves a fat man," made him a distinct personality. One sympathized with him. Fatty Arbuckle plays it as a straight caricature.

"The Round Up" reminds us of the Westerns which established the name of Thomas H. Ince. It abounds in action and whooping cowboy stuff. Desperadoes are present to supply conflict. Guns are toted, villains are chased, and romances figure to some extent. When the serious moments take leave for a brief spell at times, then Fatty Arbuckle comes into the scene and executes some peculiar trick of gesture which accounts for the dash of humor. This note it strikes us could have been used more effectively. There is no denying that the picture is a first class western—one which is abundant in atmosphere and highly colorful backgrounds. It carries for its working plot the idea of a sentimental youth, who by intrigue outwits his best friend for the love stakes. It sends forth quite a bit of suspense, even though it is obvious to a degree. But the acting honors go to Wallace Beery. His personality is seen in nearly every scene until he bites the dust in the climax. Mabel Julienne Scott is an attractive heroine.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Slim Hoover	Roscoe Arbuckle
Jack Payson	Tom Forman
Dick Lane	Irving Cummings
Echo Allen	Mabel Julienne Scott
Polly Hope	Jean Acker
Uncle Jim	Guy Oliver
Parenthesis	Lucien Littlefield
Sagebrush Charlie	Fred Huntley
Buck McKee	Wallace Beery
Josephine	Jane Wolfe
Chinese Boy	George Kuwa

By Edmund Day.
Scenario by Tom Forman.
Directed by George Melford.
Photographed by Paul Perry.

PRESS NOTICE—STORY

Roscoe Arbuckle, who has heretofore been identified with comedies, will come to the ———— theatre next ———— in his first feature play, "The Round Up," a picture version of the play of the same man by Edmund Day. Patrons of the ———— will doubtless remember the offering when Macklin Arbuckle appeared in it. They will remember the characterization of fat "Slim" Hoover, the Sheriff, whom nobody loves, and Fatty Arbuckle in the role is certain to afford the audience a rare treat.

The scenes of "The Round Up" are in the Southwest where the Apaches dwell, and in the development of the plot, Indians, renegades, frontiersmen and young women are employed in vast variety. The theme is one of self-sacrifice and as a result the climaxes are highly dramatic. The picture carries no little humor which is excellently capitalized by Mr. Arbuckle. Slim Hoover is a good-natured, human, likeable fellow who is certain to create the utmost sympathy in the heart of the spectator. The star is supported by a cast including Tom Forman, Mabel Julienne Scott, Irving Cummings and others. Mr. Forman scenarioized the subject while George Melford attended to the direction.

PROGRAM READER

It will interest our patrons to know that Roscoe (Fatty) Arbuckle will appear at the ———— next ———— in his first feature picture. He has left the comedy field, temporarily at least, to find expression in more serious subjects. "The Round Up," a screen version of Edmund Day's famous play of the same name in which Macklin Arbuckle starred for many seasons, has been selected for his debut. It is a Western laid in Apache land and presents a line of action which is guaranteed to hold the interest. Mr. Arbuckle plays the part of a portly sheriff whom nobody loves. An excellent cast has been chosen to assist him. George Melford has given the picture a splendid production. Come and see Fatty Arbuckle in a new type of picture.

SUGGESTIONS

By making the announcement that Fatty Arbuckle will appear at your theatre in a new type of play for him should be the biggest angle to exploit here. Bring out that he has forsaken comedy to appear in subjects of more serious import. Tell that he has chosen Macklin Arbuckle's famous stage success, "The Round Up," for his debut. Play up this feature, telling the immense hit it made upon the stage. Go after the publicity. Exploit it in newspaper briefs. Go in for atmosphere. Dress your lobby accordingly. Play up the star as much as possible. Tell that it is Western full of action, humor, pathos, thrills and romance.

CATCH LINES

They called him "Slim" Hoover because he was fat. See Roscoe (Fatty) Arbuckle in the celebrated play, "The Round Up."

"THE BRANDED WOMAN"
(First National)

Plenty of Melodramatic Fireworks in This Sob-Sister Story

NORMA TALMADGE has in "The Branded Woman," a picture of the old, melodramatic school wherein the heroine is forced to pay and pay and pay before she can erase bitter memories from her mind and find ultimate happiness. It is a story which has for its sole appeal the sympathetic interest felt for the harassed woman. She has been brought up under a cloud because of the stigma attached to her mother's name. It is the duty of her grandfather to have her happily married and taken out of the country where the past and future worries will not trouble her. But melodramatic conventions must be obeyed.

On the stage or screen, at least, it has never been good policy for wives to tell their husbands of the clouds that hover over their names. Everything is serene in the household of the young diplomat who has been engineered into matrimony by our heroine's grandfather. They are happy in Paris with their tiny daughter. Then out of the past comes a haunting shadow in the shape of her mother's partner. He will recoup his losses through blackmail. And so the wife pays in jewels, tears and heartaches. She has no faith in her husband knowing the truth. When he does discover a trick or two and being ignorant of past affairs, the jig is up and accusations are in order. He denounces her and a separation takes place. When the heartaches of both have been allowed full expression a reconciliation takes place and the story is over.

The offering resembles an old-fashioned "pot-boiler," when it was fashionable to draw the characters sharply—to differentiate them distinctly in terms of black and white. The heroine certainly always wore a halo, and the villain had cloven hoofs. The action never leaves its well-worn track and depicts a monotonous series of sequences. The shadows are brought out distinctly. In order to extract the last ounce of sympathy for the distressed heroine, Miss Talmadge plays the part with the utmost feeling, but it hardly measures up to the mark. Her name and talent will doubtless popularize it, but the patrons aren't going to take away any great recollections. Percy Marmont as the husband, Vincent Serrano as the blackmailer, and George Fawcett as the grandfather, contribute effective work.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Ruth Sawyer	Norma Talmadge
Douglas Courtenay	Percy Marmont
"Velvet" Craft	Vincent Serrano
Judge Whitlock	George Fawcett
Dot Belmar	Grace Studdiford
William Bolton	Gaston Glass
Mrs. Bolton	Jean Armour
Vivian Bolton	Edna Murphy
Henry Bolton	N. J. Carvill
Herbert Averill	Charles Lane
Detective	Sydney Herbert
Jeweler	Eduard Durand
Miss Weir	Henrietta Floyd

By Oliver D. Bailey.
Adapted by Anita Loos and Albert Parker.
Directed by Albert Parker.
Photographed by J. Roy Hump.

PRESS NOTICE—STORY

Oliver D. Bailey's play, "Branded," is coming to the ———— theatre next ———— as a motion picture under the title of "The Branded Woman," and offers Norma Talmadge with a role which demands the utmost in histrionic capabilities. The star extracts a great deal of feeling from the character of Ruth Sawyer, who is forced to go through life with the stigma of her mother's bad name. Circumstances compel Ruth to flee America and happiness is her reward when she accepts the young diplomat. Courtenay, for her husband.

But this happiness is of short duration since some of her shadows from the past come to haunt her. In the end, however, she is safe from the clouds of yesterday. "The Branded Woman" permits Miss Talmadge to express nearly every emotion known to a feminine heart. The picture offers a goodly number of tense situations which develop into a climax of gripping dimensions. There is a good moral established too, which points out that no truths should be hidden when one takes a partner for life. The star is excellently supported by Percy Marmont, Vincent Serrano and George Fawcett. Anita Loos and Albert Parker adapted the play, while the latter directed.

PROGRAM READER

She was happy in boarding school. The sunshine, the friendships were hers, until a shadow of her mother's past came to haunt her. It brought with it storm clouds. The girl was forced to leave. In order to escape these black shadows she went to Europe and found happiness until the oppressive shadows again broke the sweet illusions. What happened? This you will find out when you come to the ———— theatre next ———— and see Norma Talmadge in "The Branded Woman," a picture of a woman's search for happiness when the whole world seemed black. In the cast are Percy Marmont, Vincent Serrano, George Fawcett and others. This picture permits the star to display the whole range of her histrionic capabilities. Don't miss t.

SUGGESTIONS

Here you have Norma Talmadge—a sure box-office attraction. Play up the fact that the picture permits her the whole range of her well-endowed histrionic capabilities. Play up the title and treat it as a moving drama of a woman's search for happiness.. Play up the sympathetic character of the heroine. Tell that her name was branded because of her mother's mode of life. Bring out that the shadows haunted her but that happiness came to her at last. The title is a winner and is sure to bring them in. But Norma Talmadge doesn't need any great boosting. Her name in lights is a magnet which draws the crowds.

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PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....MAY 29
"Interesting despite slight story."—M. P. News.
Exhibitor Comment—"Good—big business one day."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds."

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.JULY 24
"Sentimental story has few interesting moments."—M. P. News.
Exhibitor Comment—"Played this one a week to big and average business. A good picture and they liked it." "One of the best pictures of the season." "Exceptionally pleasing to all, especially the women folks. Good business for one week." "Played it three days to big business. It pleased and they liked it."
Consensus—"Good picture, good puller."

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....JUNE 19
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."—M. P. News.
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."

RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT).....JUNE 26
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR).....JUNE 12
"Fantastic picture fails to meet expectations."—M. P. News.
Exhibitor Comment—"A fine picture which did good business during its two weeks' run." "Good—appeals to all who like excitement."
Consensus—"Good picture, good puller."

RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....MAY 15
"Colorful action compensates for plot shortcomings."—M. P. News.
Exhibitor Comment—"This picture went very well because it was a Northwest picture and full of exciting stunts. It appears to be good for a second run." "Fast moving picture and an excellent box office attraction."
Consensus—"Good picture, good puller."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News

ROMANCE (UNITED ARTISTS) DORIS KEANE.....MAY 29
"Artistic production given play of love and sentiment."—M. P. News.
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....JULY 3
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good." "Played this feature one week to better than summer business usually is."
Consensus—"Good picture, good puller."

SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....JUNE 19
"Scintillating comedy is a sure-fire hit."—M. P. News.
Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint." "A good picture to big business for three days."
Consensus—"Good picture, good puller."

SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....JUNE 5
"Seafaring tale carries an adequate punch for Morey."—M. P. News.

SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST..MAY 29
"Good action, melodrama typical of Jack London."—M. P. News.
Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."
Consensus—"Average picture, average puller."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....JUNE 5
"Has interesting moments, but rather long drawn out."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....JULY 10
"A good production which should interest."—M. P. News.
Exhibitor Comment—"This picture was a riot and a fine box-office attraction."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....JULY 3
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days. "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunitis for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business." "This picture pleased in an average way. It did big business for three days, however."
Consensus—"Good picture, good puller."

SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....MAY 22
"Interesting, but rather short on drama and action."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business." "Excited about the average amount of interest from my patrons. Played it three days to average business." "This one pleased. Average to poor business two days."
Consensus—"Good picture, average puller."

SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....MAY 8
"Pleasing picture which should entertain."—M. P. News.
Exhibitor Comment—"They didn't like this one and it didn't seem to get over. Poor business three days." "Only a fair picture. Patrons did not like it."
Consensus—"Average picture, average puller."

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction." "Great picture. Went big."
Consensus—"Good picture, good puller."

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT.....AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES.....AUG 14
"A familiar story in average western."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE.....AUG. 28
..Faithful and intelligent adaptation of famous stage success."—M. P. News.

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day." "Played four days to good business and caused more comment than any picture shown at this theatre in past six weeks."
Consensus—"Average picture, average puller."

SUDS (UNITED ARTISTS) MARY PICKFORD.....JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played toaverage audiences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

TERROR, THE (FOX) TOM MIX.....MAY 29
"Tom Mix thriller more than satisfies."—M. P. News.

TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....MAY 8
"Resembles a wild serial in incident and action."—M. P. News.
Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business."
Consensus—"Average picture, average puller."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAY 22
"Good combination makes interesting picture."—M. P. News.

Box Office Reports continued on page 2318

"ONCE A PLUMBER"
(Universal)

Average Comedy Which Should Interest

LYONS AND MORAN have produced an average comedy feature in "Once a Plumber." The principal fault with the picture lies in the fact that the story is lacking in farce comedy incidents.

Although these situations appear, they are rather infrequent and with the exception of a few scenes are not spontaneous. However, the picture will interest, for the reason that it is well directed and acted, has a very smooth continuity and shows that attention has been given to the arrangement of sets and the selection of exteriors.

The stars are excellent in the characters of the two plumbers who try to enter society by the wrong door and receive a "bump," in the form of a trick, which is played upon them by a scheming millionaire and which nearly lands them in jail.

They have forsaken their former sweethearts, have become enamored of two society "queens" and are getting along "luciously," when they are discovered by their loved ones.

The latter in jealous rage inform the townsfolk, who enter the house of the millionaire, seize the imposters and in a very funny comedy situation, beat them and tear their clothes to shreads.

Lyons and Moran are subdued in their acting throughout and have the right idea in selecting stories of the better class variety where slap-stick is eliminated.

George B. Williams in the role of the scheming millionaire does some convincing character work and Lillian Hackett, Ethel Ritchie, Edna Wilson and Jane Elliott, four pretty ingenues, are good foils for the stars.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Felix O'Day ..... H. B. Warner
Lady Barbara O'Day ..... Marguerite Snow
Annette Borney ..... Lillian Rich
Austin Bennett ..... Ray Ripley
Jules Borney ..... Karl Formes

Directed by Robert Thornby.
Story by F. Hopkinson Smith.
Scenario by Fred Myton.

PRESS NOTICE—STORY

Lyons and Moran in their latest Universal comedy, "Once a Plumber," will appear at the ———— theatre on ———— of next ————.

That these two light comedies are reaching the highlights of their profession in farce comedy cannot be more clearly demonstrated than in their latest production.

In order to make mirth and laughter the predominating feature, the two stars have forsaken the flashy dressed "tailor mades" which they wore in "Everything But the Truth" and "La La Lucille," two riotous farces and descended to the garb of the plumber.

Ambition enters the mind of one of the young aspirants to highest honors and this causes all the trouble.

He has outgrown the environment in which lead pipes and village maidens predominate and when opportunity presents itself in the form of a millionaire who has a job for the boys in his home, it is accepted.

The young gallants repair to the millionaire's home where fun, intrigue and dramatic moments have their fling.

All of which means a pleasant evening's entertainment.

PROGRAM READER

Eddie Lyons and Lee Moran will appear at this theatre on ———— of next ———— in their latest Universal feature "Once a Plumber."

That these two comedians are gradually scaling the ladder to the top rung of popularity cannot be more clearly demonstrated than in their latest success.

The feature contains about all the necessary ingredients for a pleasant evening's entertainment and concerns the lives of two young plumbers whose worldly ambitious lead them to social, financial and romantic heights, from which they drop with a dull, sickening thud.

In this picture, as in all previous productions of Lyons and Moran, the stars have never resorted to horse-play or slap-stick, giving the audience credit for intelligence and at the same time endeavoring to give them a good story with comedy interest.

The feature is well produced and has a big cast among whom are George B. Williams, Sidney Deane, Jeff. Osborne, Lillian Hackett, Edna Mae Wilson, Jane Elliott and Ethel Ritchie.

SUGGESTIONS

Although this comedy is of the average variety it should interest your patrons and give them interesting entertainment.

Play up the name of Lyons and Moran and make a point in your advertising that these two comedians are given to the better class of production, eliminating entirely the horse-play that is so common in comedies

Use the telephone or send post cards to the officers of the various trade unions in your town telling them that Lyons and Moran, the Universal Comedians would like to demonstrate to them the new ways of "wiping a joint," etc.

Place as many stills as you can in prominent places. They will attract attention.

CATCH LINES

"See how wise we are, we deserve to be millionaires." How did their scheme turn out? See Lyons and Moran in their latest production "Once a Plumber."

Plumbing is the best policy for plumbers," said the young workman after he had had his experience. See "Once a Plumber."

See Lyons and Moran in their latest Universal feature, "Once a Plumber," at the ———— theatre. They will drive away dull care and send you home in a happy frame of mind.

He was not satisfied with the plumbing trade; he wanted to be a millionaire. See Lyons and Moran in their latest Universal success, "Once a Plumber," and find out how the scheme turned out.

"FELIX O'DAY"
(Hampton-Pathe)

A Good Production From All Angles

H. B. WARNER has put another good one over in "Felix O'Day" which is suitable for any house regardless of locality.

The picture is full of incident, has its dramatic moments and strong heart interest. And then to give it contrast a pretty little love story is introduced which acts as a relief to the heavier drama.

The story which is from the pen of F. Hopkins Smith is exceptionally interesting, although not entirely new, taking for its theme the wronged husband who comes to America in search of the man who has stolen and dishonored his wife.

When the climax is reached a new twist is introduced which comes as a surprise and is a fitting finish to a well told story.

Instead of bringing hero and villain together in a thrilling fight in which guns are brought into play, a shot from which usually ends the affray, hero after disarming the villain announces that he will kill him with his own hands.

Suspense is well sustained here and is turned into surprise when the bad man escapes and meets death by jumping from a window and hanging to a clothes line which breaks.

The role of "Felix O'Day" seems to have been made for H. B. Warner, for he fits into the characterization as naturally as he does his clothes.

In the lighter scenes he is the polished gentleman and in the heavier he is dominating, reposeful and convincing.

As far as production qualities go, the writer has seen few pictures which have excelled "Felix O'Day." The direction is absolutely faultless, the interiors are correct in detail, and the exteriors contain many beautiful shots. And the cast is a good one.—Length, 5 reels.—*Frank Leonard.*

THE CAST

William Wilson ..... Eddie Lyons
Joseph Blynn ..... Lee Moran
Hoban ..... Geo. B. Williams
Fenelon ..... Sidney Deane
Parker ..... Jeff. Osborne
Mary Foster ..... Lillian Hackett
Kate Beard ..... Edna Mae Wilson
Gertrude Parker ..... Jane Elliott
Ethel Fenelon ..... Ethel Ritchie
Detective ..... Lew Short
Second Detective ..... Harry Archer
Butler ..... Doc Bytell

Story by Edgar Franklin.
Scenario by C. B. Hoadley.
Directed by Lyons and Moran.

PRESS NOTICE—STORY

H. B. Warner in the Jesse D. Hampton-Pathe production "Felix O'Day," will be the attraction at the ———— theatre on ———— of next ————.

It is an appealing story that reaches to great dramatic heights and is an adaptation of the novel of the same name by F. Hopkins Smith, directed by Robert Thornby.

The picture is also strong in human interest and should find ready appeal among present day patrons.

Felix O'Day, sportsman and gentleman with a lovable character, wakes up one day to find that his trusted friend, Austin Bennett, has betrayed him. He had persuaded O'Day's father to entrust him with the family fortune in order to promote a business scheme. The speculation failed and the old man died of a broken heart. Bennett was then forced to flee, but not before he had persuaded the weak-willed, pleasure-loving Lady Barbara to forsake her husband and accompany him.

How O'Day tracked, trailed and searched for him and what happended when he found him will all be told in this human interest story.

PROGRAM READER

What would you do if you found that the friend whom you loved and trusted had persuaded your poor old father to invest his fortune in a "Wild cat" scheme, which of course failed, causing the old man's death and then as though that was not enough punishment to inflict, had succeeded in stealing the affections of your weak willed, pleasure loving better half and had prevailed upon her to flee with him?

This is what happened to Felix O'Day in the Hampton-Pathe production which will be seen at this theatre on ———— of next ———— with H. B. Warner as star.

The story which is by F. Hopkins Smith, one of our greatest modern writers is strong in heart interest and dramatic appeal.

Mr. Smith has emphasized the human angle strongly in developing the character of Felix O'Day, running the scale up and down and not missing a single emotion.

The picture which is well produced, was directed by Robert Thornby and has a splendid cast.

SUGGESTIONS

You can play this feature up as strongly as you like without any fear of a comeback.. If your patrons care for authors, play up the name of F. Hopkins Smith for he is well known and has written some wonderful stories.. Tie up with a book store if you possibly can.

Your biggest bet, of course, is the name of H. B. Warner. Play him up in your headlines as strongly as you can for he is well known and does some splendid acting in the title role.

Run a short synopsis of the story in your town papers for it certainly is interesting and for this reason is worth printing.

Play up the cast, every member is worthy of mention and are well known to screen followers.

Tell your people that Marguerite Snow who was so well known as a star a few years ago, is back again as leading woman to Warner.

The Index to The Complete Plan Book

(Continued from page 2316)

PICTURE BRAND STAR RELEASED PLAN BOOK

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK ..... JUNE 12
"Warwick starred in average romantic drama."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."

3 GOLD COINS (FOX) TOM MIX ..... JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.

TOKIO SIREN, A (UNIVERSAL) TSURU AOKI ..... JUNE 26
"Story with Japanese star lacking in punch."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."

TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... MAY 1
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.
Exhibitor Comment—"Did average business for three days." "Played this one eight days. Consider it of extra fine value. It did big business." "A very good production which pleased. Played it two days to extra big business and average business." "Very good. Played it three days to average business." "A splendid picture which played my house one week to extra big business." "Went big and they like it very much. Played it one week, to extra big business four days and big business three. A very good production." "My patrons liked the picture but that is all. Played it three days to average business."
Consensus—"Good picture, good puller."

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE ..... JUNE 12
"Mystery story well produced and thoroughly interesting."—M. P. News.

TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST ..... MAY 29
"Should furnish average entertainment."—M. P. News.

TRUTH, THE (GOLDWYN) MADGE KENNEDY ..... SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL ..... JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCHARTED CHANNELS (ROBERTSON-COLE) ..... JUNE 26
"Theme is timely and H. B Warner puts it across."—M. P. News.

UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY ..... JUNE 5
"A mildly entertaining western."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN ..... JUNE 12
"Action and incident make colorful melodrama."—M. P. News.

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST ..... JULY 31
"Interest and incident strong in this one."—M. P. News.

UNTAMED, THE (FOX) TOM MIX ..... SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.

WALL STREET MYSTERY, A (ARROW) GLEN WHITE ..... JUNE 5
"Love interest lacking in average detective story."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER ..... AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN ..... AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID ..... AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"One hundred per cent entertainment. Story, cast, photography, direction, in fact every bit of it was just good stuff."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST ..... AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST ..... SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH ..... SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY ..... SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL ..... JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE ..... JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK ..... AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST ..... MAY 8
"Interesting as drama and sure box office attraction."—M. P. News.
Exhibitor Comment—"Wonderful picture, wonderful box office value." "A splendid picture to extra big business for one week." "Played it a week to extra big business. Very good." "Played it two weeks to big business." "A splendid picture. Broke all records. Played it three days to extra big business." "Very good. Played it one week to big business." "An excellent production which caused much comment among my patrons. Played it a week to big business." "Although the weather was hot, this feature played my house for one week to big business. A very good production."
Consensus—"Good picture, good puller."

WITS vs. WITS (HALLMARK) MARGUERITE MARSH ..... JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB ..... JUNE 5
"Unsatisfactory production of Wall street story."—M. P. News.
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN ..... AUG. 28
"Good audience picture with great child role."—M. P. News.

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL ..... AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING ..... JULY 31
"An exciting story full of incident."—M. P. News.

WOULD YOU FORGIVE? (FOX) VIVIAN RICH ..... MAY 1
"Small appeal in conventional society drama."—M. P. News.

WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER ..... JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.
Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather." "Audience turned away first three days. Filled house remainder of week. One of the best attractions of the season." "Not considered good because too much rough stuff and audience disappointed with acting."
Consensus—"Average picture, average puller."

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature."
Consensus—"Good picture, good puller."

WORLD OF FOLLY, A (FOX) VIVIAN RICH ..... JUNE 26
"Hackneyed story fails to create interest."—M. P. News.

YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART ..... MAY 22
"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.
Exhibitor Comment—"Played it one week to average business. An average feature." "A very good picture. Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one."
Consensus—"Good picture, good puller."

YES OR NO (FIRST NATIONAL) NORMA TALMADGE ..... JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather." "An excellent picture to big business for one week." "Went big and played to good business for one week." "Drew well its entire run because of star, Norma Talmadge. She was not at her best. The story was only ordinary." "Drew fair patronage. On the whole, was not given favorable press criticism."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"The Shadow of Rosalie Byrnes" (Seznick)—"A good drama that pleased large audiences. Big business one day."

"Upstairs" (Goldwyn)—"A wild comedy drama that was well received. Big business one day."

"Polly of the Storm Country" (First National)—"Here is a picture that was thoroughly enjoyed by our patrons. Liked better that "The Inferior Sex." Two days to big business."

"Old Wives for New" (Paramount-Artcraft)—"Extra good. Big business two days."

"The Silver Girl" (Pathe)—"Not so good. Two days to average and poor business."

"The Forbidden Woman" (Equity)—"Good, average business one day."

"The Cyclone" (Fox)—"Very good. Played it two days to average business."

"Kathleen Mavourneen" (Fox)—"A good production. Two days to average business."

"The Girl from Outside (Goldwyn)—"An A-1 picture. Probably the best comedy drama of Alaska that we have ever seen. Two days to big business."

"Youthful Folly" (Selznick)—"Very good—one of the best we have seen of this star. Olive Thomas is very popular here. Two days to extra big and big business."

"Passion's Playground" (First National)—"Perhaps the best starring vehicle of this star. Big business for two days."

"A Fool and His Money" (Selznick)—"Better than his last offering. Big business for two days."

"Blind Youth (National Pictures)—"A good picture, although not as good as "Just a Wife." Title drew well. Big business two days."

"The Sporting Duchess" (Vitagraph)—"Went over big. Good advertising and splendid title helped to put it over."

"The River's End" (First National)—"A remarkably fine picture but hot weather hurt business. Average business two days."

"Burglar by Proxy" (First National)—"Fairly good. Average business one day."

"Valley of Tomorrow"—(American)—"Our patrons liked it. Big business one day."

"Burnt Wings" (Universal)—"Very ordinary but pleased our patrons. Average business one day."

"Lone Wolf's Daughter" (Hodkinson)—"Satisfactory—two days to average business."

"Passion's Playground" (First National)—"Gave us an extra big opening despite hot weather. Picture gave moderate satisfaction."

"The Man Who Lost Himself" (Selznick)—"Many of our better class patrons enthused over this one. Excellent story, well acted."

"The Confession"—(Pioneer)—"Good—played it two days to big and average business."

"In search of a Sinner"—(First National)—"Very good. One day to average business."

"The Girl of the Sea"—(Submarine Corporation)—"A pleasing picture to average business for two days."

"CIVILIAN CLOTHES"
(Paramount-Artcraft)

Entertaining Picture With Meighan as a Star

PARAMOUNT has picked a good one for Thomas Meighan's first appearance as a star. "Civilian Clothes," by Thompson Buchanan, is calculated to score as decided a hit upon the screen as it did upon the stage. In the first place it is founded upon a true premise, and because of this is certain of arousing a responsive attitude with the spectator. During the lately deceased war it was the custom of American girls who had found life dreadfully monotonous in their social circles to enlist in Red Cross work on the other side and eventually marry a dashing officer. Mr. Buchanan has emphasized the psychology of the uniform—how easy the average girl responds to it. Then he has her disillusioned and she reverts to type when the officer appears in civilian clothes. The glamour is gone and the romance with it.

Moulded into a play this idea proved a sure-fire hit. And it seems to have lost none of its charm and appeal, its humor and high lights, in the screen translation. The heroine here, thinking her husband is dead, has returned to America. She has taken up her social whirl. But the ex-officer bobs up very much alive and she is disillusioned to find that in civilian clothes he is a poor imitation of a man. He will teach her a lesson in democracy by becoming her butler. The bright spots in this picture come from this sequence and develop easily and vividly. While there are no outstanding humorous bits the incidents are so well balanced, the idea is so logical that interest is certainly aroused and held to the finish. And his lesson serves its purpose.

The climax may be a trifle far-fetched. It is hardly reasonable that a husband would allow his wife to elope with another in order to register his indifference. He had succeeded without going to such extremes. But a subtitle informs us that the wife is fully chaperoned. And in the end she is happy to find refuge in his arms. Mr. Meighan has been deserving of stardom for a long time. Perhaps the dearth of good leading men has kept him back since he has been needed to round out an all-star cast or two. He plays his part with manly restraint, scoring the humorous bits like a happy philosopher. Only an actor of Meighan's physique and vigor could have made the character ring so true. Martha Mansfield is charming as the spirited wife. Hugh Ford has turned in a good production.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Capt. Sam McGinnis.....Thomas Meighan
Florence Lanham.....Martha Mansfield
Mrs. Smythe.....Marie Shotwell
Carter Dumont.....Frank Losee
Billy Arkwright.....Alfred Hickman
Mr. Lanham.....Warren Cook
Mrs. Lanham.....Maude Turner Gordon
Dodson, the butler.....Albert Gran
Mrs. Arkwright.....Isabelle Garrison
Major-General Girard.....Halbert Brown
Elizabeth Lanham.....Kathryn Hildreth

By Thompson Buchanan.
Scenario by Clara Beranger.
Directed by Hugh Ford.
Photographed by Hal Young.

PRESS NOTICE—STORY

Thomas Meighan, who will be remembered for his distinguished performance in "The Miracle Man," is to make his first starring venture in the screen version of "Civilian Clothes," by Thompson Buchanan, which comes to the ———— theatre beginning ————. As a play this picture met with popular approval and the new version is said to be as rich in entertainment values. The story concerns an overseas captain who marries a pretty American girl in France. She is attracted to him because he looks so well in his uniform. Later after returning to America she learns of his death.

But he comes back very much alive just at the time she has renewed her acquaintance with a former admirer. Disappointed at his appearance in "civvies," which show bad taste in style, she snubs him. But the gallant ex-officer thereupon obtains a job as butler in his wife's household with the avowed purpose of teaching her a lesson in humility. The results, naturally, are amusing to a degree. Mr. Meighan's personality fits the role like the proverbial glove and he gives a sympathetic performance. Included in the cast are such favorites as Martha Mansfield, Frank Losee and Alfred Hickman. Clara Beranger adapted the play while Hugh Ford directed.

PROGRAM READER

Many a girl has discovered that a man may look like Beau Brummel in khaki—in the uniform of an officer, who is quite an ordinary appearing fellow in civilian clothes. There is no question that clothes makes the man—in some instances. The girls certainly did worship the soldiers and sailors. But take these same fellows and put them in citizen clothes and romance is gone. Upon this idea is based that diverting comedy-drama, "Civilian Clothes," the Broadway play by Thompson Buchanan, which met with such popular approval a short time ago. It comes to the ———— next ———— with Thomas Meighan, who appears in his first starring role.

CATCH LINES

She was captivated with this officer. He looked so natty in his uniform. The next time she saw him he was in civilian clothes. Was she disillusioned? See Thomas Meighan in "Civilian Clothes." A scintillating picture.

See Thomas Meighan as a star in the adaptation of the Broadway success, "Civilian Clothes." Do clothes make the man? See this picture and have your answer.

"THE SECRET GIFT"
(Universal)

A Pretty Story with Appealing Value

PICTURES in which character parts are featured seem to be coming into the spotlight again as instanced in "The Secret Gift," with Lee Kohlmar and Rudolph Christians playing the principal roles.

Although the plot is written along the lines of many we have seen before, having two alternate characters, one the sympathetic, kindhearted, lovable old man, adored by all and the other, the cold, cruel, calculating man of finance, determined to conquer, it is so well told and acted that interest is aroused from the start.

To give the story appealing value, the author has added a rather new twist, for it deviates from the usual run, in that the financier sticks to his old friend and abides by his decisions.

Lee Kohlmar, who has played many prominent parts in Broadway productions and in vaudeville, does some splendid comedy-character acting, making his role stand out by injecting new bits of business and never overacting or losing the sympathy of his audience.

Randolph Christians is a splendid type for the part he plays. He adds contrast in the role of the finanicer, which is portrayed with firmness and decision.

The supporting company is a good one with two pretty ingenues, Doris Baker and Gladys Walton in the cast.

Peter Harlingen and Jan Saxe, Hollanders, love the same girl. Peter, the aggressive, wins her but Jan, the kindhearted, always holds her in his memory.

When she dies and leaves a young daughter, Jan is as interested in the child as her father. And when the time comes for her to marry, he selects the right man.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Jan.....Lee Kohlmar
Peter.....Rudolph Christians
Bertha.....Gladys Walton
Sydney Ullman.....Carl Gerard
Benjamin Ullman.....Fred Gamble
Larry.....Carl Ullman
Aunt Sophie.....Jennie Lee
Timmy.....Verne Winters

Story by George C. Hull.
Scenario by George C. Hull.
Directed by Harry Franklin.

PRESS NOTICE—STORY

Universal's latest production "The Secret Gift," with Lee Kohlmar and Rudolph Christians as the featured players, will appear at this theatre on ———— of next ————.

It is a simple story of simple people, well played and well presented. It tells the tale of two comrades, Jan and Peter, who come to America to seek their fortunes. One of them is the good-hearted, sacrificing kind, always willing to share in the troubles of others that happiness may be had, and the other is the aggressive, forge-ahead type.

These two men love the same girl but it is not the kind-hearted Jan who wins her. And although his heart is broken when his comrade announces that the young girl has promised to marry him, he is willing to hand her over, even lending all the money in his possession that they may get a start in life.

When she dies and leaves a young daughter, he takes as much interest in the little one as the father, and as she grows to womanhood he watches over her until the time comes for her to choose her sweetheart.

But the fellow she likes does not suit her father, for he is not of the wealthy variety. How Jan keeps peace in the family and brings his old comrade around to his way of thinking so that his "little sweetheart" may marry the man of her choice is all told in "The Secret Gift," one of the prettiest stories ever written.

PROGRAM READER

Stories are ever changing upon stage and screen. Sometimes we have the play with the beautiful heroine or the handsome hero featured; or at other times it is the pretty, petite, ingenue who comes into the foreground and attracts all the attention. Just now there seems to be a demand for pictures of the character type, with stories that are strong, appealing and interesting.

Universal has had its ear to the ground and the result is "The Secret Gift," featuring Lee Kohlmar and Rudolph Christians.

The story tells a simple tale of simple people and is produced in a splendid manner. It has two principal characters, one the sympathetic, kind-hearted, lovable old man and the other the cold, cruel, calculating man of finance.

They come to this country as immigrants from Holland, both loving the same girl whom they meet on the voyage over. One of them wins her, but it is not the kind-hearted one. Although the latter is deeply chagrined he does not hesitate to lend his comrade the money with which to get married. In the years that follow he remains a true and faithful friend and when his loved one dies, leaving a young baby girl, he watches over the child until she has attained womanhood, when he aids her in securing the man of her choice, although another one had been chosen by her father.

SUGGESTIONS

When you book this feature play upon the fact that it is something different from the usual run of features in which leading men and women are featured, tell them this picture is strong in characterization with an appealing story.

Play up the leading players, Lee Kohlmar and Randolph Christians, for they certainly do some fine character work. The press sheet gives an account of their previous history.

If you go in for street exploitation, a splendid idea would be to dress up a young man and woman in Dutch costumes and let them walk through the town. The young man should carry a small immigrant trunk upon his shoulder to bring out the character.

If you can get stills of the cast, use them, especially those of the character players, which would attract attention in any store window. And don't forget that the two ingenues are very pretty.

CATCH LINES

He loved her and yet he did not have the courage to confess it. Did he win or lose by so doing? See "The Secret Gift."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5
The Week End (Margarita Fisher).....6
A Live Wire Hick (William Russell).....5
The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
The Black Lagoon (Special Cast).....5
Before the White Man Came (Indian Cast).....5
Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5

SERIALS

Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath).....2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker.....5
Roses and Thorns (Lenore Ulrich).....5

C. B. C. FILM SALES

State Rights

The Victim 6

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

At Shady Rest.....1
Pleasure Bent.....1
Andy on the Beach.....1
Andy the Actor.....1
Andy the Chicken Fancier.....1
Andy's Picnic.....1
Andy the Hero.....1
Equestrian 1
Wim and Wigor.....1
Ice Box Episodes.....1
Andy Fights the H. C. L.....1
Militant Min.....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob.....2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty)....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway 1
Solitude 1
Wanderlust 1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1
Some More Samoa.....1
Old Budda's Maze.....1
One Drop Was Enough.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1
Horseshoe—Bridal Veil.....1
Forbidden Fanes.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh Ford Prod.).....
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Humoresque (Cosmopolitan Production)..5987
Sept.—What's Your Hurry (Wallace Reid).....5040
Sept.—Lady Rose's Daughter (Elsie Ferguson)..4585
Sept.—The Village Sleuth (Charles Ray-Ince Prod.) 4082
Sept.—The Right to Love (George Fitzmaurice Prod.) 6661
Aug.—Hairpins (Enid Bennett).....4796
Aug.—Guilty of Love (Dorothy Dalton).....4989
Aug.—What Happened to Jones (Bryant Washburn) 4539
Aug.—The White Circle (Maurice Tourneur's)..4017
Aug.—Crooked Streets (Ethel Clayton).....4750
Aug.—The Prince Chap (Wm. DeMille's).....6168
Aug.—The Fighting Chance (Special).....5894
July—The Sins of St. Anthony (Bryant Washburn) 4565
July—Away Goes Prudence (Billie Burke).....5046
July—Let's Be Fashionable (Douglas MacLean-Doris May).....4501
July—The Ladder of Lies (Ethel Clayton).....4271
July—Homer Comes Home (Charles Ray).....4555
July—The Fourteenth Man (Robert Warwick)....4639

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 26—A Reckless Romeo.....2
Jan. 11—The Garage .....
Nov. 16—The Hayseed .....

PARAMOUNT-SENNETT COMEDIES

Sept. 19—It's a Boy.....2
Sept. 5—Don't Weaken.....2
Aug. 15—Great Scott.....2
July 4—The Quack Doctor.....2
June 27—You Wouldn't Believe It.....2
June 6—By Golly 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again 2
Aug. 1—Vacation Time 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 26—Farmers of Formosa.....1
Sept. 19—In Rural Belgium.....1
Sept. 12—Luzon Lingerie.....1
Sept. 5—Alsatian Days 1
Aug. 29—Souvenirs of the Singapore.....1
Aug. 22—The Sentence of the Sarre.....1
Aug. 15—Hunting for Formosan Headhunters.....1
Aug. 8—Heroic Liege 1
Aug. 1—Cocoanuts and Copra.....1

PARAMOUNT-BURLINGHAM

Sept. 19—Down the Strand in London.....1
Dec. 28—Winter Sports at St. Moritz.....1

PARAMOUNT-POST NATURE PICTURES

Sept. 5—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....

PARAMOUNT MAGAZINE

Sept. 26—The Art of Tanning.....1
Sept. 19—Dangerous Occupations.....1
Sept. 12—Milady's Wardrobe.....1
Sept. 5—Human Tides.....1
Aug. 29—Why Do They Do It?.....1
Aug. 22—The Unseen Land.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy 2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law 6
The Grain of Dust 6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy 6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....1
Artless Artie (Harry Fox).....1
Neptune's Stepdaughter (Gertrude Selby).....1
Breaking Into Society (Armstrong-White).....1
A Close Shave (Ben Turpin).....1
Hubby's Mistake (Gertrude Selby).....1
Girls Will Be Girls (Leo White).....1
Pardon Me (Gertrude Selby).....1

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor.....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)....6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695

FOX FILM EXCHANGES

SPECIALS

A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Over the Hill to the Poorhouse (Special Cast).....7
My Lady's Dress (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Mountain Woman.....6
The Tiger's Cub.....6
The Thief.....6

TOM MIX SERIES

Prairie Flowers.....6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

Chin Toy.....6
Girl of My Heart.....6
Merely Mary Ann.....6

Release Information continued on page 2321

Advance Information on All Film Releases

(Continued from page 2320)

GEORGE WALSH SERIES
The Plunger....5
Number 17....5
From Now On....5

20TH CENTURY BRAND
The Rangers (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunser Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5
The Hsuband Hunter (Eileen Percy)....5
Firebrand Trevison (Buck Jones)....5

SERIALS
Bride 13 (Fifteen Episodes)....2

FOX NEWS
Twice a Week....1

SUNSHINE COMEDIES
Chase Me....2
Farmyard Follies....2
His Wife's Caller....2
A Water's Wasted Life....2
Mary's Little Lobster....2

CLYDE COOK COMEDIES
Kiss Me Quick....2
The Huntsman....2

MUTT AND JEFF CARTOONS
Flap Jacks....½
Cleopatra....½
The High Cost of Living....½
The Politicians....½
The Brave Toreador....½
The Tailor Shop....½
The Merri Cafe....½
Hot Dogs....½
The Song Birds....½
Napoleon....½
Home Sweet Home....½
The Cow Punchers....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES
Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)
The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)
Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS
Cupid the Cowpuncher (Will Rogers)....5
The Slim Princess (Mabel Normand)....5
Roads of Destiny (Pauline Frederick)....5
Jes' Call Me Jim (Will Rogers)....6
The Great Accident (Tom Moore)....6
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7
The Strange Boarder (Will Rogers)....5
The Woman in Room 13 (Pauline Frederick)....5
Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Paliser Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5

EMINENT AUTHORS PRODUCTIONS
Going Some (Rex Beach)....
Out of the Storm (Gertrude Atherton)....5
Dangerous Days (Mary Roberts Rinehart's)....7
Partners of the Night (Leroy Scott)....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar Camps Out....2
Edgar's Sunday Courtship....2
Edgar Takes the Cake....2
Edgar's Jona Day....2

CAPITOL COMEDIES
Aug. 29—In and Out (Flanagan and Edwards)....2
Aug. 15—His Wife's Husband (Flanagan and Edwards)....2
Aug. 1—The Road to Ruin (Flanagan and Edwards)....2
July 18—A Counter Plot (Buddy Post)....2
July 4—Mum's the Word (Buddy Post)....2
June 20—A Money Mixup (Buddy Post)....2

FORD EDUCATIONAL WEEKLY
Oct. 10—For the Future....1
Oct. 3—Between Friends....1
Sept. 26—In the Glory of the Past....1
Sept. 19—"Air" Istocracy (Bird Life)....1
Sept. 12—Having a Circus (Chicago Zoo)....1
Sept. 5—In for a Raise (Baking Powder)....1

GOLDWYN-BRAY PICTOGRAPHS
Aug. 29—This Wonderful World....1
Aug. 22—World's First Scientific Harness....1
Aug. 15—If You Could Shrink....1
Aug. 8—Eternal Nature....1
July 18—The Life History of the Pearl....1
July 11—Our Wonderful World (Tripoli)....1
July 4—Beating a Man at His Own Game....1
June 27—Speeding Up the Play....1

GOLDWYN-BRAY COMICS
Aug. 22—Shedding a Profiteer (Judge Rummy)....1
Aug. 15—A Fly Guy (Happy Hooligan)....1
Aug. 8—The Rotisserie Bros. (Judge Rummy)....1
Aug. 1—The Last Rose of Summer (Happy Hooligan)....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly)....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS
Aug. 19—Clever Clubs....2
Aug. 5—Some Champs....2
July 22—Wild, Wild Women....2
July 8—Stung Again....2
June 24—Back on the Farm....2
June 10—Misfortune Hunters....2
May 27—Tit for Tat....2
May 13—Movie Madness....2
April 29—Tell Us Ouija....2

HALLMARK PICTURES CORP.
TRIANGLE RECREATED STAR PRODS.
July—Wild Winship's Widow (Dorothy Dalton)....5
July—The Deserter (Frank Keenan)....5
July—The Aryan (Wm. S. Hart)....5
July—The Lamb (Douglas Fairbanks)....5
July—The Coward (Frank Keenan)....5
June—Fifty-Fifty (Norma Talmadge)....5
June—Hell's Hinges (Wm. S. Hart)....5
June—Love or Justice (Louise Glaum)....5
June—The Americano (Douglas Fairbanks)....5

COMEDIES (TWENTY-SIX)
(One every two weeks)
Dodging His Doom....2
Madcap Ambrose....2
Thirst....2
The Betrayal of Maggie....2

BURTON KING PRODUCTIONS
The Discarded Woman (Grace Darling-Rod La Rocque)....6
Love or Money (Virginia Lee)....6
The Common Sin (Grace Darling-Rod La Rocque)..6

PLIMPTON PICTURES
What Children Will Do (Edith Stockton)....5
Should a Wife Work (Edith Stockton)....5

SERIALS
The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes)....
The Screaming Shadow (Wilson-Gerber (15 Episodes)
The Trail of the Octopus (Wilson-Gerber) (15 Episodes)....
The Evil Eye (Benny Leonard) (15 Episodes)....

FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd)....5
Carmen of the North (Anna Bos)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt..2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Green Flame (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)
Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.
A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Oct. 1—The Four Horsemen of the Apocalypse (Special Cast)....6
Sept. 27—Clothes (Special Cast)....6
Sept. 20—The Saphead (Crane-Keaton)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison)....6
July 19—The Misfit Wife (Alice Lake)....6
July 5—Parlor, Bedroom and Bath (Special Cast)..6
June 7—The Cheater (May Allison)....6
May 31—The Best of Luck (Special Cast)....6
Apr. —Alias Jimmy Valentine (Bert Lytell)....6
Apr. —Dangerous to Men (Viola Dana)....6

C. E. SHURTLEFF PRODUCTIONS
Aug. 23—The Mutiny of the Elsinore (Special Cast)..6
Apr.—Burning Daylight (Mitchell Lewis)....6

Release Information continued on page 2322

Advance Information on All Film Releases

(Continued from page 2321)

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS
Oct. 11—Billions (Nazimova).....6
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes).....6

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast).....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS
The White Rider (Joe Moore-Eileen Sedgwick) Peerless Feature Producing Co.....
Hell's Oasis (Neal Hart) Independent Films Assn..
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.....
The Heart of a Woman (Jack Richardson-Mignon Anderson) Peerless Pictures Co.....
For the Freedom of Ireland (Creation Films).....5
Neal Hart Productions (Independent Film Assn.)....
Headin' Home (Babe Ruth) Kessel and Baumann...
Urban Popular Classics (Kineto Company of America) .....300 feet
Youth's Desire (Forward Film Distributors, Inc.)...
The Woman Untamed (Doraldina) Elmer J. McGovern .....
Love's Flame (Carrigan-Osborne) Fidelity Pictures Co. .....
Fickle Women (David Butler) D. N. Schwab Prods.
Brain Cinema (Special Cast) Film-Lore Prods.....

COMEDIES
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4
The Aero-Nut (Al St. John) Warner Bros.....
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....

MONOPOL PICTURES
Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..5
July 4—A Broadway Cowboy (Wm. Desmond)....5
June 6—The Little Cafe (Max Linder).....5
May 30—Sherry (Pat O'Malley).....7

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2
Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2
Aug. 22—Second, Dynamite 2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)
Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 15—Run 'Em Ragged (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1
Aug. 1—Live and Learn (Snub Pollard).....1
July 25—Call a Taxi (Snub Pollard).....1
July 18—The Home Stretch (Snub Pollard).....1
July 4—Don't Rock the Boat (Snub Pollard).....1
Aug. 8—Little Miss Jazz (Beatrice La Plante)....1

ROLIN TWO REELERS
Sept. 12—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES
The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS
Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

REELCRAFT PICTURES CORP.

ROYAL COMEDIES
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2
What Next? 2
Going Straight 2
The Artist 2
Beauty Shop 2
Hard Luck 2
Brass Buttons 2
Masquerader 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2
My Lady Robin Hood.....2
Outwitted 2
Letters of Fire.....2
Not Guilty 2

ALICE HOWELL COMEDIES
Rubes and Romance.....2
Cinderella Cinders 2
Her Lucky Day.....2
Her Bargain Day.....2

WILLIAM FRANEY COMEDIES
The Glutton 1
Tarred and Feathered.....1
The Hasher 1
Hard Cider 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1
Lake Chelan 1

MILBURN MORANTI COMEDIES
Bungalow Bungle 2
Barber Shop Gossip.....2
Jealousy 2
Simp and Satan.....2
Wild Wild West.....2
Installment Plan 2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1
Perils of the Beach.....1
Circus Brides 1
Film Fairies 1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2
The Champeen 2
This Way Out.....2
Kids 2
Chicken a La King.....2
Don't Chase Your Wife.....2

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Advance Information on All Film Releases

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ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale).....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena).....5

SPECIALS

Sept. 12—Occasionally Yours (Lew Cody).....6
Aug. 29—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6
The Wonder Man (Georges Carpentier).....7
The Fortune Teller (Marjorie Rambeau).....7
Butterfly Man (Lew Cody).....5

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Satoosku.....1

SCHWAB D. N. PRODUCTIONS

Pickle Women.....5

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Once a Plumber (Lyons-Moran).....5
The Secret Gift (Special Cast).....5
Hitchin' Posts (Frank Mayo).....5
In Folly's Trail (Carmel Myers).....5
Blue Streak McCoy (Harry Carey).....5
Under Northern Lights (Special Cast).....5
La La Lucille (Lyons-Moran).....5
The Girl in the Rain (Anne Cornwall).....5
The Red Lane (Frank Mayo).....5
Human Stuff (Harry Carey).....5

JEWEL PRODUCTIONS, INC.

Sept. 6—Once to Every Woman (Dorothy Phillips).6
Aug. 30—The Devil's Pass Key (Special Cast).....7
Aug. 23—Shipwrecked Among Cannibals.....6
Aug. 16—The Breath of the Gods (Aoki-Carew)....6
July 5—Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

Sept. 13—A Prohibition Monkey.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Sept. 27—Fourth, Into the Chasm.....2
Sept. 6—Third, A Watery Grave.....2
Aug. 30—Second, Thrown Overboard.....2
Aug. 23—First, The Mysterious Murder.....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Sept. 27—Seventeenth, Beasts of the Jungle.....2
Sept. 20—Sixteenth, Beneath the Sea.....2
Sept. 13—Fifteenth, the Great Pendulum.....2
Sept. 6—Fourteenth, Walls of Doom.....2
Aug. 30—Thirteenth, Spears of Death.....2
Aug. 23—Twelfth, An Evil Plot.....2
Aug. 16—Eleventh, A Race to Scotland.....2
Aug. 9—Tenth, When London Sleeps.....2
Aug. 2—Ninth, The Lights of Liverpool.....2
July 26—Eighth, In Unmerciful Hands.....2

CENTURY COMEDIES

Sept. 27—His Master's Breath (Century Dog).....1
Sept. 20—Love and Gasoline (Henley-Keaton).....2
Sept. 13—The Profiteering Blues (Sterling-Lambert).2
Sept. 6—You Tell 'Em, Lions, I Roar (Century Lions) 2
Aug. 30—A Movie Hero (Adams-Fortune).....2
Aug. 25—Brownie the Peace Maker (Brownie).....2
Aug. 18—A One-Cylinder Love Riot (Engle-Byron).2
July 28—A Birthday Tangle (Henley-Jameson).....2

STAR COMEDIES

Sept. 27—The Bells and the Bill (Bartine Burkette).1
Sept. 20—Rings and Things (Hill-Burns).....1
Sept. 13—Fix It For Me (Bartine Burkette).....1
Sept. 6—Her Night Out (Burkette-Howard).....1
Aug. 30—Who's Crazy Now (Burkett-Howard).....1
Aug. 23—The Nuisance (Burkett-Howard).....1
Aug. 16—Cutting Out His Vacation (Burkett-Howard) .....
Aug. 9—Ringing Hill Belle (Burkett-Howard).....1
Aug. 12—Cards and Cupid.....1
July 26—Thru the Keyhole.....1
July 19—His Miss-Step (Barfine Burkette).....1

RAINBOW COMEDIES

Aug. 10—An Oil Can Romeo (Dorety-Byron).....2
Aug. 4—Won by a Nose (Dorety-Keating-Henley)..2
July 21—Off His Trolly (Engle-Dickerson).....2
July 7—Should Waiters Marry (Geo. Ovey).....2
June 30—A Villain's Broken Heart (Engle-Zemlick).2
June 23—A He Male Vamp (Monty-Sweet).....2
June 7—Moonshines and Jailbirds) Engle-Jackson-Joby) 2
June 2—An Artist's Muddle (Mann-Byron).....2

WESTERN AND RAILROAD DRAMAS

Oct. 2—A Gamblin' Fool (Hoot Gibson).....2
Sept. 25—The Big Catch (Hoot Gibson).....2
Sept. 18—The Honor of the Range (Maloney-Neilson) 2
Sept. 11—The Champion Liar (Hoot Gibson).....2
Sept. 4—The Lone Ranger (Maloney-Busch).....2
Aug. 28—Blazing the Way (James B. Warner).....2
Aug. 21—A Smilin' Kid (Hoot Gibson).....2
Aug. 14—The Smoke Signal (James Warner).....2
Aug. 7—The Great Round Up (Leo Maloney).....2
July 31—Fighting Pals (Magda Lane).....2
July 24—The Red Hot Trail (Leo Maolney).....2
July 17—The Shootin' Kid (Hoot Gibson).....2

THE MOON RIDERS

(Featuring Art Accord)

Aug. 23—Eighteenth, Clearing Skies.....2
Aug. 16—Seventeenth, Rushing Waters.....2
Aug. 9—Sixteenth, The Flaming Peril (Art Acard).2
Aug. 2—Fifteenth, The Hour of Torture.....2
July 26—Fourteenth, Unmasked 2
July 19—Thirteen, The House of Doom.....2
July 12—Twelfth, The Pit of Fire.....2
July 5—Eleventh, Death's Door.....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....2
Apr. 19—Seventeenth, In Cruel Clutches.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....2
May 31—Seventeenth, The Trap.....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Prey 6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

The Purple Cipher.....5
A Master Stroke.....5
Captain Swift 5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

The Whisper Market.....5
Bab's Candidate 5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral 5

JIMMY AUBREY COMEDIES

The Decorator 2

HARRY T. MOREY PICTURES

The Gauntlet 5
The Sea Rider 5
The Flaming Clue.....5
The Birth of a Soul.....5

VITAGRAPH SPECIALS

Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Stage Hand.....2
Solid Concrete.....2
School Days 2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman)....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
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HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....2
Fourteenth, The Fatal Escape.....2
Thirteenth, A Woman's Grit.....2
Twelfth, Human Bait.....2
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Seventh, Hindoo Hate.....2
Sixth, Springing the Trap.....2
Fifth, Hands of Horror.....2
Fourth, The Fatal Choice.....2
Third, Plucked from Peril.....2
Second, The Murder Mood.....2
First, The Evil Spell.....2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond-Calhoun).....6
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Bessie Barriscale).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5

ONE AND TWO REELERS

W. S. Hart Dramas.....2
Shorty Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
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Chaplin Comedies .....1 & 2
Sennett Keystone Comedies.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa).....6

ALICE BRADY FEATURES

Maternity 5
The Trap 5
A Woman Alone.....5
Darkest Russia 5
The Dancer's Peril.....5
A Gilded Cage.....5
La Boheme 5
The Rack 5
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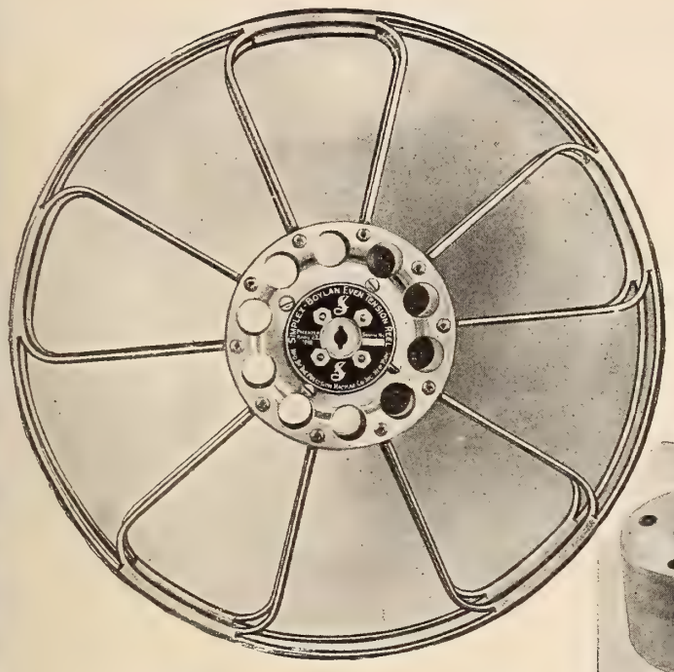
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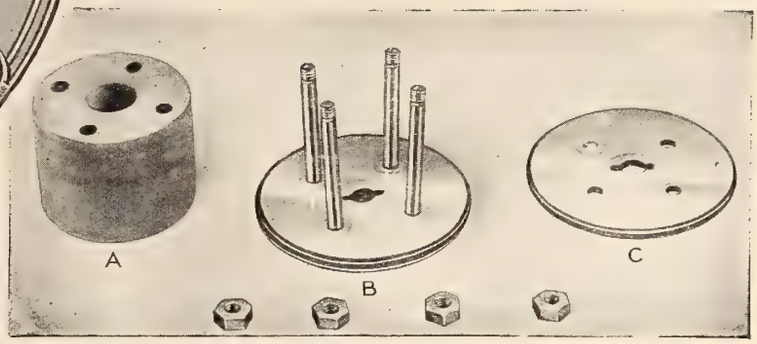


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In her most charming mood.
First National Exploitation—
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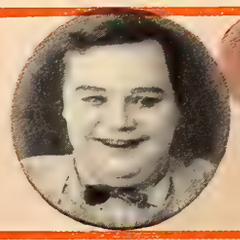
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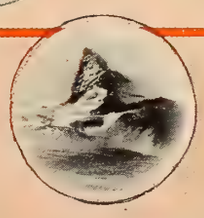


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12 each of the Post Nature Scenics and Burlingham Travel Adventure Pictures; one each month.





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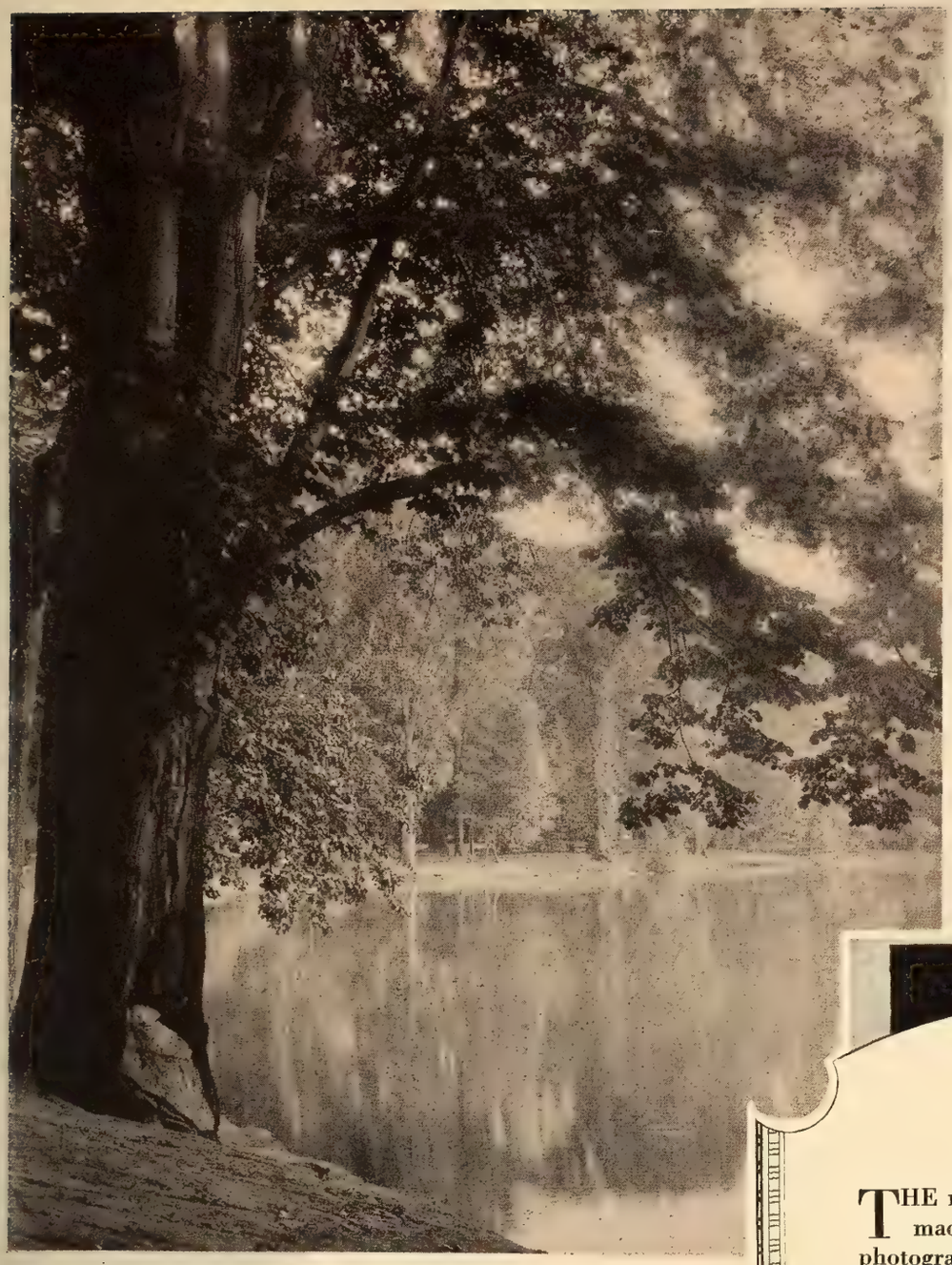
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Show it every week!



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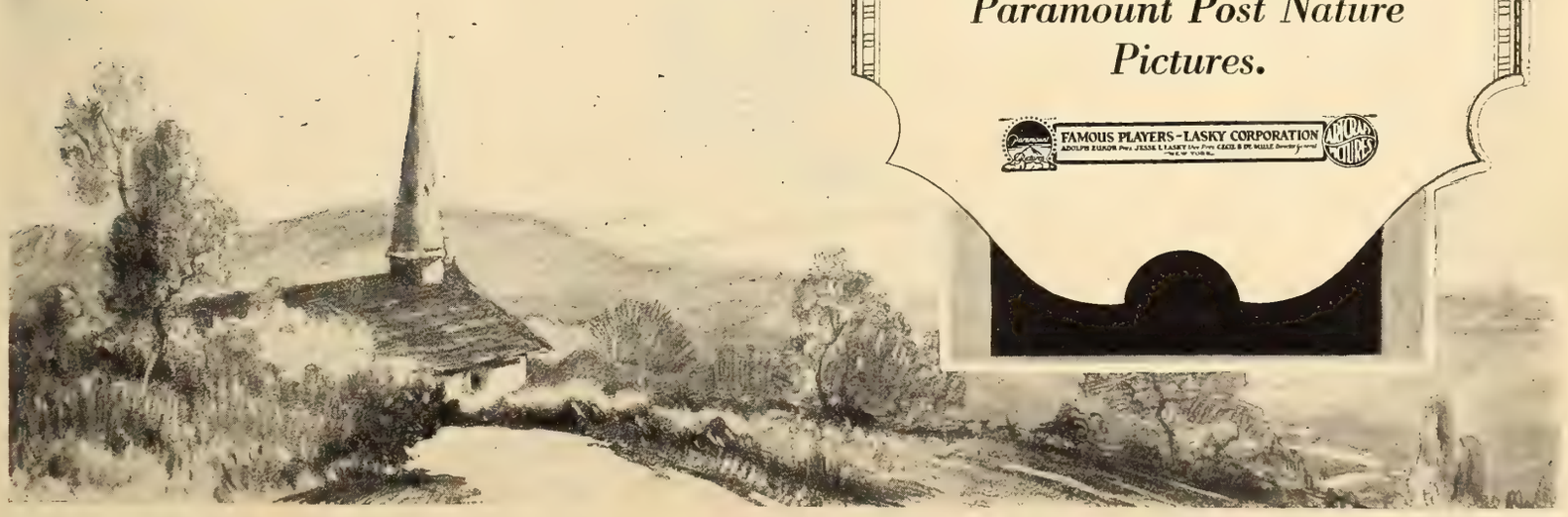
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From the Collier's Weekly Story
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"Op O' me Thumb" by
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"It's Big," says Chicago

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All Star Cast with Lloyd Hughes

Story by Julien Josephson

Exhibitor's Herald says: "'Homespun Folks' is 'sure fire' as concerns entertainment value and will identify the Associated Producers insignia with 'good pictures' in the public estimation."

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It's the sort that'll
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BUILT ON SANE BUSINESS PRINCIPLES -PICKED FROM THE BEST-NO WONDER THEY'RE THE "BEST BOOKERS"



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LLOYD HAMILTON

MERMAIDS FOR MERRIMENT



E.W. HAMMONS

The two biggest Box Office

"DYNAMITE"

with

LLOYD HAMILTON

"You know him as "Ham"

Directed By Gilbert Pratt

MERMAID

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The roster of the first run houses showing them looks like a list of America's best theatres.

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PRESENTS

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"NONSENSE"

Directed By

JACK WHITE

With Jimmie Adams
And Marvel Rea

COMEDIES



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Made with the same cast, by the same incomparable director "Nonsense" surpasses its predecessor. Seems impossible, but remember we said that "A Fresh Start" was the funniest picture ever made.

EVERY Mermaid offers chance for unusual exploitation. The titles are attractive, they have players of merit, directors of accomplishment and are filled with the MEAT of fun.

If you are content with "just a comedy," you do not want Mermaids in your theatre. They demand something more than one line mention—they'll overshadow most "features."

You can't show only one of them—YOUR PATRONS WON'T LET YOU. Time to start.



YEARNING FOR ADVENTURE
AND THEY GET IT, TO ACCOMPANIMENT OF SCREAMS OF LAUGHTER

Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave New York

Contribution to

The Americanism Committee of the Motion Picture Industry of the United States

THE LAND of LAFAYETTE

A one reel Americanization Picture that should be shown in every Theatre







ONE million children of France were left fatherless in the Great War. Hundreds of cities and towns of the United States have adopted these little ones, these boys and girls they have never seen. They are shown in this picture bearing banners with words of gratitude to the communities in the United States which have undertaken their support and education.

The people of Wichita, Kansas; of Bisbee, Arizona, and of scores of other cities can see the little tots they have helped. Ask to see this reel at a Pathe Exchange and see if your home town is represented.

The great Paris parade of July 4th is shown and the leading heroes of the late war for "The Land of Lafayette" are grouped in a remarkable series of pictures. This thrillingly patriotic picture should be shown in every theatre in the country. It is released as the Pathe contribution to Americanization movement fostered by the Motion Picture Industry of the United States of which the American exhibitors are the most important factor.



1916-1920

The VALUE OF A NAME



FOURTH ANNIVERSARY *of the* CHRISTIE IDEA

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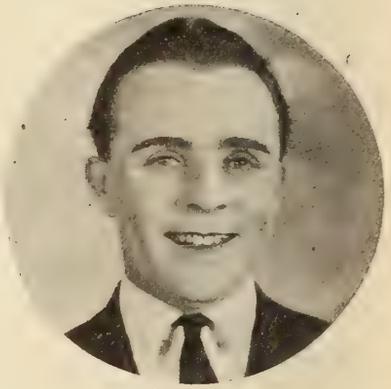


Frederic Sullivan

CHRISTIE



Eddie Barry



Bobby Vernon

A STANDARD IN BEST



Helen Darling



Vera Steadman



Laura LaPlant



Earl Rodney



COMEDIES



Fay Tincher



Neal Burns



Dorothy Devore

THEATRES EVERYWHERE



Harry Gribbon



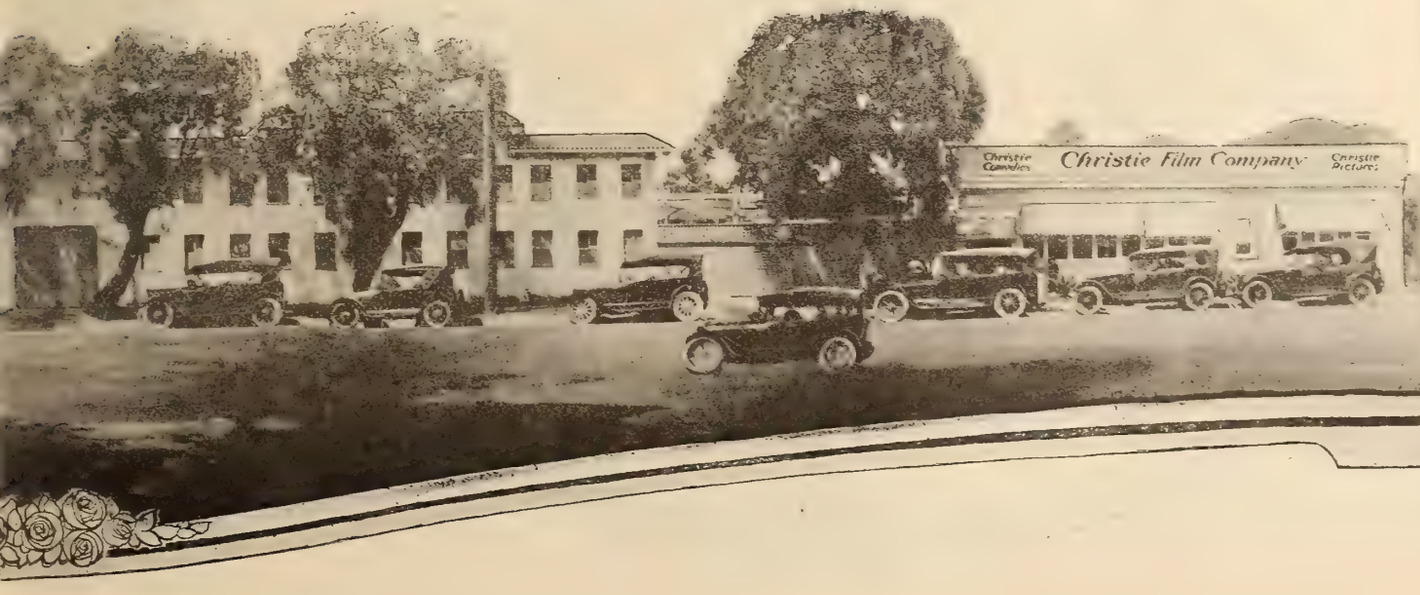
Charlotte Merriam



Irene Dalton



Teddy Sampson

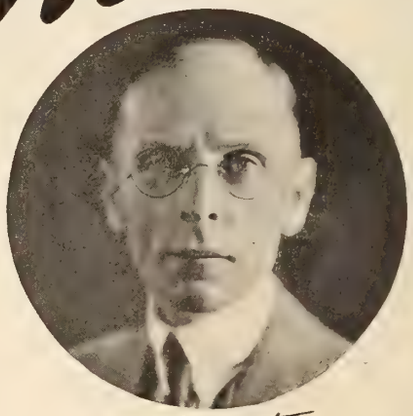


1916-1920

The ORGANIZATION BACK of the NAME of Christie



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VICE PRES. and GEN. MGR.



Fred L. Porter
SECY and TREAS.



W. Scott Darling
SCENARIO EDITOR



Harry D. Edwards
PRODUCTION MGR.



Frank Roland Conklin
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Pat Dowling
PUBLICITY DIRECTOR.

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Ernest J. Klein
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INCORPORATED
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HAL ROACH
Presents

HAROLD LLOYD

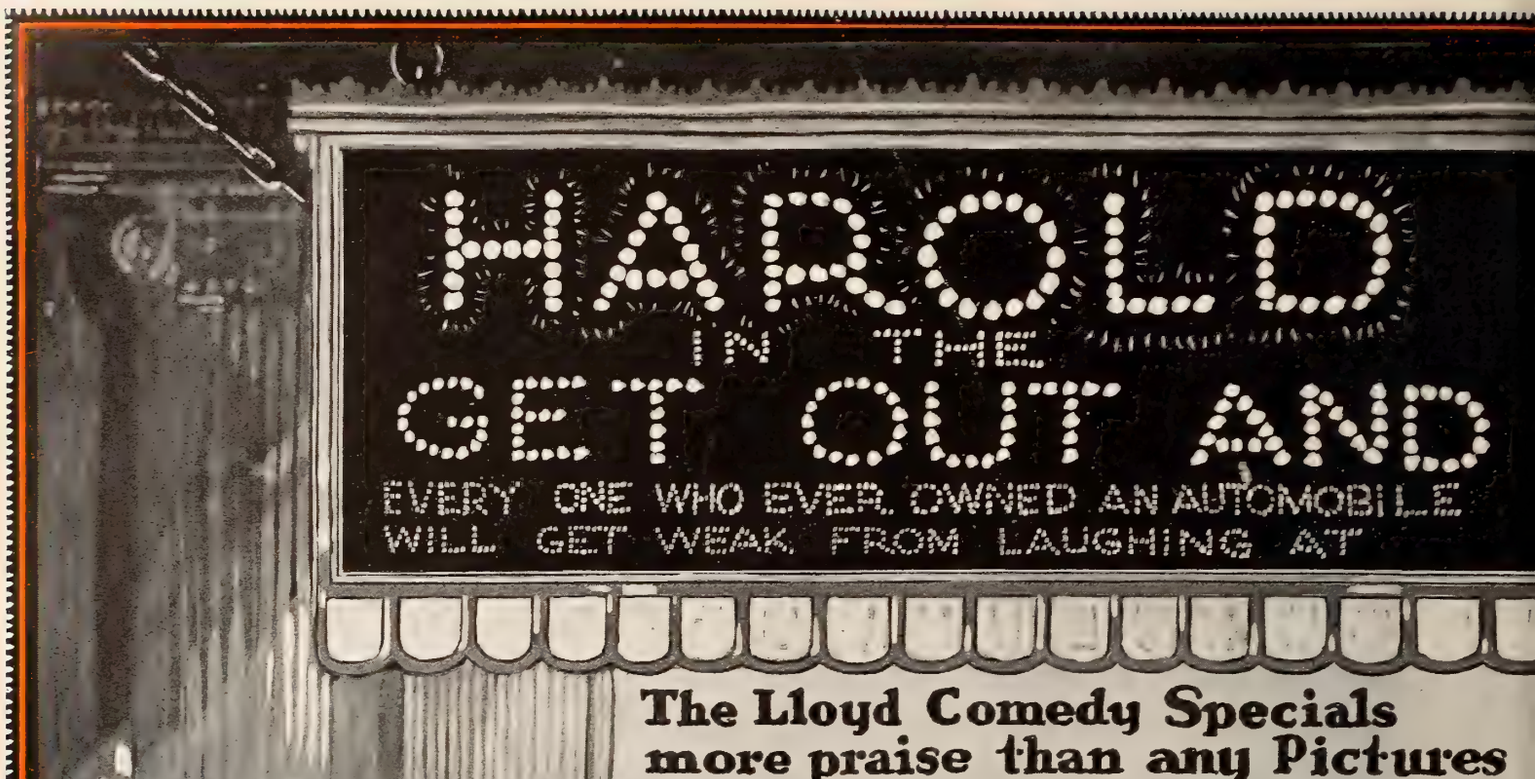


IN

"GET OUT AND GET UNDER"

a two part Comedy Special

Pathé Distributors



The Lloyd Comedy Specials more praise than any Pictures

TRADE PAPER

Motion Picture News, 7/24/'20

"High and Dizzy"

(Two-Reel Harold Lloyd Comedy—Released by Pathe)

HAROLD LLOYD has been coming through with real comedies so long that exhibitors and audiences would forgive him if he slipped just once, but instead his record for consistency grows like the proverbial mushroom and now in presenting "High and Dizzy," he has given the public two reels of entertainment that for novelty, genuine laughs and thrills has not been equalled since "Shoulder Arms."

The work of the star throughout the picture is entirely legitimate and establishes him firmly as a talented comedian in light comedy. There is nothing "slapstick" in his work in "High and Dizzy." Every laugh is earned by clever acting, original incidents and truly humorous titles. The genius deserves to be featured in every theatre where it is booked. The exhibitor who doesn't feature it is passing up a money making opportunity.—J. S. McKERSON

REGIONAL PAPER

"High and Dizzy"

Pathe—Two Reels—Starring Harold Lloyd—Directed by Hal Roach.

[redacted]

Amusements 7/31

HAROLD LLOYD IN

"HIGH AND DIZZY"

(Pathe)

THE BEST TWO-REELER COMEDY IN MANY MOONS

The Boy	Harold Lloyd
The Girl	Mildred Davis
The Boyle Friend	Roy Brooks
The Girl's Father	Wallace Howe

The day for batting beauty, slap-stick, extravagant comedy is done—and Harold Lloyd, so far ahead in every field, is about to realize that. He is by far the cleverest comedian the screen today—has a better technique and handles himself with the feature picture, or with the biggest theatre. And his popularity is based on the solid foundation of honest, hard work and stick-to-it-iveness. He doesn't do a picture and then loaf for six months or a year—he works and works hard. And he deserves the fame and fortune he is acquiring.

The "business" is new and interesting, funny—and the thrills are plentiful. The suspense and thrill of the scene in which Harold follows Mildred around the narrow ledge of the third-story window, is keener than the most powerful feature we have seen in a long, long time. The titles by H. M. Walker deserve a whole paragraph to themselves. The picture, on the whole, is simply GREAT!

Atlanta Film Review 8/13

NEWSPAPER

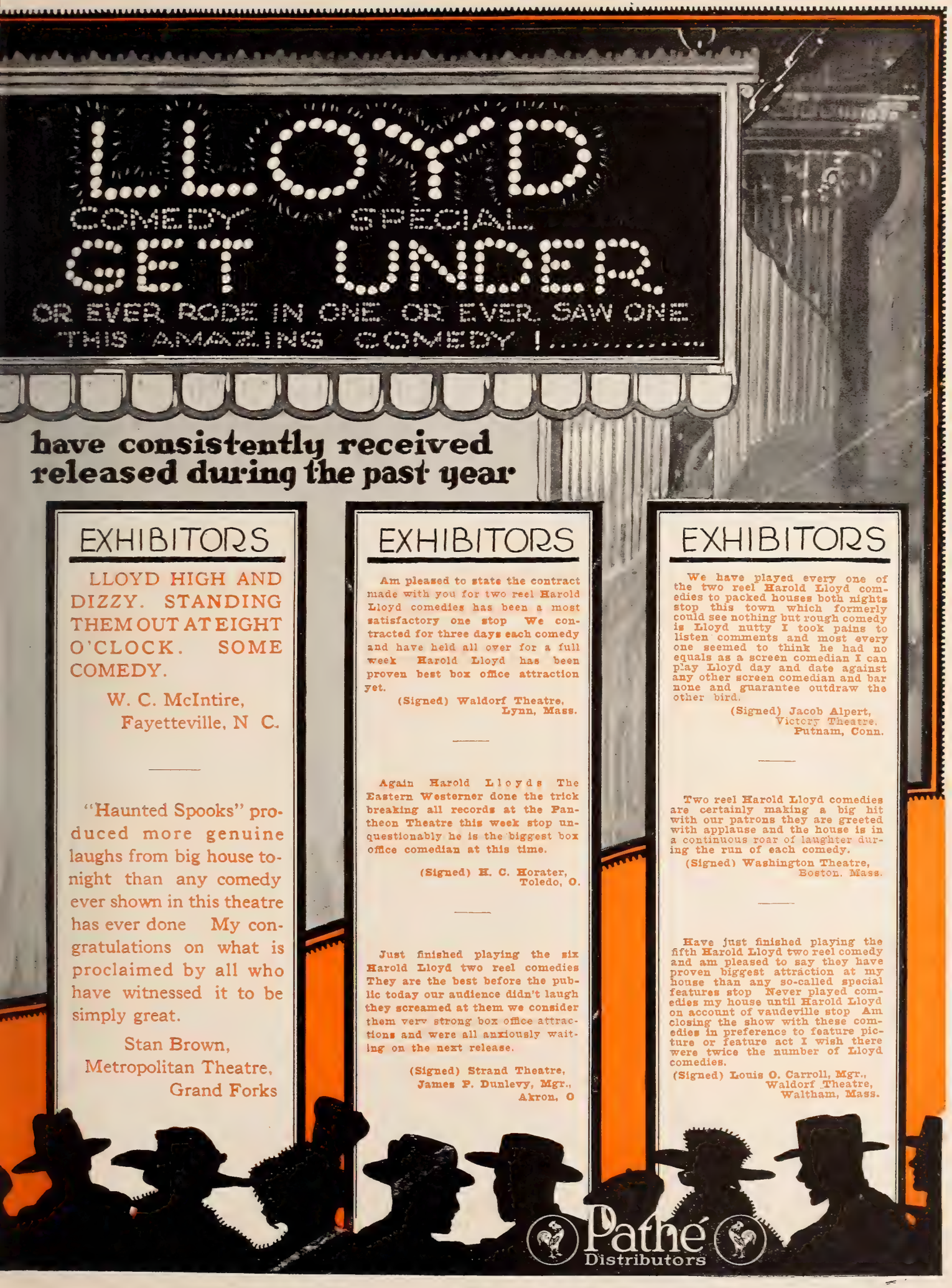
Chicago Tribune 7/6/'20

PART 8—PAGE

Harold Lloyd, in "High and Dizzy," I think, is just as funny as Chaplin ever was. He's cleverer than Chaplin often is, and in this picture offers you something new in thrills, which is more than a Chaplin comedy has done for a good long time.

I went into a theater the other day to see the feature picture—got there too early, and had to sit through the comedy, something I usually abominate doing. This time, however, it was different. I found myself entertained every minute, laughing half the time, and with my hair rising on end the other half. And how the rest of the audience enjoyed it! They shrieked with laughter—just the way they used to do at the Chaplin pictures—and during the hair raising parts of the comedy there were signs, squeals, and all the other peculiar sounds human beings make when they think something terrible is just about to happen and they're about to see it.





have consistently received released during the past year

EXHIBITORS

LLOYD HIGH AND DIZZY. STANDING THEM OUT AT EIGHT O'CLOCK. SOME COMEDY.

W. C. McIntire,
Fayetteville, N C.

"Haunted Spooks" produced more genuine laughs from big house tonight than any comedy ever shown in this theatre has ever done My congratulations on what is proclaimed by all who have witnessed it to be simply great.

Stan Brown,
Metropolitan Theatre,
Grand Forks

EXHIBITORS

Am pleased to state the contract made with you for two reel Harold Lloyd comedies has been a most satisfactory one stop We contracted for three days each comedy and have held all over for a full week Harold Lloyd has been proven best box office attraction yet.

(Signed) Waldorf Theatre,
Lynn, Mass.

Again Harold Lloyds The Eastern Westerner done the trick breaking all records at the Pantheon Theatre this week stop unquestionably he is the biggest box office comedian at this time.

(Signed) H. C. Horater,
Toledo, O.

Just finished playing the six Harold Lloyd two reel comedies They are the best before the public today our audience didn't laugh they screamed at them we consider them very strong box office attractions and were all anxiously waiting on the next release.

(Signed) Strand Theatre,
James P. Dunlevy, Mgr.,
Akron, O

EXHIBITORS

We have played every one of the two reel Harold Lloyd comedies to packed houses both nights stop this town which formerly could see nothing but rough comedy is Lloyd nutty I took pains to listen comments and most every one seemed to think he had no equals as a screen comedian I can play Lloyd day and date against any other screen comedian and bar none and guarantee outdraw the other bird.

(Signed) Jacob Alpert,
Victory Theatre,
Putnam, Conn.

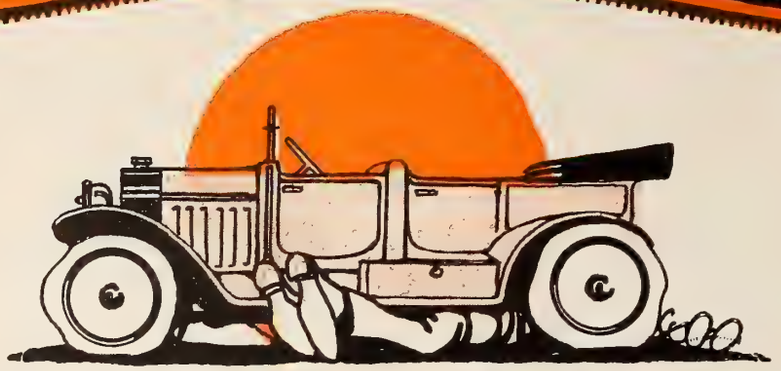
Two reel Harold Lloyd comedies are certainly making a big hit with our patrons they are greeted with applause and the house is in a continuous roar of laughter during the run of each comedy.

(Signed) Washington Theatre,
Boston, Mass.

Have just finished playing the fifth Harold Lloyd two reel comedy and am pleased to say they have proven biggest attraction at my house than any so-called special features stop Never played comedies my house until Harold Lloyd on account of vaudeville stop Am closing the show with these comedies in preference to feature picture or feature act I wish there were twice the number of Lloyd comedies.

(Signed) Louis O. Carroll, Mgr.,
Waldorf Theatre,
Waltham, Mass.

Pathé
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HAROLD LLOYD

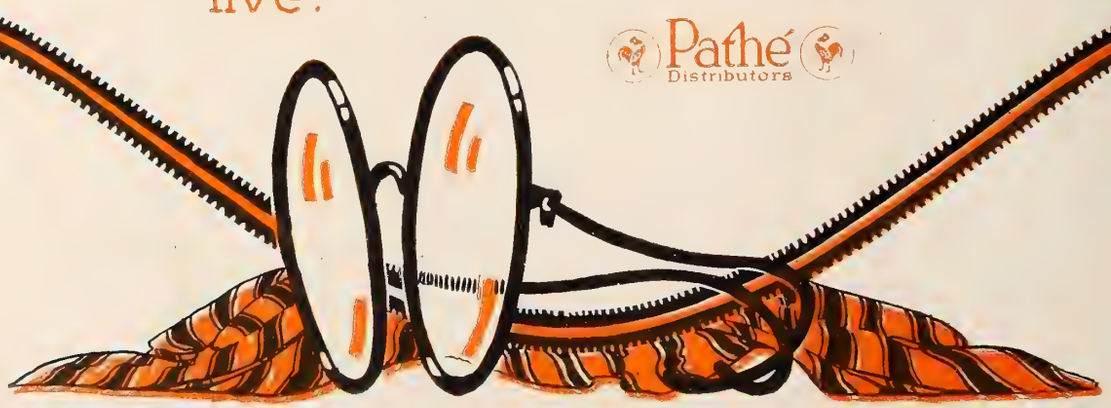
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"GET OUT AND GET UNDER"

A COMEDY SPECIAL

Get in on "Get Out and Get Under."
It's another amazing knockout from
The Screen's Leading Comedian.
It's one big roar from start to finish.
It's business is new; it's gags are new.
It's another "High and Dizzy."
You know how good that was!
Lloyd, the super-comedian, and Roach
the super-director have created
another comedy gem that will
live!

Pathé Distributors





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now!

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presents
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"The DEVIL'S PASSKEY"

Universal–Jewel Production De Luxe

A Picture of Paris the Wicked *and* Paris the Wonderful

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First Moving Pictures ever Made of the

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You always knew we'd do it—and here it is—the first pictures ever made of His Holiness, Benedict XV, made in the Vatican on the occasion of the Knights of Columbus Pilgrimage to the Eternal City. Absolutely exclusive and absorbingly interesting views showing the Holy Father, the famous Vatican Choir, the celebration of Mass, the Pope receiving his vestments, the reception of the Knights of Columbus. the faithful Swiss Guards. You'll be able to show your people things they've never before seen on the screen in Issues Numbers 61 and 62 of

Issues No. 61 and No. 62

INTERNATIONAL NEWS

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Carl Laemmle
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LYONS and
MORAN
in the Second of their
Modern 5-Reel Comedies
in Universal's New Star Series,
made from an Edgar Franklyn story
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Carl Laemmle presents

Dorothy Phillips

America's Foremost Emotional Actress and Dazzling Star of "The Heart of Humanity" in a Great Universal-Jewel Production de Luxe Directed by Allen Holubar



ONCE TO EVERY WOMAN



George Walsh

In

"From Now On"



AN

R. A. WALSH

Production

A

FRANK L. PACKARD

Story

WHAT MORE COULD ANYBODY ASK


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All exhibitors and their patrons have known for years the name of HAMPTON DEL RUTH in connection with the production of successful comedy films.

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WILLIAM FOX

presents

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HAMPTON DEL RUTH'S

Hippodromic Spectacle of Comedy in Six Parts

with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous
Sunshine Widows

Personally Directed
by the Author
HAMPTON DEL RUTH



ROBERTSON-COLE

Presents

Pauline Frederick







in a powerful drama

from the play IRIS

by SIR ARTHUR WING PINERO

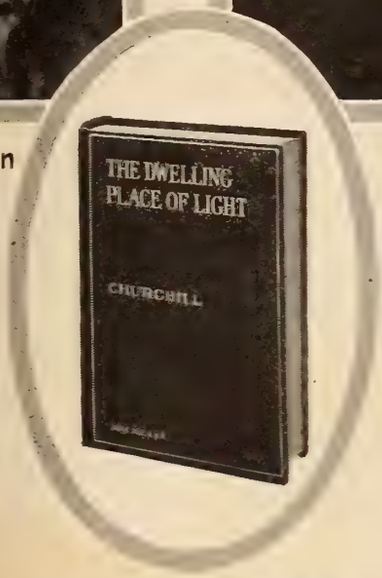
RC PICTURES



Benj. B. Hampton



Winston Churchill



4—

Powerful, Money-Making Reasons Why Every House in the Country Should Book this Picture

1st: Winston Churchill.—Whose books have made for him millions of enthusiastic followers.

"This Means Ready-Made Audiences"

2nd: Benj. B. Hampton.—Whose great productions, "Desert Gold," "The Westerners," "The Sagebrusher" and "Riders of the Dawn," have been enjoyed and are being enjoyed daily by hundreds of thousands.

"This Means Ready-Made Audiences"

3rd: The Book.—*"The Dwelling Place of Light"* has been read in every country on the globe and is considered by critics to be Winston Churchill's masterpiece.

"This Means Ready-Made Audiences"

"The DWELLING PLACE of LIGHT"

Claire Adams



From the Great Novel by WINSTON CHURCHILL *with an* All Star Cast *including* Robert McKim-Claire Adams and King Baggot

Directed by Jack Conway

Robert McKim





King Baggot

4th: The Cast.—Among which is numbered some of the most popular players of the day: Robert McKim, "The Handsomest Villain on the Screen," with hundreds of successes to his credit; Claire Adams, more charming, more beautiful, more attractive than ever before; King Baggot, handsome, virile, sympathetic—they're known and loved everywhere.

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You can reap a golden harvest with "The Dwelling Place of Light"

Ask your nearest Hodkinson representative to screen it for you at once.

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There is nothing in my existing distribution agreement which allows for any but the above method of sale of my product.

Any exhibitor who is approached by a salesman from any organization attempting to sell my product on any but the above basis would do me a great favor if he would telegraph me at my expense, giving facts. Information along these lines will be kept highly confidential if so requested.

No contracts can be entered into for Marshall Neilan Productions without the personal approval of myself or a member of my organization empowered with this right.

This is simply a warning for the protection of the exhibitor as well as myself.

Marshall A. Neilan

6642 Santa Monica Boulevard,
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A CINEMA BULLSEYE

WILLIAM FARNUM

Presented by WILLIAM FOX in

IF I WERE KING

Star and Story universally acclaimed by reviewers
Capacity audiences everywhere

FROM THE GREAT STAGE SUCCESS AND NOVEL BY
JUSTIN HUNTLY McCARTHY

SCENARIO BY
E. LLOYD SHELDON
DIRECTED BY
J. GORDON EDWARDS



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DO YOU PLAY WINNERS?
Here's a "sure thing" tip!

In the News Reel Race

Fox News

Blanks all other contestants and breezes home a victor always



Exhibitors are playing it everywhere and cashing in every time-

Make the Fox Exchange man your bookmaker and "bring home the bacon."

TWICE A WEEK MIGHTIEST OF ALL

Fox Entertainments



Exhibitors apologize for lack of space in showing of

PEARL WHITE

Presented by WILLIAM FOX

in THE WHITE MOLL

BY FRANK L. PACKARD

DIRECTED BY
HARRY MILLARDE

SCENARIO BY
E. LLOYD SHELDON

We extend our apologies to the crowds who were unable to obtain admission to the Boston Theatre during the run of "THE WHITE MOLL." In order that the thousands of Pearl White admirers may see her first big production, it will be shown at the Alcazar, starting today.

Four-column ad of H.C. Moir in Chicago American, Aug. 28th

COMPELS PUBLIC INTEREST BY ITS TIMELINESS

"BRIDE 13"

The Serial Supreme

Staged by Richard Stanton
Story by E. Lloyd Sheldon
Scenario by Edward Sedgwick



RUTH TRAPPED IN A SINKING SUBMARINE FLOODED WITH CHLORINE GAS

NAVY CARED FIRST FOR LIVES ON S-5
No Details of Mishap Asked Until Men Were Reported

S-5 MEN SAVED LIVES LABORING AMID POISON GAS
Stuck Shirt Signal Through for One Minute Did Lose Faith," Asse... man as He Tells ... for ... Battle Again
Fumes Rela... prisone...
ORKED IN...
...nuity of ...nd Receiv... Naval O...
...E MAY ...
...rine Sur... ...adelphia ... With Thi...
...eight ...
...AIR KEPT CRE... TILL HULL WAS...
Liberated by Bi... Sledgehammer — Faces and Noses Bleeding — Battleship Ohio.

Rescued Crew Of S-5 Reach Philadelphia

S-5 CREW WERE CLOSE TO DEATH BY POISON GAS

HEROIC RESCUE FROM SUNKEN S-5 WITH HAND DRILL

Rescued Crew Of S-5 Reach Philadelphia

The horrors that confronted the gallant crew of the U.S. Submarine S-5 are vividly portrayed in William Fox's great serial

BOOK NOW

Thousands of thrills, an avalanche of action Deep-Dyed Deviltry Defeated by Deathless Devotion.

BOOK NOW

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IN NEW YORK

Aug. 22–Lyric Theatre–reserved seats, two daily, dollar top

Aug. 29–Lyric Theatre, extended–continuous, dollar top.

Sept. 5–Lyric Theatre, extended–no change.

Sept. 5–Astor Theatre also opens continuous, dollar top.

Sept. 12–Lyric Theatre and Astor Theatre, both runs extended–no change.

IN BOSTON

Sept. 6–Boston Opera House–reserved seats, two daily, dollar top

Sept. 12–Boston Opera House, run indefinitely extended, no change.

WHILE NEW YORK SLEEPS



IN LOS ANGELES

Aug 15–Kinema Theatre–pre-release showing for one week, crowds turned away.

Aug 22–Alhambra Theatre–picked up run for second week, crowds turned away.

Aug 29–Alhambra Theatre–run extended for third week pre-release in Los Angeles.

IN PROVIDENCE

Sept. 5–Providence Opera House–engagement, one week reserved seats, dollar top, capacity all week.

IN DETROIT

Sept. 2–Orchestra Hall–reserved seats, two daily, dollar top.

Sept. 6–Orchestra Hall–extended for second week, continuous, dollar top.

Fox Entertainments

Staged by Charles J. Brabin



And all the time his mind was on the $50,000 he had hidden before his arrest.

A powerful story of human passions in which the strength of a man's will pulls victory out of seeming defeat.

GEORGE WALSH

presented by William Fox in

FROM NOW ON

FOX ENTERTAINMENTS

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FRANK L. PACKARD

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Millions of picture fans will be astounded to learn that Lon Chaney has legs like any other normal man.

He plays the part of "Blizzard," the legless criminal of "The Penalty," with his legs strapped back to the knees, and so great is the strain that he could only act seven minutes at a time.

It is the most remarkable performance in screen history.

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THE PENALTY

DIRECTED BY WALLACE WORSLEY

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J. Parker Read, Jr., presents

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Personally Supervised by

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Hobart Bosworth is conceded to be the most powerful, dramatic male star in pictures. This J. Parker Read production presents Hobart Bosworth at his absolute best. Goldwyn presents "His Own Law" to you with the conviction that it is a truly worth-while production.



A Typically Hilarious Mabel Normand Farce

MABEL NORMAND

in

What Happened to Rosa

By Pearl Lenore Curran

Directed by

Victor Schertzinger

Mabel Normand has the part of an overworked, tired, shop girl who, through adventurous circumstance and a fortune-teller, finds love and happiness in life. You will like Mabel Normand in this new and original role.



How "Bingo Pickles" Saved the Day for Cupid

JACK PICKFORD

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Just Out of College

By George Ade

Directed by

Alfred E. Green

A typical Jack Pickford picture and a zippical George Ade story. With all the pep and dash that goes with the two names. "Just Out of College" shows Jack Pickford in the best role of his career. Your patrons will say so.

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P.F.COLLIER & SON COMPANY
416 W. THIRTEENTH STREET, NEW YORK

Friday,
September 10th,
1920

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C H Smith

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J. P. McCARTHY, Author-Director

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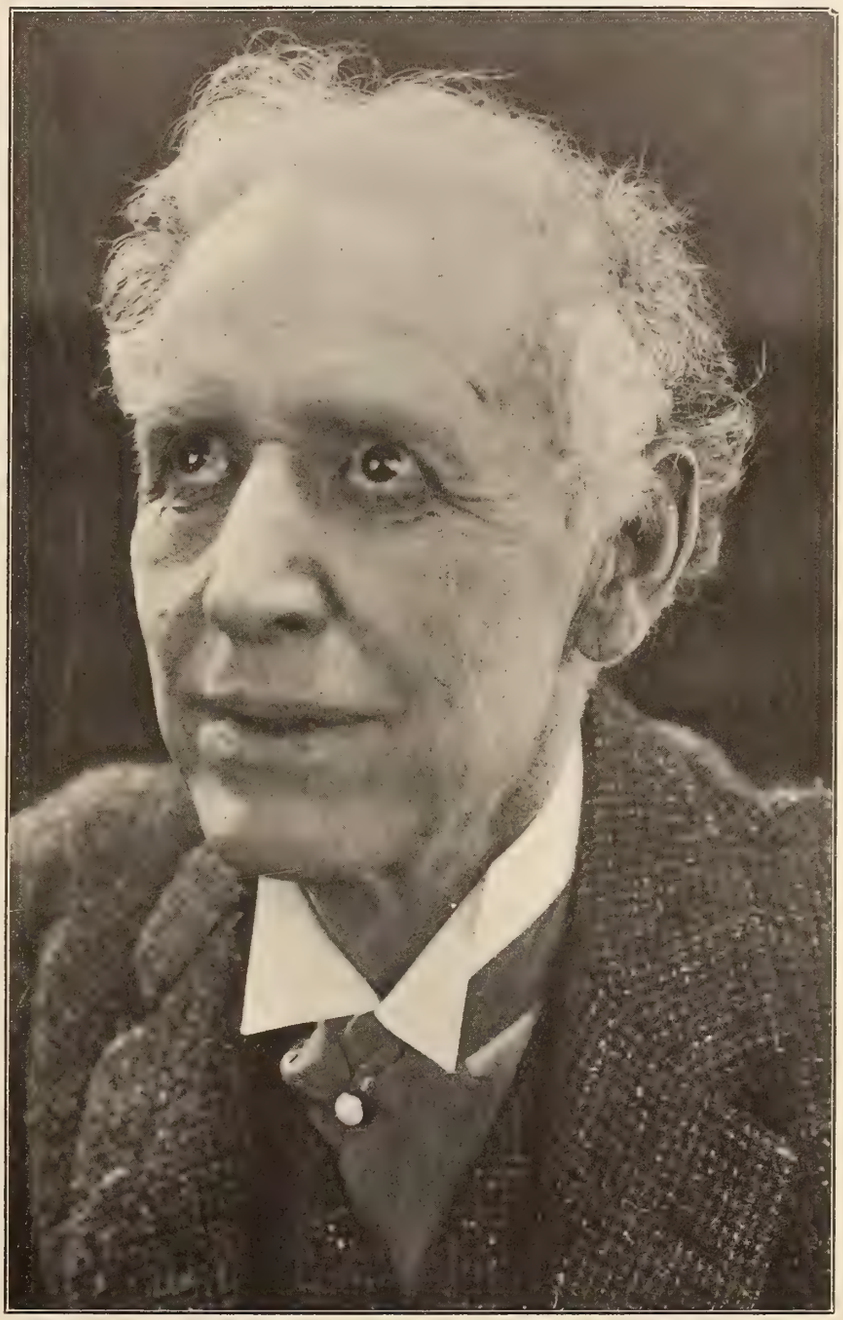
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There is a heart-winning character—Richard Gormley, welfare worker in the prisons and metaphysician extraordinary. Once a hypnotist, himself, he put a man through hell. He learned the error of his ways through bitter suffering, that of having a man he hypnotized turn on him and rob him of his most precious possession—his baby son.



Years later he finds his son grown to manhood, and working by the same method of hypnotism he had once used—which the son inherited. Without knowing that it is his son, he attempts to lead the boy into the way of truth and light. His final success, and what happens to bring it about makes "The Crimson Cross" among the most interesting photoplays of the year.

Truly a Great Story *A Photoplay with a Message*

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STORY AND SCENARIO BY N. BREWSTER MORSE. DIRECTED BY GEORGE EVERETT.
WITH AN ALL STAR CAST INCLUDING EDWARD LANGFORD, MARIAN SWAYNE, WILLIAM E. HALLMAN, EULALIE JENSEN, AUGUSTUS PHILLIPS, VAN DYKE BROOKS AND ARCHIE CLARK.



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WESTERN MISSOURI and KANSAS—
Crescent Film Corp., Kansas City.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA—
Federal Film Service, Washington, D. C.

For Foreign Rights Apply Celebrated Players Film Corporation, Chicago

What Are

Charles Urban's Movie Chats?

They are not a series of talk titles. They are the latest creation in motion pictures.

"*Movie Chats*" are the highest quality single reel available for exhibitors—a single reel that can be billed as a feature.

"*Movie Chats*" are pictures of beauty and value and supreme entertainment.

Their variety is infinite—they take you all over the world.

"*Movie Chats*" appeal to everybody.

Travel, humor, science, scenics, life of every land and people—they embrace thousands of subjects.

"*Movie Chats*" are the only single reel that can form a permanent circulating library for the exhibitor; one that can be shown over and over again.

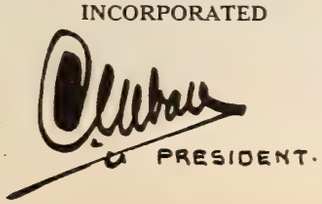
Exhibitors who are building the present for the future are booking

Charles Urban's Movie Chats

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St.  New York City

PRESIDENT.

WORLD'S NEWS PICTURES

RELEASED THRU
WORLD MOTION PICTURE CO. INC.

PRODUCERS

STUDIOS AND LABORATORIES
EDGEWATER
N. J.

500 FIFTH AVE., NEW YORK

OUR NEWS REEL ENCIRCLES THE GLOBE

CABLE ADDRESS "NEWSPIC"

CAMERASPONDENTS IN ALL PARTS OF THE WORLD

September
tenth
Nineteen-twenty.

Mr. F. J. Beecroft, Advg. Mgr.;
Motion Picture News,
729 Seventh Ave.,
New York, N.Y.

My dear Mr. Beecroft:-

Permit me to give you a few facts in connection with my FIVE WEEKS SERVICE FREE OF CHARGE campaign recently appearing in the trades papers.

I received 3,291 replies by wire and mail. Of these, 1,784 mentioned "Motion Picture News"; 542 mentioned other papers and the balance did not mention any paper at all.

Assuming that those who did not specify any paper would have mentioned papers other than the "News", which is hardly possible, you can plainly see that over 50% of the results of my unusual campaign were due to the effectiveness of the columns of your valuable paper.

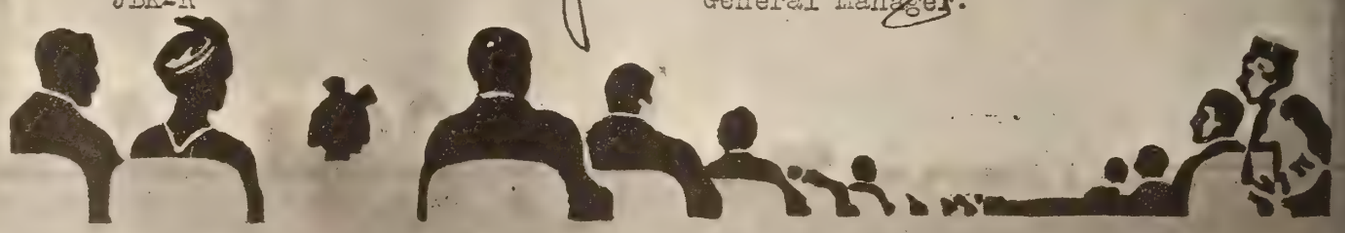
In other words, our "ad" in the Motion Picture News, had a greater "punch" than that in all of the other publications put together, which proves conclusively, that your paper has a wider circulation among Exhibitors than any other trade paper in existence.

I believe that information of this kind is a valuable asset and would be mutually beneficial to other advertisers in selecting a 100% advertising medium.

Appreciating all courtesies and trusting that you will keep the good work up, and with kindest personal regards, I am,

Yours very truly,
James B. Kelly
General Manager.

JBK-R



4 TO 1

—and better!

Read the figures:

3,291 Replies

1,784 mention Motion Picture News!

542 *for all others combined!*

No one competitor could have brought inquiries enough to bring it even within hailing distance of



4 to 1

INDEPENDENT FILMS ASSOCIATION NEWS

VOL. I. No. 5 CHICAGO, U. S. A.

Published in the interest of
INDEPENDENCE
By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg. Chicago
Richard Robertson, Editor

"SAVE A SUCKER," BIG IDEA IN FIRST PINNACLE COMEDY

That bold baby who piped, "Gimme Liberty or Gimme Poison" (and who, incidentally, got what he asked for) must have been a married man, and John West, director of Pinnacle Comedies, went back to the fence for the four-sack idea that will predominate the first Pinnacle Comedy—"Don't Never Marry."

The capable Mr. West naturally figured that there was more truth than poetry in the title he selected for the first Pinnacle laugh-grabber, and with the corking cast of funsters—headed by the internationally famed Leo and Blanche White — "Don't Never Marry" ought to boil the nation with mirth.

The first comedy will deal a death blow at matrimony—a la-mucilage and wield a nasty argument for the inducements offered by chorus children and slipper sockers. There will be a laugh a second, which has the 20th Century on the bench.

And as to the girls—

Well, that little old gallery, "Former Wives of Famous Men" ought to get a clientele that would push it into the money quick, and the attractive young vampires who will canter in the Pinnacle Comedies ought to knock the last hair off the first row, and raise the cost of divorces.

The first Pinnacle Comedy will be released not later than November 1st, and there will be one every two weeks thereafter, so the burden of prohibition and sky-cost-living should be lifted.

Pinnacle Pippins—rush!

ALL INDEPENDENT PRODUCERS INVITED TO JOIN THE FOLD

With the 100% flag waving over the national territory on the eight NEAL HART super-specials, the Independent Films Association of Chicago extends to the independent film producers of the world a cordial invitation to join the fold. Independent Films is ready to distribute any meritorious independent productions for any producing organization, putting out two-reel subjects or longer. These productions must be at least two reels in length to be handled by the Independent Films Association and must be a series of pictures, not a single production. Producers from all parts of the country have visited the headquarters of Independent Films during the last few weeks, making inquiry as to Independent Film's distribution plan.

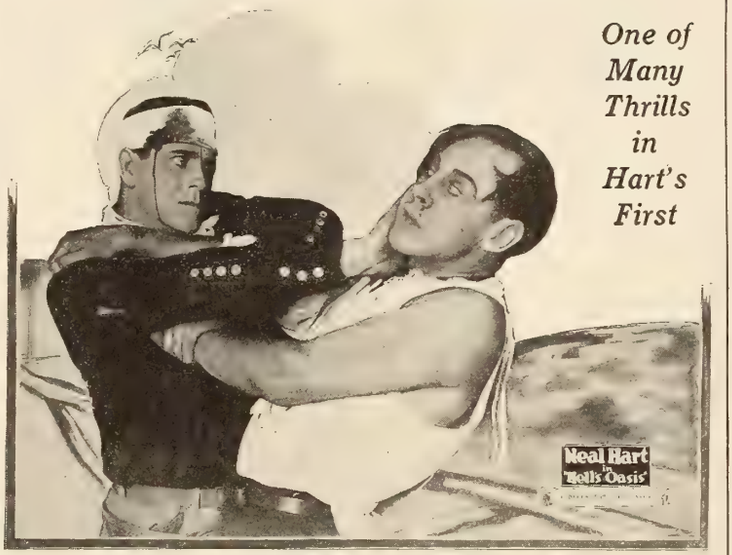
FITZPATRICK-McELROY CIRCUIT BUYS HARTS

W. B. Seifert of the Independent Master Films, Detroit, came over to Chicago last week and signed up the entire circuit of twenty-five Fitzpatrick-McElroy theatres for the eight new Neal Hart special productions. The genial Frank Porter did the booking and is eager to see "Hell's Oasis." Hart's initial presentation, which will be screened for Frank about the fifteenth of this month. Seifert went back to Detroit with a smile as big as Hart's pulling power. The F. M. houses include two at Blue Island, Ill., and one at Marinette, Wis. The rest of them are in the state of Michigan.

TERRITORIAL OPTIONS ON COMEDIES GO FAST

Options have been granted on considerable territory for the new Pinnacle Comedies, but contract action will begin about September 20th, and from reports there will be a landslide of penwork.

GET THIS ONE!



One of Many Thrills in Hart's First

WATCH THIS SPACE—THERE'LL BE A NEW THRILL HERE EVERY WEEK

This cut can be bought from The Master Advertisers, 109 N. Dearborn St. Chicago. Price 60c. Send in your orders!

FAMOUS WHITE DUO SIGN WITH PINNACLE FOR LEAD IN COMEDIES

Leo and Blanche White, the former internationally famous through his work in the Charley Chaplin comedies from the start of Chaplin's contract with Essanay until the finish of his widely-touted agreement with Mutual, will be featured in Pinnacle Comedies. This news packs a wallop worthy of Babe Ruth, himself, for the Whites are well known in the comedy film world as the color their monickers represent.

John West, probably the best known director of swift and successful comedies this side of the equator, has been secured by Pinnacle Comedies, and West by the time this blossoms out in print black, will be delved deep into the first comedy release, which will cause U. S. exhibs to shake a mean shimmy of glee about the first of November, next. West's success and fame is not confined to the states united by any means. He is as well known as a comedy director of the highest calibre in London, Paris and Berlin as on Broadway or State street, and he will give his talents exclusively to Pinnacle Comedies.

The well-known Al Martin has been engaged as assistant to Mr. West and both of these fun fixers are working night and day on the first of the pictures, which will come in two chapters and get on the job every two weeks during the year.

THIRD HART PICTURE WILL KNOCK 'EM CHILL

Neal Hart, Pinnacle Productions' supreme outdoor star, is now deliberating upon what shall be the subject for his third production. Neal at first favored a cattle yarn, but upon further consideration of material, decided to lay off the livestock and will in all likelihood pick on the big cities for a theme.

THEY'RE READY, BOYS; SHOOT IN YOUR ORDERS

Photographs—22x28's and 11x14's—on "HELL'S OASIS," the first Neal Hart special production released September 15 by Pinnacle Productions, through the Independent Films Association of Chicago, are ready, boys. Shoot in the orders.

WHAT DO YOU CARE, WHAT THEY WEAR?

"Down on the river,
Sittin' on the bank,
Pinnacle girls shimmied,
All the ships sank."

Yes, brother, and you can add to what's been told the world that the sudden capsizal of the marine over the proclivities of the Pinnacle Comedy girls will be reflected in a heap of others throughout this land of freedom, plus one-half of one per cent.

Al Martin, who is helping John West direct the new Pinnacle Comedies at the studios at Glendale, Cal., says that when you say the costumes flaunted about by the Pinnacle girls were "to the last extreme," you weren't saying any talk a-tall.

"They're way past that," chirps Martin.

Hold your breath and throw in the clutch.

ROBERTSON, MOORE BRING PLENTY "NEWS"

Richard Robertson, Pinnacle Productions' advertising and exploitation whip, and Ollie Moore, general manager of Calumet Productions, landed on State street again on the tenth, and it took them nearly 36 hours at a stretch to tell the "news." And it was some news. Enthusiasm is so great on the coast this pair said, that they were figuring on putting some of the most violent enthusiasts in straightjackets (of joy).

Squidgelums

Exhibs everywhere are barking loud for the first Neal Hart release, and proclaiming they intend to do some tall campaigning on "HELL'S OASIS," the initial picture of Pinnacle Productions. The Chicago office is swamped with letters of inquiry from theatre men, large and small, from all parts of creation.

EVRYIISSUREREARINGTOGO

Lee Goldberg, First National's sprinting chief at Louisville, evidently had his big newspaper special "Go and Get It" in mind when the representative for Independent Films Association saw him regarding disposition of Kentucky territory. "Get me a first run in Louisville and I'll buy everything you got," quoth Lee. But it was Lee's little joke, and he's one of us now, strong, and will get his own first-runs. It's a w. k. fact that Lee pretty nearly runs the first-run industry in Louisville.

WELAUGHWITHLEE

Lou Foster, who runs the well-known and equally prominent Fine Arts Film Exchange with Al Weil in Cincy was tickled fourteen shades of pink when he grabbed off Neal Hart franchise for Southern Ohio. "There's only one thing more necessary to make my happiness complete," sighed Lou, with one lamp on the scoreboard. "Them cussed Reds just gotta repeat." Lou doesn't miss many games. And he's got a pile o' jack on the crimson sox to cop.

BOY!PAGEMRMATHEWSON

The bird who penned that "Bad news travels fast" stuff was all wet. Without a still or a press book, and without nothing but rumor and a coupla adjectives, the new Pinnacle Comedies have got the boys so wraught up that we hadda hurl some wires out yonder to find out just when the fun will start.

ITALLHAPPENSNOV1

Mr. Neal Hart is going to do a little history-making. Many exchanges are coming in with the dope that for the first time ever, the biggest first-run houses in key cities are opening their doors (and hearts) to "outdoor features." The "outdoors" is Neal Hart and "HELL'S OASIS" will be shown in the best houses in virtually every key city, early bookings indicate.

JUSTASITOUGHTTOBE

Boy, get your thrill tabulator tested and get set for the large announcement as to the personnel of Pinnacle Comedies. Some surprise ahead, mates. Standby.

WEAREREADYSOSHOOTKID

This bird Kahn at K. C. is way past being a live wire. He's got a flock of out-of-work billboards spotted and flashes: "Let the 24's come." Kahn says his territory is ample sold on Neal Hart and that it's a tedious job waiting for "HELL'S OASIS" to trot along.

30MINUTESFORLUNCHAL

MEMBERS OF INDEPENDENT FILMS ASS'N.

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
MINNEAPOLIS	FIRST NAT'L EX. CT.	LOEB ARCADE	J. F. CUBBERLY
NEW ORLEANS	PEARCE FILMS	608 CANAL	GENE PEARCE
BOSTON	MAJOR FILM CORP.	54 BROADWAY	E. J. FARRELL
SAN ANTONIO	LEWIS FILM CO.	110½ SOLEDAD	L. T. PELLERIN
PITTSBURGH	S. & S. FILM CO.	414 PENN AVE.	ABE STEINBERG
SYRACUSE	DOOLEY EXCHANGE	445 S. WARREN	THOS. DOOLEY
DALLAS	LEWIS FILM CO.	1913 COMMERCE	L. T. PELLERIN
MILWAUKEE	FIRST NAT'L EX. CT.	TOY BLDG.	H.J.FITZGERALD
DETROIT	IND. MASTER FILMS	105 JOHN R.	W. B. SEIFERT
ATLANTA	PEARCE FILMS	146 MARIETTA	GENE PEARCE
LITTLE ROCK	LEWIS FILM CO.	1114 MARKHAM	L. T. PELLERIN
OMAHA	MAGNET FILM CO.	1312 FARNUM	C. C. BRIDWELL
PHILADELPHIA	20TH CENTURY FILM CO.	256 NO. 13TH	GENE MARCUS
KANSAS CITY	FEDERATED FILM EX.	FILM BLDG.	AL. KAHN
OKLAHOMA CITY	LEWIS FILM CO.	114 HUDSON	L. T. PELLERIN
BUFFALO	DOOLEY EXCHANGE	338 PEARL ST.	THOS. DOOLEY
DAVENPORT	MAGNET FILM CO.	418 HARRISON	C. C. BRIDWELL
CLEVELAND	WARNER ATTRACTIONS	ERIE ANNEX	DAVE WARNER
WASHINGTON	EXHIBITORS' FILM EX.	MATHERS BLDG.	ABE DRESNER
CINCINNATI	FINE ARTS FILM EX.	310 FILM BLDG.	L. W. FOSTER
NEW YORK	COMMONWLTH. FM. CO.	1600 BROADWAY	SAM ZIERLER



KATHERINE MAC DONALD

The American Beauty

AN APPRECIATION .

WE wish to extend our sincere congratulations to Miss Mac Donald for her splendid work in "CURTAIN". We also congratulate the author and director and all associated with Miss Mac Donald in the production of this wonderful photoplay .

Associated First National Pictures Inc

FIRST NATIONAL takes pride in announcing to exhibitors the new Katherine MacDonald picture "CURTAIN". It considers it one of the most lavish and finished pictures produced. It is an exceptionally good story and Miss MacDonald shows a most unusual genius in interpreting the deep emotional parts. Her artistry has improved with every picture and in this one she has hit the high mark of perfection. With her beauty, and truly great acting, we can sincerely recommend this picture as a great box office attraction.



KATHERINE MacDONALD PICTURES CORP'N
Sam E. Rork, *President*

presents

KATHERINE MacDONALD

The most beautiful woman in the world in

"CURTAIN"

From the Saturday Evening Post story
by RITA WEIMAN
Directed by JAMES YOUNG

By arrangement with
Attractions Distributing Corp'n
B.P. Schulberg, President ----

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION.



HAVE YOU SIGNED YOUR REALART STAR FRANCHISE?



Pasadena
Aug. 16, 1920

Realart Pictures Corp.,

Gentlemen:

Having been a Realart Exhibitor for some time now, as you know, having shown all of your pictures at Glendale and at the Theatorium, Los Angeles, and recently at Pasadena, I know the value of your service.

I look forward to your Star Franchise which I have just bought for all of my theatres. I am glad to be able to show these pictures to my public, knowing that in doing so, I am giving them the best the market has to offer for the coming year.

positively one of the best services such productions,

let you know, I
my big Pasadena thea-
and exploit your productions
will be the mainstay of all my
adena contracts.

I want to say here that I have found Realart productions of a nature and box office value which should convince every theatre manager, large and small, to sign up for a Realart Star Franchise without delay.

This letter is just to let you know that I am intending to show all Realart productions in my new Pasadena Theatre of which you may have heard.

Trusting that this will be the biggest season we have ever experienced, I am yours truly,

WALTER I. JENSEN

REALART PICTURES

REALART PICTURES CORPORATION, 469 Fifth Ave., NEW YORK



They're all after

"Uncle Sam of Freedom Ridge"

The motion picture version of the most widely discussed book of the year

DESTINED TO RECEIVE MORE WORD-OF-MOUTH ADVERTISING AND BECOME ONE OF THE GREATEST BOX-OFFICE ATTRACTIONS EVER PRODUCED ON STAGE OR SCREEN

ALL STAR CAST—DIRECTED BY GEORGE A. BERANGER

STATE RIGHT TERRITORY GOING FAST
WIRE NOW

HARRY LEVEY PRODUCTIONS 230 W. 38th St., New York City

Distributed in Greater New York by Paragon Films, 729 7th Ave.



JIMMY AUBREY COMEDIES





The big laugh—the fun in a boy's life, is zest and joy unadulterated — the sortie to the swimmin' hole, the rough-and-tumble snow-ball battle, the rainy day spent in the attic with the rest of "the gang."

It is this spontaneous, clean and wholehearted spirit of laughter that Jimmy Aubrey has captured in his comedies. In "The Decorator" and "Paradise Alley," his latest and best offerings, he has the same fresh whimsicality, mock seriousness and sense of the ridiculous which appeal that universal comic sense of young and old alike. Aubrey is the Ponce de Leon of motion pictures—he has discovered the secret of eternal youth.

VITAGRAPH

TERRITORY GOING LIKE HOT CAKES

The GREATEST PRESENTATION of the greatest box-office sensation will be given when Tex Ricard this week opens MADISON SQUARE GARDEN the run of

Babe Ruth in Headin' Home

Produced by YANKEE FILM CORPORATION *and presented by*

KESSEL & BAUMANN

Longacre Building New York

EVERYBODY AGREES THAT "UP IN MARY'S ATTIC" IS THE BIGGEST BOX OFFICE ATTRACTION OF THE YEAR

Eastern Pennsylvania, Southern New Jersey.
Royal Pictures, Philadelphia, Pa.
BREAKING ALL RECORDS. YOU CERTAINLY HAVE A MONEY MAKER.

Colorado, Wyoming, New Mexico, Utah.
Quality Pictures, Inc., Denver, Colo.
GREATEST MONEY GETTER EVER RELEASED.

New York City and Northern New Jersey.
Aywon Film Co., 729 Seventh Ave., N. Y.
TURNED THEM AWAY EVERY DAY FOR TWO WEEKS AT THE BROADWAY THEATRE, NEW YORK.

Washington, Oregon, Idaho, and Montana.
Interstate Film Exchange, Portland, Ore.
FLOOD OF VOLUME BOOKINGS ON MARY'S ATTIC UNPRECEDENTED.

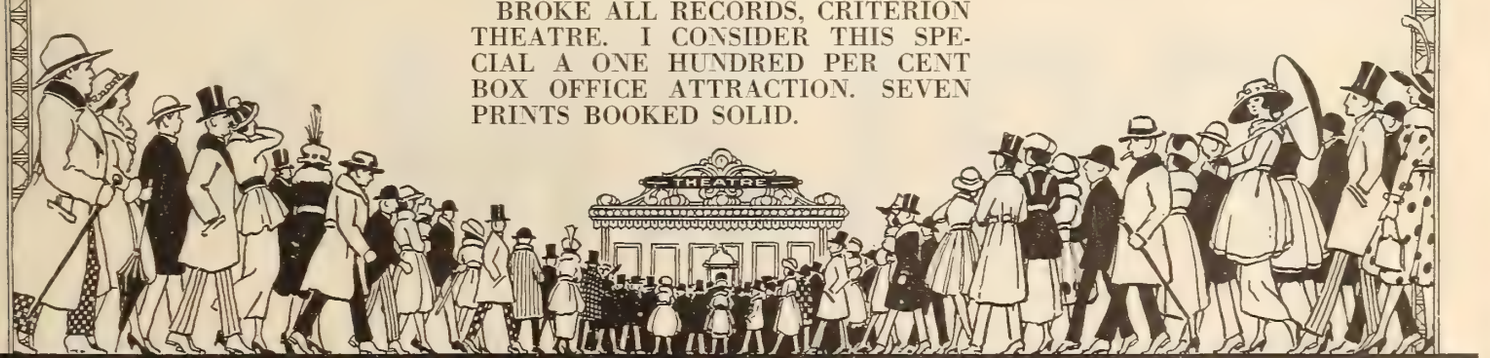
Texas, Oklahoma, Arkansas.
Criterion Film Service, Dallas, Texas.
BOOKING MARY'S ATTIC BEYOND ALL EXPECTATIONS. SOUTHERN ENTERPRISES BOOKED ENTIRE CHAIN, TWENTY-TWO FIRST RUN THEATRES.

Upper New York State.
Robbins Film Co., Utica, N. Y.
BOOKED BIGGER THAN ANY PICTURE THIS YEAR.

Minnesota, North Dakota, South Dakota, Wisconsin.
Midland Film Co., Minneapolis, Minn.
GREATEST ATTRACTION OF THE YEAR.

Louisiana and Mississippi.
H. G. Till, New Orleans, La.
GREAT PICTURE. BREAKING ALL RECORDS.

Georgia, Florida, Tennessee, Alabama, North Carolina, South Carolina.
E. & H. Film Dist. Co., Atlanta, Ga.
BROKE ALL RECORDS, CRITERION THEATRE. I CONSIDER THIS SPECIAL A ONE HUNDRED PER CENT BOX OFFICE ATTRACTION. SEVEN PRINTS BOOKED SOLID.



FINE ARTS PICTURES, Inc.
1457 Broadway, New York City
M. W. GARSSON, President. CHAS. SCHWERIN, Sales Manager.
FOR UNSOLD TERRITORY
L. L. HILLER, 1476 Broadway, New York City.

DIRECTORS AND PRODUCERS

May Now Use Prizma Color Prints in Their Productions

"What Prizma proposes to do is this: To incorporate into feature-productions color effects which will emphasize the beauty of colorful settings and lend additional appeal to the "high spots" of the production. To do this Prizma has organized a new department to be known as the Commercial Department. Its representatives stand ready, it is announced, to "sit in" with any producer at his convenience and discuss with him the possibilities of interpolating color effects into any of his present or future productions, bringing to this conference all their technical knowledge of the enhancing value of color to the public's visual sense. For these suggestions, the producer will be in no way obligated. Prizma believes it is on the threshold of a new epoch in motion-picture photography and is anxious to confer with the producer to hasten its advent."—*M. P. News,* Aug. 28, 1920.

¶ Prizma negatives are exposed and developed the same as is usual, differing in the final result only in the fact that they carry color values.

¶ Prizma cameras photograph anything from the growth of a flower to the flight of a bird.

¶ From the negatives, color prints are made that project on any machine, being the same length as your black to white films and joining to them in the usual manner.

Prizma on Broadway
Week Ending September 18th

CAPITOL THEATRE
Rothapfel Production
"Trouville, Where Paris Plays"

"The natural colors depict the beauties of the scenery with a faithful likeness that is a remarkable tribute to the camera."—*Evening Telegram.*

CRITERION THEATRE
"A Melody of Flowers"
Arranged by Jos. La Rose

"A Melody of Flowers was one of the most attractive sets that has been shown at the Criterion in some time. Wild roses, tulips, apple blossoms and other flowers were shown unfolding in their natural colors."—*Morning American.*
"Exquisitely beautiful."—*Sun.*

RIALTO THEATRE
"Painters Paradise"

"'Painters Paradise,' a Prizma color scenic, is another feature of the Rialto film program."—*Evening Telegram.*

ASTOR HOTEL
"The Stealers"
Directed by W. Christy Cabanné
Art Titles by Prizma
Invitation Showing Friday, Sept. 17th

PRIZMA

MASTER PICTURES IN COLOR

New York Office - 71 W. 23rd Street
Laboratories, 3193 Boulevard, Jersey City, N. J.

"A Speedy Comedy With a Kick!"

That's what the New York Morning Telegraph says of the comedy that shook the Big Broadway Strand audiences with laughter

Henry Lehrman

presents

Charles Conklin — Al Ray
Charlotte Dawn

in

"The Kick in High Life"

A Lehrman Comedy

Produced under the personal supervision of Henry Lehrman

A Kick In Every Foot

FIRST NATIONAL PICTURES

A FIRST NATIONAL TRADEMARK

Foreign representative, David P. Howells, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere

"It's a Powerfully

Whitman  Bennett

presents

his personally supervised production

Lionel Barrymore

in

"The Master Mind"

From Daniel G. Carter's
Powerful Stage Success

Kenneth  Webb

Director

Rothacker Prints

There'll be a Franchise everywhere

Arresting Photodrama!"

The Sun and New York Herald

What the Leading Papers Say:

POWERFUL DRAMA

"Lionel Barrymore appears at the Strand in his initial First National Exhibitors' product, 'The Master Mind,' a powerfully arresting photodrama drawn from Daniel G. Carter's play of that name, which holds that vengeance is a boomerang best left to destiny or the Government."—*The Sun and New York Herald.*

REMARKABLE FILM

"Lionel Barrymore stars in a remarkable film. For those who like character acting with an unusual theme to keep them guessing, Whitman Bennett's production of 'The Master Mind' at the Strand offers full value for the price of admission. The screen presentation, with Lionel Barrymore as 'The Master Mind,' is the first of a series of productions in which Mr. Barrymore appears for the First National Exhibitors. It is interesting enough to augur well for the future of this new photoplay group.

"There have been so many plots hashed and rehashed to give effectiveness to an otherwise threadbare dramatic situation that the seeing of one of them in which the theme more than makes up for the nudity of outworn development evokes gratitude to those whose ideas and craftsmanship made the production possible."—*New York Tribune.*

GOOD ENTERTAINMENT

"Lionel Barrymore in 'The Master Mind,' a screen story based on a play by Daniel G. Carter, proves a good entertainment at the Strand. Mr. Barrymore brings repression and a fine intelligence to an intricate star role and carries the weight of three-fourths of the picture upon his shoulders. 'The Master Mind' demands serious consideration."—*New York American.*

FULL OF SUSPENSE

"The Strand offers Lionel Barrymore in 'The Master Mind' as the leading photo-dramatic feature for the week. The film proves to be a very interesting and suspenseful version of Daniel G. Carter's play of the same name.

"Something new in photo-plays and the piece does succeed in arousing curiosity as to what will happen next.

"The principal role is realized by Lionel Barrymore, who plays quite in the spirit of the piece, and his supporting company contributes good work."—*New York Morning Telegraph.*

MAKES ROLE CONVINCING

"Barrymore makes the role of the modern Machiavelli convincing. He is assisted by Gipsey O'Brian, who is charming. The film is excellently directed by Kenneth Webb."—*New York Globe.*

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.,
729 Seventh Ave., New York City

There'll be a Franchise everywhere

Mack Sennett's

S M A

Two House Rec

On Sunday, September Twelfth, this
for a run at the Tivoli Theatre, San
Oakland, California. The results for

Tivoli **$3028.00**

Beating the house record by $500.00

A Super Comedy

in

5 Rollicking Reels 5

There'll be a Franchise everywhere

"Married Life"

S H E S

ords in One Day

**Production Opened Simultaneously
Francisco and the T. & D. Theatre,
the opening day were as follows:**

T. & D. **$2849.00**

Beating the house record by $350.00

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

Positive profits

Buying implies the expenditure of money,—selling implies its return. Profit only comes when the second operation is performed to advantage. When motion picture theater tickets are sold in maximum degree a photo-play is bound to show a profit. The one way to sell them in maximum degree is through the use of RITCHEY posters! Therefore the film *with* RITCHEY posters takes on a greatly added value.

The RITCHEY poster is essentially a motion picture ticket seller. It is just that and nothing more. It calls the exhibitor's wares to the attention of the public in potent pictured phrases. Its expression is vivid,—sure,—strong,—and convincing! Its message is understandable by every man, woman and child who sees it, for the language of pictures is universal. Its appeal is universal,—and the response to that appeal is universal.

As a result the RITCHEY poster is the one thing that tends to make the profits from a photo-play positive!

Ritchey
LITHO CORP.

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. Phone Chelsea 8388

SEP 21 1920
©CLB478203

Motion Picture News

VOL. XXII SEPTEMBER 25, 1920 No. XIV

Burying the Hatchet

SIGNS indicate that the big development in this business, this year, will be something greater than the decided advancement in picture making, or the betterment of any specific branch of the industry.

The development will be a broader one, of larger consequence and born to meet what we earnestly believe this industry needs right now above all else, above even better product and better theatres.

We shall see this year the beginning of a new relationship between the exhibitor and the producer and distributor, one based upon a mutual faith in each other's business honor and a mutual interest in each other's confidence and business welfare—a new era of trade ethics.

This is not, let us hasten to add, a Utopian dream; nor is it a mere editor's preachment. It is the plainest kind of commonest sense.

Let's not mince matters. This big business has been going along on a trade slogan of "get the limit"—and get it any old way. And, frankly, gentlemen, it can't continue. We don't want to muckrake, we don't purpose to draw a horrible picture. We simply want to call attention to this simple truth: You can't run a big permanent business on "bunk"; you can't sell goods on a "gypping" basis; you have got to have a live and let live principle all along the trade line; and above all, you have got to bring about exhibitor confidence in the men and companies who make and deliver the goods.

And let us make this fact very plain to the exhibitor: it is just as necessary for the distributor to have confidence in you as for you to have confidence in him; you have got to stop holding him up if you expect him to stop holding you up; if you want honesty and trust from him you've got to give him back the same full measure.

* * *

Going On Record

AN important resolution was passed recently by the New York Theatre Owners' Chamber of Commerce. In effect the four hundred members of this exhibitor organization pledged themselves not to book any picture offering a player or made by a director who had illegally broken or in other words "jumped" a contract with the producer.

Last Spring, in Los Angeles, we encountered a few individuals in hotel lobbies who toil not but spin glib yarns of impossible profits—these for the inexperienced ears of stars and directors who have been made valuable assets to their employers.

We believe that this is the individual mostly at fault.

This sort of parasite is not welcome in the business; and if the producer hasn't a stringent enough cure the exhibitor has the power, plenty of it, to stop what is obviously a dishonest and unhealthy practice.

We believe that other exhibitor bodies will regard the action of the Theatre Owners' Chamber of Commerce as a wise and constructive move.

There will always be plenty of opportunity in the field for legitimate promotion; but we don't want and we cannot tolerate "contract jumpers," and this fact should be speedily and solidly established.

* * *

The Independent's Year

INSOFAR as figures prove their own case, the calculations we presented in a recent editorial indicated clearly that exhibitors need have no fear this year of a scarcity of good pictures. They also offered the conclusion that the control of the best product was not to be vested in one or two organizations, that the sources were evidently to be as broad as the industry.

Reports from observers would now indicate that exhibitors had already laid their plans with some such conclusions in mind. "Exhibitors," one film man has told us, "have never kept so many open days on their schedule, solely with an idea of 'shopping around.' They don't do this when they are afraid of the product."

Quite a bit of this "outside" attention is being given to the state rights field, and justly so, for the independents have this year tackled their problems in a big way, and with broad-minded ambitions. The state righter has always had an advantage in service in his knowledge of his field; this year he is adding to this by wider-gauged production plans and more definite and elaborate advertising and exploitation policies.

This is surely the year of the independent's big chance; as it is also the opportunity for the exhibitor to put the independent to the test.

WM. A. JOHNSTON.

DEALING IN PERSONALITIES

THE rumor market was running strong this week. For the opening forty-eight hours of the week, even though the holidays made Mrs. Astor's hash-house and Madame Claridge's rathskeller look like deserted villages, you could find almost any sort of rumor you desired.

Goldwyn naturally took the lead in the rumor race. This was to be expected after the Duponts took a long stride in and Sam Goldwyn stepped out. Dame Rumor, wise old bird, never lets a news story drop after its first baptism of printer's ink.

There was to be a Board of Director's meeting on Tuesday, so the rumorists declared, and before the motion to adjourn was made the DuPonts would have exploded another charge of dynamite. More changes in personnel. Tuesday came and flew without definite word. Wednesday passed with the news hounds still off the scent.

Perhaps just after we write these lines the news will break—still in time for this week's issue. Most likely it will hide successfully until we tuck the blankets under the presses and then break cover just in time for Joe Dannenburg.

And there's even a chance that this particular item of news never was and never will be.

You never can tell.

Monday found the elevators in 729 working on holiday schedule. We felt lonesome until the descending elevator reached the ground floor, the doors opened, and there emerged—Fred Warren and Tom Moore. 'Aha," we hissed, "Fred is slipping one over!" Then again, maybe they were only fellow passengers by chance. For, as we remark whenever we strive to be original, "you never can tell."

SECOND entry in the Rumor Handicap bears the name of J. Stuart Blackton. A little birdie whispered in our ear—and the news was most interesting.

You remember that the Commodore sailed for England a couple of weeks ago on the same boat with Sir Thomas Lipton. You remember also that during the Shamrock-Reliance tussles the picture producer was a frequent guest on the Lipton yacht. Oh, yes, you remember a lot of things, don't you?

Well, now, the gossipy little birdie whispered to us that all is signed and sealed. That Sir Thomas likes the sound of the movie-made money. That when the Commodore returns from Europe he will come as the head of a new company, rated, roughly speaking, at five million or so.

Isn't it interesting?

So don't be surprised if the coming year gives us the Blackton name on another big winner like "The Battle Cry of Peace."

N.A.M.P.I. Officers

THE following officers and directors of the National Association of the Motion Picture Industry for 1920 were elected at a meeting September 14:

President, William A. Brady, Wm. A. Brady Picture Plays, Inc.; Vice-Presidents: Adolph Zukor, Famous Players-Lasky Corporation; Samuel Goldwyn, Goldwyn Pictures Corporation; Will C. Smith, Nicholas Power Company; E. M. Porter, Precision Machine Company; R. H. Cochrane, Universal Film Mfg. Co.; Paul H. Cromelin, Inter-Ocean Film Corporation; Treasurer: J. E. Brulatour, Eastman Films; Asst. Treas.: P. L. Waters; Richard A. Rowland, Metro; Executive Secretary: Frederick H. Elliott, 1520 Broadway, N. Y.

Mr. "Otis" Brewer is among the visitors to town noticed this week. On Wednesday we also saw Harry Millarde, looking twenty pounds heavier after a year on the coast, and wearing the broad smile of all those directors in town for "New York premieres." Here's hoping that "Over the Hill, etc.," knocks 'em off their seats.

THIRD mention on the Rumor Roster goes to Kessel and Bauman. Our bump of curiosity wants to know just what big plans those boys have up their sleeves for the new million dollar corporation.

Strange part of it is that the official Albany action comes only a week after Ad Kessel declared in our hearing:

"I'm through with the picture business now. I'm away 'over the top' on the Babe Ruth picture and well satisfied. Guess I'll go back and rest again. This picture business takes too much time away from the joy of living."

And then, *caramba*, comes the formation of Kessel and Bauman, Inc., capitalized at a million, with Ad Kessel, Charles Kessel and Charles Bauman as directors. You can bet that dollar you were saving toward a new felt hat that the discoverers of Ince, Chaplin, Normand and a dozen other lights, don't reach those figures without a good stout ladder.

But in response to all inquiries Ad remarks: "Not ready yet. Wait a few days."

A little item from the Coast concerning the formation of a local booking office by Lesser and Gore contains a zippy little sentence. Says Sol: "This in no way affects our membership in the National Booking Corporation, of which we are still a part."

Huh?

Dare we say it?

THE National Association almost had a new president this week. Then the boys got together in official meeting assembled, coaxed Bill Brady a bit, and then some more,—and it's still "President William A. Brady."

Quite a number of the politicians assured us early in the week it was to be "President Percy L. Waters."

Visions of the old G. F. days! And we'll say right here that if Bill Brady hadn't been prevailed upon to repeat, the industry couldn't have made a wiser selection than efficient, smooth-working Percy Waters.

Jules Bernstein hasn't lost his liking for a good scrap. We have the proof in the fact that he was the only exchange man who took a couple of hours off to journey to the eighth floor of the Astor and listen to the hearing of the exhibitor committee on the complaints against Al Black. Met another old friend there in the person of H. B. Varner of the Carolinas.

Carl Laemmle is doing this Europe thing right. Comes a postcard this week to William A. Johnston and the stamp on the corner is of the infant Czecho-Slavak nation.

"Bill" Keefe, once of the Griffith forces, is in town with some comedies. And also some big producing plans. Watch for action!

Paul Mooney and Martin Quigley are on the outs. They don't eat lunch together more than six days a week now.

Where is Harry Reichenbach?

Can't close a rumor page without saying that Metro's position in the rumor field is unchanged. You can't keep it out. Any time one film man says "merger," another replies "Metro."

Lynde Denig has been appointed Assistant Publicity Manager of Goldwyn, working next in line to Howard Dietz, the Director of Publicity.

"Pop" Hart has broken loose with a "Babe" Ruth song, "Oh, You Babe Ruth!" It will be sung during the Madison Square Garden showing of "Headin' Home." Keep it up, Bill.

News Ticker Flashes from West Coast

Culver City—California Unit Studios—Will construct studio to cost $2,000,000.

Los Angeles—West Coast Exhibitors Booking Corp.—Cap. $50,000; Sol L. Lesser, A. L. Gore & Wm. Quinn. D. A. Schweitzer, Notary.

Fresno, Calif.—Kinema Theatre—Will be remodelled and opened 12-1. Will erect Theatre on J Street.

Long Beach, Cal.—Ramona Film Corporation—Name changed to Rockett Film Corporation.

Los Angeles—Carrie Jacobs Bond Film Productions—Cap. $100,000; Fred J. Smith, R. D. Armstrong & Lloyd Wright. A. Wright, Atty.

Los Angeles—King Vidor Productions, Inc.—Cap. $2,000,000; King and Chas. S. Vidor, B. L. Graves, Harrison Cassell, Dave Schulmann, L. M. Comegys, Notary.

Los Angeles—R. C. P. Smith, Syndicate—Style filed by R. C. P. Smith & Lee C. Balch.

Los Angeles—Edna Schley Productions Co., Inc.—Cap. $100,000; Jasmine & George H. Fish, Edna R. Schley, W. A. Ball. Carroll Allen, Atty.

Small Theater Owners Take Stand Against Alfred S. Black

Circuit Head Not Present — More Startling Disclosures Promised

BY ROBERT E. WELSH

THEY hauled Alfred S. Black over the coals, dropped him in boiling oil, and picked him to shreds in the Yacht Room of the Hotel Astor, Wednesday morning of this week.

And it was all done in a calm, serene, judicial mood that belied what was actually transpiring.

The occasion was the meeting of the committee of the Motion Picture Theatre Owners of America to inquire into the alleged methods of Alfred S. Black in extending his New England circuit and such connections as Famous Players-Lasky might have with these activities.

Alfred S. Black was not present himself—so the arraignment was administered by absent treatment. Black is understood to take the stand that the hearing is prompted by political motives, and for that reason did not respond to urgent invitations on the part of the exhibitor organization. He could not be reached for a statement before going to press, but it is to be expected that a reply to the points brought out at the hearing will be forthcoming for next week's trade papers.

Summing It Up

The high lights of the two and a half-hour hearing at which a half dozen New England exhibitors testified, and additional affidavits were read may be summed up as follows:

Senator James J. Walker's statement, referring to Black, that "We shall prove at a later hearing of this committee that this man told a certain producer, 'If you will back me up I will give you a line-up of four thousand theatres in this country.' And as we grow, each one added to the chain will mean that much more pressure to force the next exhibitor into line."

The declaration of Henry L. Saulisbury, representing Adolph Zukor, that the Famous Players organization, "Will not countenance any such methods as we have heard of here today. We will go further and see that wherever any man's theatre has been lost to him through such tactics he will be given every opportunity to get it back under satisfactory conditions."

The presence of a "heavy" in the plot in the person of a mysterious "Mr. Harwood," claiming to belong to the Famous-Lasky organization, and according to the testimony an expert wielder of the "Sell or we build" threat. Mr. Saulisbury denied any knowledge of Harwood, or any connection he might have with the film organization.

Practical unanimity on the part of the witnesses in describing the Black methods as following three lines, "Sell to us at a ridiculous price—or we build an opposition house—or we get a hold on the building your theatre is now in."

Black Replies

IN reply to the charges made at the Sydney Cohen meeting at the Astor, Alfred S. Black on the afternoon of September 16 telegraphed from Boston as follows: "As to charges publicly made on Wednesday will say that all important statements are maliciously distorted and untrue. I have never even heard of Harwood and never met Everett Bean or Harold Bean. I am preparing a full and accurate statement in refutation of all testimony offered."

The atmosphere of the hearing contained all the elements that delight the newsgatherer. Outstanding was the apparent desire of the committee and their counsel, Senator James J. Walker, to maintain an attitude of fair, judicial inquiry, avoiding any appearance of prejudgment.

A touch of color was lent to the occasion by the fact that here, at the Hotel Astor, center of the industry's bigger activities, was gathered a committee to hear testimony from exhibitors of three and four hundred seat theatres, in towns ranging from 1,400 to 6,000 population.

Star Witness of the Day

The center of the spotlight focused on practically the last witness of the day, Mr. Eames, now operating four houses in the Montpelier, Vt., district, and building a house in Barre, Vt. Up till a year ago Mr. Eames operated the Park theatre, Barre, Vt., selling at that time to Black, and entering the latter's employ. Six months ago he returned to independent exhibiting. His account of the sale of the Park is interesting:

"I had secured an option on a plot in Barre for a larger house and one day told this fact to Sam Merchant, then a salesmen for Famous out of Boston. Four days later Alfred S. Black had the option. Then he came to me and told me of the big theatre circuit he was organizing, of his unlimited backing, asked me if I would sell. I figured it wiser to sell and become a part of such a big organization than to attempt to fight and did so. I then became his manager in Barre, also undertaking for a few weeks to travel about the country looking for other theatre properties."

The testimony brought out the fact that Eames, acting in good faith, made offers for six theatre properties at what he and the exhibitor considered fair prices. But later, according to Eames and another witness, Mrs. Dodge, of Morrisville, Vt., Black would offer prices so much lower as to be considered ridiculous. In three cases, according to Eames, houses were secured at these lower figures through fear of the owners that they could not buck the threatened competition of larger interests.

"Black never told me himself that he was associated with Famous," declared Eames, "but Boland, his architect, told me so, and it was the general opinion throughout the territory. Originally he was working with his brother, John Black, a broker of 100 Broadway, New York City. But about December, 1919, we understood that he had become a part of the $10,000,000 organization formed in New York.

"Boland said that chain ownership of theatres would spread all over the country like Woolworth stores. Boland declared that he had a gripful of theatre plans, and that the organization was ready to put up theatres in any town in the territory at any time.

"I believed these statements at the time and naturally they influenced me in urging other exhibitors to sell and join the big organization as I had done. I was not the only manager keeping an eye out for theatres; every manager was a missionary. It was after seeing more of the methods followed by Mr. Black and several disagreements on this point that I left the proposition."

A Widow's Story

Other witnesses were on hand to tell their version of these methods. Mrs. Dodge, of Morrisville, Vt., a widow, was an interesting witness. "Before my husband's death," she stated, "Mr. Eames called on him, representing Mr. Black, and they agreed on a price for the sale of the theatre. This was $1,500. Then one day we were informed by the owner of the building in which our theatre is located that Mr. Black had secured an option on the building. This was followed by a visit from Mr. Black, at which he offered the ridiculous price of $700 for the theatre and the equipment in two others we run in near-by villages. So that after the option he dropped his price from $1,500 for one theatre to $700 for three houses. Mr. Emmons said that Mr. Black had secured the option by telling of his big organization and threatening to build another theatre which could force us out of business. The option was later exercised, and since last January we have been paying rent to the Black company. The lease is up in January and I do not know what plans are after that. Judging from the circular

(*Continued on page 2409*)

Zukor Represented at Inquiry into New England Conditions

letters I receive I am already on the books of his home office as one of his managers."

At the close of the hearing Mr. Saulisbury, of the Famous Players Company, assured Mrs. Dodge that his company would bring its influence to bear to see that she was given every opportunity to secure the building and continue to run her theatre independently. Morrisville is a town of 1400, and the house seats 250.

The testimony of Mrs. Dodge was confirmed by Eames, who made the original offer for the house, and who was later present at the negotiations resulting in Black's purchase of the building over the exhibitor's head. Eames cited this as one of the examples of the methods that had caused his disagreements with Black. The testimony of Eames also tended to corroborate declarations later made by S. Carl Carpenter, of the Colonial theatre, Richford, Vt.

Tried Over His Head

"Banking is really my business," said Mr. Carpenter, "and I became interested in this theatre five years ago because we needed a well managed place to which the best people in our town could go. I rented the theatre from the town when the building was erected and set out to get the best pictures possible. For two years I operated six days a week, losing $4,000 in that time.

"About a year ago the Selectman in the town who attends to my renting came to me and said that *Alfred S. Black had come to him and attempted to get the lease on my theatre over my head.* This was refused, so now Mr. Black has taken over an old church and is enlarging it for pictures. His rental will run him $1,600 a year. I have my books here to show that the town will never justify two theatres, nor will it even justify the rental Mr. Black is going to pay.

"I used Paramount pictures almost exclusively until recently, when the methods of the Boston exchange forced me to cancel in disgust. It's funny that the salesmen don't even come to see me now—a fact I have attributed to the building of a new house by Mr. Black."

Joseph M. Slater, of Pembrook, N. H., and Mrs. C. Humphrey, of Derry, N. H., both testified that Black had attempted to purchase their theatres and that the proposition was coupled with the threat, *"If you don't sell to us we'll build in opposition and put you out of business with our big organization and better buying facilities."* In neither town has Black followed up with an attempt to build.

The Mysterious Mr. Harwood

Famous mysteries of newspaperland were brought to mind when the testimony of Everet Beane, of Hillsborough, N. H., was given. "Mr. Harwood" declared that he represented Famous Players-Lasky, and according to Everett and an affidavit from Harold Bean, of the Wonderland Theatre, Penicook, N. H., was a rough and ready personage. *"I can get Paramount service for fifty cents a reel,"* he is said to have told Harold Beane. *"I'll put you out of business if you don't sell to me."*

The Harwood-Everett Beane episode is best covered by the latter's affidavit, as follows:

I, J. EVERETT BEANE, of Hillsborough, in the County of Hillsborough, and the State of New Hampshire, do, on oath, make the following statement of facts:

That in April, 1920, at said Hillsborough, I was visited by one Mr. Harwood who then claimed to be a representative of the Famous Players-Lasky Corp.; that he offered to buy out my moving picture business here in Hillsborough, offering for it a very insignificant sum.

As I was not desirous of selling I refused to sell to him. He then threatened me with competition in the form of a new theatre which would be built and opened in this town on September 1, 1920. He further informed me that I would lose all my contracts with the above named Famous Players-Lasky Corp., and that his new theatre would show Paramount and Artcraft latest releases at an admission of ten cents, until such time as I was forced to quit my business. He also informed me that this was the usual procedure of his principal, and that when I had been forced to discontinue my business they would then raise their admission to thirty cents, and would clean up.

Mr. Harwood further informed me that they were after all the theatre business in New England, more particularly in New Hampshire and Vermont at the present, and in their offices they had sets of stock plans marked A. B. C. and D.; each for theatres in towns of different population, and that one of these stock theatres, estimated to cost $20,000 would be built in Hillsborough on land on which he had already secured option.

Mr. Harwood told me that I was a "Marked Man" doomed for destruction, unless I sold to him. Not wishing to sell I declined his offer, preferring to fight it out to the finish rather than be scared out at the start.

He was well informed as to my business, telling me what I paid for it; when I bought it; the pictures I had shown and the prices paid for them, etc. At my surprise at all this information, he told me that film salesmen gather a lot of information and take it to the home office where a careful record is kept of each exhibitor.

At Henniker, New Hampshire, situated about seven miles from Hillsborough, there was a picture show running, one night each week. I purchased the picture machine and the business there last winter. The place was closed at the time, but I intended opening and running it during the summer months and had booked pictures to use there when I opened in May, 1920.

After our talk at Hillsborough, Mr. Harwood circulated in Henniker and many of the adjoining towns the story that he had purchased my Hillsborough business; and on the strength of this he secured a permit from the authorities of the town of Henniker and a lease of the hall in which I had intended to open. Friday, April 30, 1920, he held his first picture show there, announcing in the local paper that pictures would be shown there under the direction of the Famous Players-Lasky Corp.

I was later notified to move out my projector and accessories. It looks to me as though my Henniker business was virtually stolen by misrepresentation. Mr. Harwood now runs shows in Henniker, Warner and Raymond, N. H.

Polite to Mr. Black

Senator Jimmy Walker, who ably conducted the hearing throughout, promised another hearing as soon as the committee could set a date, with hints of more startling testimony. Among the members of the committee on the rostrum at Wednesday's hearing were: E. T. Peter, of Texas, chairman; H. C. Varner, of North Carolina; J. T. Collins, of New Jersey; W. D. Burford, of Illinois; Fred C. Seegert, of Wisconsin.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America,

(*Continued on page 2409*)

What Does Your Oriental Music Mean?

JUST what does your Oriental phantasy mean to your audience? Do you want to make them enjoy your performance to the fullest? Print (with the compliment of the News and its music editor, Charles D. Isaacson) the story as printed in this issue.

(See page 2480.)

Pope Benedict Seen On the Screen



What are said to be the first photographs ever posed for by Pope Benedict XV for any motion picture concern, were obtained by International News, and are shown in their No. 61 and No. 62 issues. The above photograph was posed on August 29th

Chicago Musicians Return to Work After Strike of 11 Weeks

Operators' Strikes in Albany, Providence and New Orleans, Ended

PEACE between striking musicians and operators and moving picture theatre managers seems to have descended practically upon the entire country. The Chicago musicians, who have been on strike since July are back at work; in New Orleans the managers and musicians, operators and stagehands have come to terms; and the Albany and Providence operators have reached an agreement with the employers. In Seattle the musicians of the Liberty theatre are reported to be still on strike.

The musicians' strike in Chicago ended on September 8th, when the men took their places in the orchestra pits of practically every house using musicians and for the first time in eleven weeks.

An interesting feature of the men's return to work was the indifference with which the public greeted their reappearance, no unusual applause being noted in the different houses, which had been drawing their usual quotas of patrons despite the absence of music.

The strike officially came to an end Sunday night when representatives of the Allied Amusements Association, including Messrs. Joe Trinz, Nathan Ascher, Sam Katz, Harry Newell, Hopkinson and Sam Atkinson, and President Jos. E. Winkler, of the Musicians' Union, signed an agreement whereby musicians in theatres outside the loop received a forty per cent wage increase. The final fade out of the strike came after the greater part of two days had been consumed in parleys and was regarded as a victory for the theatre owners, as, under the terms of the agreement, they will be allowed to fix the size of their own orchestras, and many are planning to take advantage of this clause to reduce the number of men employed.

The original demands of the musicians was for a seventy-five percent increase and for a five hour work day, but both of these went into the discard and the minimum working time for which they will draw pay draw pay will be thirty-three hours.

The increased pay, as granted, will work out so that houses charging fifteen cents will now pay musicians $49 instead of $35 for thirty-three hours, twenty-five cent houses $51.80 instead of $37, and graduating up to fifty cent houses, which will pay $58.80 instead of $42.

A number of the larger houses will raise their admissions to meet the increased cost of their orchestras instead of reducing the number of musicians, including Asher Brothers chain, which already has raised their admission price from twenty-five to twenty-eight cents, including war tax.

While the strike has not injured business in the great majority of Chicago houses, picketing and other forms of annoyance, including the throwing of stink bombs, had been resorted to in the efforts of the union to force some theatres to grant their demands, and the house managers are relieved to have the strike amicably settled.

One lesson has been brought home strongly to the managers by the eleven weeks lay off of musicians, and that is, that the picture is the thing, as was evidenced by the constant good attendance, and that while music is desirable, it is after all, only a setting for the screen drama.

Reports From Other Cities

Albany moving picture exhibitors and operators, at a meeting of committees representing both sides, reached an agreement last week whereby the existing wage contract which does not expire until Labor Day, 1921, is amended to grant an increase in wages of $10 a week to the operators. A clause was inserted calling for arbitration of all disputes in the future.

The operators have been receiving $25 a week under the contract, which expires next year. They recently demanded higher wages and threatened to go out on a strike if the same was not granted.

All differences between the Moving Picture Operators and Stage Employes' unions in Providence, R. I., and the managers of the theatres have been adjusted. The moving picture operators, under the terms of the agreement will, it is said, be the highest paid theatrical employes who are members of unions in that city. They will receive a wage of $48 for six six-hour days. Their assistants will receive $30 a week for six eight-hour days.

New Orleans theatre managers and musicians, stage hands and motion picture operators have come to terms, and the strike which menaced New Orleans' amusement for a week has been averted. The men won their wage demands, it is said, but the managers insisted on many changes in the working conditions, one of which called for the orchestras in vaudeville houses playing a little longer at the end of the shows than formerly.

Guns Figure in Troubles of Florida Company

GUNS and threats of bodily violence play an important part in the troubles of the Volvan Film Co., which was organized several months ago in Tampa, Fla., to sell advertising films, according to word received from the News correspondent, who sends the following tale:

"The Volvan Film Co. of Tampa, Fla., have a merry little war on between the officers of the company, H. W. Le Van is president of the company and David L. Volper is secretary and treasurer.

The trouble, so it is stated, had to do with the desire on the part of one of the officers, to increase the capitalization of the company. Mr. Le Var made complaint to the police that his partner, Mr. Volper, was toting a gat.

"Mr. Volper was arrested charged with carrying concealed weapons. At the hearing he claimed he carried the artillery for self protection, as he declared, Mr. Le Van had made threats against his life. The Judge slapped a $25. fine on the defendant, but suspended sentence."

Increased Prices Follow Strike Settlements

(Special Correspondence to The News)

ALBANY, N. Y.—In order that the public may fully understand the real reason back of the advance in admission prices to the motion picture theatres of Schenectady, the managers of many places have posted notices over the ticket window stating that "owing to the demand for increased wages by operators, musicians and stage hands, it has been necessary to increase the prices of admission." Every theatre in Schenectady has increased its admission prices, although as a rule these increases have been but slight. At the Palace, 22 cents is top price for the afternoon performance and 35 cents for the evening performance. The threatened strike was offset by a compromise between the managers and the various unions.

PROVIDENCE, R. I., Sept. 11.—Increased expenses in the theatres of this city because of advances given moving picture operators and other attaches of the various types of theatres, forced a raising of the prices of all theatres here this week. In the case of moving picture theatres the advance was about five cents per head on the higher priced seats. Vaudeville and legitimate houses went up from eight to fifty cents.

New Jersey Exhibitors at First National Lunch

More than fifty exhibitors of New Jersey attended a luncheon at the Hotel Astor, New York City, on Friday, September 10th. The luncheon was given under the auspices of the First National Exchange of New Jersey and was made the occasion of a number of addresses by First National officials regarding the workings of the new sub-franchise system inaugurated by Associated First National Pictures. A. M. Fabian, manager of First National's New Jersey exchange, was the toast-master. Jacob Fabian, holder of the First National franchise for New Jersey, and J. D. Williams, manager of First National, were the principal speakers.

Brunet Succeeds Charles Pathe as President



Paul Brunet
President, Pathe Exchanges, Inc.
Administrateur, Pathe Cinema, Ltd., of Paris.
Director in Pathe Limited, of England.
Member of the Board of Governors,
Franco-American Board of Commerce and Industry.

A SIGNAL honor was this week conferred upon Paul Brunet, for the last two years Vice-President and General Manager of Pathe Exchange, Inc., when he was elected to the presidency of that organization on the retirement of Charles Pathe, founder of the international organizations bearing his name.

Coupled with this recognition to the active manager of the American branch of the organization by placing the reins of the presidency in his hands, comes the hint that Pathe is about to greatly widen its activities and affiliations. In this connection interest is attached to the information that on his recent visit to Europe, Mr. Brunet and Charles Pathe were the guests in England at a dinner given by Lord Beaverbrook.

Charles Pathe's action in honoring his American executive is a move which has met with the unqualified and hearty enthusiasm of members of the organization here. Tracing the history of this week's important event the official statement issued declares:

"When Mr. Brunet returned to this country, among other important documents, he had the resignation of Mr. Pathe as president and a recommendation to the Board of Directors that Mr. Brunet be elected to succeed him. This was done at Monday's meeting of the full board, consisting of Paul Fuller, of Coudert Brothers, Edmund C. Lynch, of Merrill, Lynch & Co., Lewis Innerarity, Secretary of Pathe Exchange, Inc., Elmer Pearson, Director of Exchanges, Arthur Rousseau, Export Manager and G. L. Chanier, General Superintendent of Factories."

Mr. Brunet announced that all of the policies of Mr. Pathe would be carried out and carefully planned provision had been made for every possible phase of expansion and of new association.

Mr. Brunet was born and educated in Paris, and early in life began operation on the Paris Bourse. His financial activities covered a period of twenty-two years. Six years ago he came to America to join the Eclectic Film Company, then distributing Pathe's product. Later he became Comptroller of the Pathe Exchanges in the United States. In March, 1918, he was elected Vice-President and General Manager of the Pathe Exchange.

Kansas Exhibitors to Meet on September 27-28

A convention of the Kansas State Exhibitors' Association is announced by Secretary Van Praag, to be held at the Chamber of Commerce Building, Kansas City, on December 27 and 28. Kansas City was selected as it is an exchange point and it affords exhibitors an opportunity to arrange for their fall bookings immediately after the convention.

The association now numbers 245, and a 100 per cent. attendance is expected. Some of the important matters to be taken up are the establishment of a uniform contract in Kansas; a complete investigation of the franchise system; the matter of Sunday openings, and endorsement of the Motion Picture Theatre Owners of America; the Cohen-Zukor conference, and a discussion of the Cleveland convention. A complete report of the Cleveland convention will be made.

Sydney S. Cohen, president of the national organization, has been invited to attend, and it is expected that he will be on hand. The committee is arranging for suitable entertainment and the members of the association will be the guests of the Exchange Managers of Kansas City at a dinner and theatre party on the first night of the convention.

R. G. Liggett is president of the Kansas organization; R. H. Holmes, vice-president, and M. Van Praag, secretary.

Lesser and Gore in Four Booking Groups

Los Angeles—Articles of incorporation have been filed for the organization of the West Coast Exhibitors Booking Corporation, capitalized at $50,000 and having Sol L. Lesser, A. L. Gore and William Quinn as the organizing directors.

The corporation has already opened offices in suite 230 Knickerbocker Building on Olive Street, Los Angeles, and through this office which is managed by Quinn, all booking for the theatres under and operated by Gore Brothers and Sol Lesser will be handled.

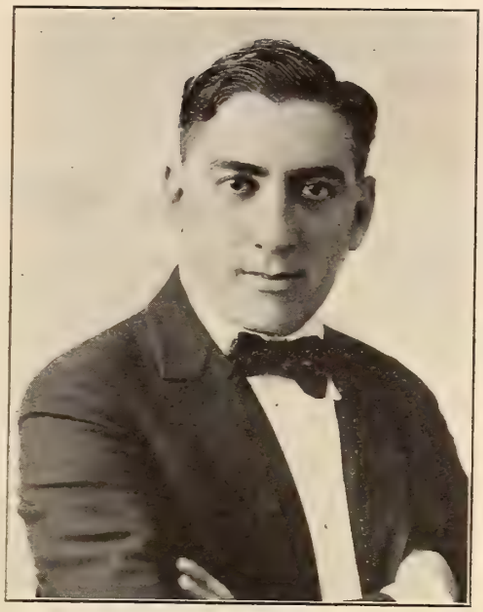
In speaking of the new corporation Mr. Lesser said it was not in any way connected with the National Booking Corporation of which he and the Gore Brothers are members and that the sole purpose at present of the new corporation is to handle business connected with the booking of pictures for this company's theatres.

Jesse Hampton Not to Use Robertson-Cole Studio

Articles published recently, stating that the Jesse D. Hampton Studios in Los Angeles had been taken over by the Special Pictures Corporation and that Mr. Hampton would make productions in the new Robertson-Cole studios in Hollywood are declared incorrect in a statement from the New York office of the Jesse D. Hampton Production.

Special Pictures Corporation has merely leased part of Hampton's large studio space.

"One of the Sixty-Seven"



Hiram Abrams

HIRAM ABRAMS, president of the United Artists Corporation, has been honored by Collier's Weekly through being chosen as one of the nation's most successful business men, and worthy of inclusion in the five volume set, "The Book of Business."

The career of the motion picture executive takes rank in the volumes alongside such business men as J. Ogden Armour, president of Armour and Co., Charles H. Schwab, Charles H. Sabin, Elbert H. Gary, John N. Willys, John D. Rockefeller, Jr., E. M. Statler, John H. Patterson, John Wanamaker, and three score others of prominence in financial, commercial and industrial lines.

Educational in Canada on October 1

All Educational Films Corporation product will be available through the six Canadian distributing centers on October first, it being announced that the organization of Canadian Educational Films, Ltd., has been practically completed. The principal office will be in Toronto, with branches in St. John, Montreal, Winnipeg, Calgary and Vancouver. Educational Films Corporation is associated with Messrs Jule and Jay J. Allen, the largest exhibitor interests in Canada, in the organization of the Canadian company. Physical distribution will be carried on through the Famous Players Film Service, an Allen subsidiary.

While none of the Mermaid, Chester or Torchy comedies have been shown in Canada, much of the Educational product is already known through the Dominion. While the Christie comedies were being distributed in the United States through independent exchanges, the Canadian rights were controlled by the Allens, as were the Chester-Outings. The Allens also distributed the Bruce Scenics Beautiful and other Educational product by arrangement with the local company.

Kessel and Baumann Form Million Dollar Firm

Albany—After a week of quietness, so far as the incorporation of motion picture companies was concerned, six companies filed papers of incorporation with the secretary of state's office in a single day. Of the total number of companies incorporating this week, two reveal a capitalization totalling $1,100,000. The following is a complete list of firms incorporating in the motion picture business, the amount of capitalization, together with the names of the directors:

Kessel-Baumann Pictures Corporation, $1,000,000, Charles O. Baumann, Adam Kessel, Jr., Charles Kessel, New York; Carton Picture Producing Corporation, $100,000, Joseph M. Carton and Dorothy Godfrey of New York and Anna Van Rensselaer of Good Ground; Wilson Collison, Inc., New York, $5,000, S. C. Cahan, S. Lax, D. Steinhardt; Marjorie Producing Company, $11,000, New York, Joseph Nemeroy, W. Hast, A. H. Pincus; Magazine Stories Syndicate, Inc., $20,000, G. Kosch; Arman Kaliz, Inc., $5,000, New York, A. Kaliz, William and H. S. Hechheimer; Loew's Eighty-sixth Street Corporation, $100,000, Marcus Loew, D. Bernstein, N. M. Schenck, New York; Filmoil Corporation, $100,000, L. Wyszatacki, S. Sweet, Vincent Carnivale, New York.

Detroit Mourns Death of A. J. Gilligham

Detroit. — Detroit theatre circles were greatly affected by the sudden death in Atlantic City, last Friday, of A. J. Gilligham, one of the best-known motion picture men in the state.

Mr. Gilligham was the owner of the Empire theatre on Woodward avenue, one of the most profitable small theaters in the country. He was a partner in the firm of Gilligham & Smith, which, under the title of Consolidated Theatres, Inc., operates a circuit of theatres in Grand Rapids.

Mr. Gilligham was head of the General Film Co. in Detroit, in association with Phil Gleichman, in the pioneer days of the exchange business.

In addition to his motion picture interests, Mr. Gilligham had large holdings in motor car and other industrial companies, and was president of the A. J. Gilligham Realty Co. He was one of the first presidents of the Michigan Motion Picture Exhibitors' League. He was 52 years old,

Four Weeks for Cartoon

The distinction of having been scheduled for one of the longest runs every accorded an animated cartoon has befallen "The Merry Cafe," the latest William Fox release of Bud Fisher's celebrated characters, Mutt & Jeff. This has been booked into the Criterion theatre, New York, for a four weeks' run in conjunction with "The Restless Sex."



The same week that Paul Lazarus was elected president of the Associated Advertisers he was boosted to Sales Promotion Manager of United Artists. Double honors!





Paul Gulick, above, retires as president of the Associated Motion Picture Advertisers after a year of record-making achievement. C. L. Yearsley, to the left, is rewarded for his services to the organization by election to the vice-presidency.

Louisiana "Blue Sky Law" Affects Franchises

(Special to Motion Picture News)

NEW ORLEANS.—The new "Blue Sky Law" of Louisiana will have a direct effect on motion picture producers and distributors and their representatives, it is declared. The measure, which went into effect August 15, will have relations especially to the distribution under the "franchise" system. In a broad way the franchises promise to the exhibitor a participation in the profits of the business accruing from the sales and distribution of the pictures in his own house and territory.

Hereafter representatives of those firms selling such franchises or rather franchises containing such a promise will be compelled to take out a state license.

Organize in Mississippi

NEW ORLEANS.—The organization of independent motion picture exhibitors of Mississippi and their affiliation with the same kind of an organization in Louisiana is a movement already strongly under way here.

Plane, Rushing Print, Saves Theatre from Disaster

THE new $250,000 Bakersfield, Cal., California Theatre, seating 1,500, Mrs. Oliver Grogg, manager, which opened September 15, was saved from the disaster of non-arrival of feature film print of Charles Ray's "Forty Minutes from Broadway" by the quick action of Sol Lesser and Dave Bershon. The print reached Los Angeles from East for western premiere only shortly before time for scheduled performance. Lesser and Bershon decided to take the print on big Oriole pessenger speed plane and made a record trip from Los Angeles to Bakersfield.

Lichtman Sells Paramount Pictures in Mid-West

Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation, returned September 13th from a business trip to Minneapolis and St. Paul. While in Minneapolis he reports that he closed a contract with the firm of Finkelstein & Ruben.

Lazarus Succeeds Gulick as A. M. P. A. Head

What is conceded to have been one of the most progressive and successful years in the annals of Associated Motion Picture Advertisers, Inc., was rounded out this week by a valedictory address by Paul Gulick, the retiring president, and the election of officers for the coming year at the latest gathering of the association. Paul Lazarus, vice-president during the expired year, was unanimously elected to the presidential chair, while the rest of the ticket comprises C. L. Yearsley, vice-president; Julian Solomon, secretary, and Victor Shapiro, treasurer. These are also ex-officio members of the board of directors, which includes also Paul Gulick, Charles Barrell, P. A. Parsons, Harry Reichenback and Jerome Beatty. Horace Judge was elected to the newly created post of managing editor of the A. M. P. A. organ, The Bulletin, of which Tom Wiley was re-elected business manager.

Educational Branch for New Orleans

Educational Film Exchanges, Inc., announces the immediate opening of its branch office for Louisiana and Mississippi with headquarters in New Orleans. William E. Evans, a film man of long experience in the New Orleans territory, has been selected as manager of the new office, which is being incorporated under the name of the Educational Film Exchange of Louisiana and Mississippi.

Until Sept. 27 the exchange offices will be located with the Harcol Film Company, 608 Canal street, but after that date it will have its own quarters at 330 Camp street.

Arrangements for the New Orleans office were completed by Henry Ginsgerb, manager of the domestic sales department, who has now gone to Dallas, Texas, to supervise the immediate opening of the branch in that city.

Fine Arts Editing Bureau to Serve Entire Trade

Fine Arts Pictures, Inc., have heard from several sources that there is a mistaken impression among various producers regarding the function of the Fine Arts Editing Bureau, headed by Edward M. Roskam. The purpose of this department is to cut, re-title, and re-edit motion pictures for the trade. Rumor had it that Roskam would cut Fine Arts Pictures exclusively, but this is not true. The new department is busily engaged in cutting several big productions for the trade.

MOTION PICTURE NEWS

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Robert E. Welsh, Managing Editor

E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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Exhibitors Testify on Alfred S. Beach

(Continued from page 2404)

and Charles O'Reilly, executive member from New York, clung to the background, expressing a desire to make all things as pleasant as possible for Mr. Black, even to the point of shrinking into the silence.

The appearance of Mr. Saulisbury and his attitude created a favorable impression for Zukor, and his desire to fulfill the agreement recently reached with the exhibitor organization. *"Things said here indicate the need of disinfectant," declared Mr. Saulisbury, "and we are going to use one—if we have to resort to carbolic."* Mr. Zukor has no desire and has never had any desire to go into theatre activities except in so far as necessary to protect himself in bigger centers. He realizes that the small theatre man must be kept in business as his customer. We have been financially interested in Mr. Black's company but we cannot countenance such operations as discussed here to-day.

"Regarding our Boston office I will admit that there was considerable of a 'smell' there previous to February. But as soon as the truth about conditions was brought to Mr. Zukor's attention there was a clean-up. We are ready to clean up any other sore spots that exhibitors can show to us, and we ask that they have more faith in the home office. Let us know! We can't do anything in the dark."

Here Are "the Papers"

Following is the text of the invitation sent Black by the committee:

Your recent letter reiterating your refusal to attend before the Investigating Committee of the Motion Picture Theatre Owners of America may be based on undue apprehensions on your part.

May we not say to you that the Committee in its desire to have you attend their meetings, is inspired by the sole motive of fair play. Mr. Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, and Mr. Charles L. O'Reilly, Executive Committee member from New York, will not participate in the proceedings of the Committee in the hearing of the charges made against you by New England exhibitors. Briefly and frankly, we want nothing more than to extend an opportunity to you to contradict the allegations as to your coercive methods in dealing with independent exhibitors in New England. These allegations have been made under oath, and cannot therefore be treated lightly or dismissed with a gesture of contempt. If the allegations supported by solemn oath are substantially true, every fair minded man will conclude that your methods have indeed been coercive and quite possibly illegal.

We want to hear the other side: that is, your side. We will be happy to have you appear before us with counsel, and we will assist, under the direction of your counsel, in protecting all your legal rights. You will never be asked to impeach yourself or to testify against yourself.

Hoping, therefore, that you will see your way clear to attend the next session of our Committee, we beg to notify you that the Committee meets on Wednesday, September 15th, at 10:30 A. M. promptly at the Hotel Astor, New York City.

We are glad to note from your letter that you are anxious for the representatives of the press to attend the meeting. To this extent at least, we are in hearty and entire accord. We are pleased to add that Mr. Adolph Zukor has also been invited to attend, and we are earnestly hoping for his presence at the opening of the session.

Very truly yours,
MOTION PICTURE THEATRE OWNERS OF AMERICA.

Sales of Fine Art Film Still Going On

The sale of territory on "Up In Mary's Attic" is reported to be still continuing rapidly, and before long it is expected that every state will be sold. The latest buyer is MacMeekin & Nelson, Inc., of Kansas City, Mo., who have purchased the rights for Missouri and Kansas.

Associated Enters Canada



William L. Hunter

WITH John L. Hunter as general manager of distribution, Associated Producers, Ltd., of Canada, has been formed to market the productions of the director group in that territory. Fred Warren, general manager of distribution of the American "A. P." organization, announced the new unit and appointment this week.

Canadian head offices of the newly formed organization will operate from Toronto, with branches in Montreal and a Western Canada office probably placed at Calgary. Releases will be inaugurated about the middle of October with "The Leopard Woman" leading, followed by "Homespun Folks," "The Forbidden Thing," and "The Last of the Mohicans."

John L. Hunter, a native Canadian, comes direct to the "A. P." from the home office of First National. He entered the picture field in 1912, serving with George Kleine for five years. In 1917 he joined the Canadian Flying Corps, being later wounded while bombing the city of Metz, and subsequently awarded the Croix de Guerre for a long distance raid on Mannheim.

Douglas Cooper has been named as assistant to Mr. Hunter.

"Babe" Ruth Refused a Permanent Injunction

A permanent injunction restraining Educational Films Corp. from displaying "Babe Ruth, How He Makes His Home Runs" was refused September 15 by the Supreme Court Justice sitting in the case.

It is stated this decision does not prejudice the ball player's suit for one million brought against the company.

Exhibitors Summoned to Cincinnati Convention

Motion picture exhibitors of Southern Ohio, West Virginia and Kentucky will be called together for a general convention to be held in Cincinnati, at the Hotel Gibson, on October 7 and 8, according to a notice sent out by I. W. McMahan, president of the Greater Cincinnati Exhibitors' League.

The object of the meeting is "the formation of an organization for the improvement and general welfare of the motion picture business throughout the Middle West." Among the subjects which will come up for discussion are the questions of music licenses, deposits, and payment in advance. In addition to the business sessions a number of entertainment features have been provided. The Miami Valley Exhibitors' League has signified its intention of co-operating with the Cincinnati association in arranging the meeting, and an attendance of between 300 and 400 exhibitors is expected.

The proposed convention is the outcome of a recent meeting of the Greater Cincinnati Exhibitors' League, when the members were addressed by Fred J. Herrington, of the Motion Picture Theatre Owners' Association of America.

The committee appointed to arrange the coming meeting consists of Andrew Hettesheimer, I. Libson, Otto Luedeking, John J. Huss, Isaac Frankel, Henry Levy, George Kolb, and Robert Ackerman, of Cincinnati; Harry Kress, of Piqua; Dr. Alexander, of Dayton; Godfry Kotzen, of Covington, Ky., and Fred Tynes, of Portsmouth.

Kofeldt Succeeds "Henri" for Pathe in Frisco

SAN FRANCISCO.—Owing to poor health, H. J. Henrioulle, popularly known in film circles as "Henri," has resigned as manager as Pathe Exchange, Inc., San Francisco. His resignation is greatly regretted by his many friends in this territory. However, the managerial position will be filled by Walter W. Kofeldt, who takes charge of this branch.

Kofeldt is well-known in film and theatrical circles on the Coast, having been engaged in this business for the past six years. He was formerly branch manager for Pathe, Portland, Ore., Seattle, Wash., and Minneapolis, Minn.

Concert Engagements

THE New York Concert League, through its Motion Picture Department at 1664 Broadway, assumed the management of the following artists: Wilifred Glenn Basso, and Sudworth Frasier, Tenor—both stellar attractions at The New York Capitol; Athene Buckley, Soprano; Gordon Kay, Baritone; Bessie McCoy, Soprano; The Mendelsohn Quartet, Vocal; Erna Pielka, Contralto; The Manhattan Ladies Quartet, Vocal.

During the past week most of these artists were heard by Mr. Maurice Barr and Mr. Saenger, of the Saenger Amusement Company and were booked over the Saenger circuit.

PROGRAMS FOR THE WEEK OF SEPT. 18TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

Clune's Auditorium—
Feature—Roman Candles—F. Frank Glendon. Showing preceded by a twenty minute concert by the Philharmonic orchestra.

Grauman's Rialto Theatre—
Sixth week of "Humoresque"

Superba Theatre—
Second week of "The Devil's Passkey."

Grauman's Theatre—
Overture—Medley of former hits.
Current Events—From Fox and Pathe News.
Organ—Love Tales of Hoffman. Played by Henry Murtaugh.
Novelty—Topics of the Day—Pathe.
Vocal—Marjorie Wall, operatic soprano in repertoire.
Feature—A City Sparrow—Ethel Clayton. Given with a prologue titled "Mission Visions of California." A stage setting of California Missions combined with pictures on the same subject make a colorful spectacle. The set is faded from the Mission effect to a rural scene with a colored singer and two pickaninnies appearing in a song and dance act.
Comedy—One Week—Buster Keaton.
Next Week—"Get Out and Get Under" and "A Full House."

Kinema Theatre—
Overture—Pomp and Circumstance.
Scenic—How's Fishing—Adventure.
Vocal—I Love Not One But All—Solo by Edward Kreer.
Comedy—Nonsense—Mermaid Educational.



This one for "Lahoma," four columns by thirteen inches, is by the Strand theatre of Tacoma, Wash.



Sid Grauman's ad, five columns by eight inches, for "The Round Up"

Current Events—Fox and Pathe News.
Feature—Midchannel—Clara Kimball Young. Given with a prologue in which an Oriental dance Fantasy under the title of "East Indian Memories" with Geraldine Karma as the dancer, is the feature. Miss Karma interprets "Finden's Temple Bells" in an Oriental stage setting.
Next Week—What Women Love.

California Theatre—
Overture—Lustspiel.
Scenic—Marimba Land—Prizma.
Special—Return engagement of Froken-Kumbey, the Danish pianist and Lady Low-Wah, Cantonese prima donna, in an oriental novelty.
Organ—The Holy City. Solo by Milton Charles.
Cartoon—Jerry on the Job—Bray—Goldwyn.
Feature—Madame X—Pauline Frederick.

Clune's Broadway Theatre—
Feature—What Happened to Jones—Bryant Washburn.
Current Events—Pathe News.
Comedy—Her Night Out—Universal.
Cartoon—Jerry on the Job—Bray—Goldwyn.
Vocal—Novelty singing specialty by Anne M. Browne.

Symphony Theatre—
Current Events—Gaumont News.
Cartoon—Andy's Night Out—Gump.
Specialty—Classic dancer accompanied by a violinist.
Feature—The Skywayman—Locklear.

Tally's Broadway Theatre—
Overture—Selections from "The Bohemian Girl"
Current Events—International Weekly.
Novelty—Screen Snap Shots.
Feature—Homespun Folks—Thomas H. Ince—Associated.

NEW YORK

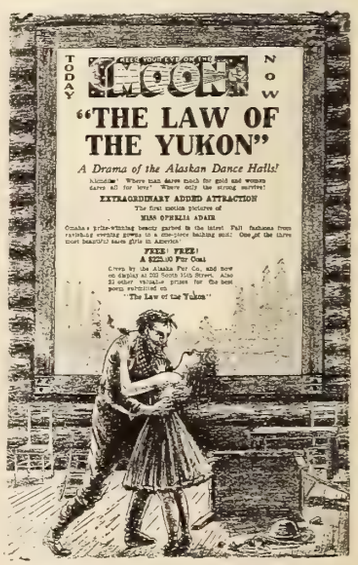
Strand Theatre—
Overture—Selections from "The Firefly" by Friml, rendered by Strand Symphony Orchestra. "Giannina Mia" sung by Estelle Carey, soprano.
Current Events—Strand Topical Review.
Cartoon—"Out of the Inkwell"—Bray.
Vocal—Verdi's "La Forza Del Destino" sung by Raoul Romito, tenor and Fernando Guarneri, baritone.
Feature—The Master Mind—Lionel Barrymore.
Comedy—Get Out and Get Under—Harold Lloyd.
Organ—Selections from "Rigoletto." Ralph H. Brigham and Herbert Sisson, organists.
Next Week—Good References—Constance Talmadge.

Rivoli Theatre—
Overture—"Fra Diavolo" by Daniel E. F. Auber. Frederick Stahlberg and Joseph Littau conducting.
Scenic—Tropical Nights—Bruce Educational Scenic.
Special—"In A Toy Shop" with Vera Myers, Joan Elton and Paul Oscard.
Current Events—Rivoli Pictorial.
Vocal—"Oh, That We Two Were Maying!" rendered by Almajane Willday, mezzo-soprano and August Verner, baritone.
Feature—A Village Sleuth—Charles Ray.
Comedy—Don't Weaken—Paramount-Sennett.
Organ—"Humoresque," L'Organo Primitivo. Played by Prof. Firmin Swinnen.
Next Week—The Cradle of Courage—Wm. S. Hart.

Capitol Theatre—
Overture—"Scheherezade" by Rimsky-Korsakoff. Rendered by Capitol Grand Orchestra, Erno Rapee, conducting.
Musical—"Kol Nidre"—Marie Stapleton Murray, Melanie Verbouwens, Sudworth Frasier, Bertram Peacock, soloists, assisted by Helen Scholder, who played the Cello and Capitol Grand Orchestra.
Scenic—"Trouville, Where Paris Plays"—Prizma production.
Special—Ballet Solo—"The Moth and the Flame." Excerpts from "Voeglein" and "Erotik" by Grieg. Presented by Mlle. Gambarelli.
Current Events—Capitol News.
Vocal—Cavatina—"Bird Song" from "L'Pagliacci" rendered by Marie Stapleton Murray.
Feature—Honest Hutch—Will Rogers.
Added Attraction—Ballet—"L'Autumne et L'Hiver" by Glazounow. Presented by Mlle. Gambarelli, A. Oumansky, Eugenie Cragie and Doris Niles.
Comedy—Get Out and Get Under—Harold Lloyd.
Organ—"Down South" by Myddleton, rendered by Capitol Grand Organ.
Next Week—Earthbound—Goldwyn.

Criterion Theatre—
Prelude—"Salut D'Amour" by Sir Edward W. Elgar, Victor Wagner conducting.
Musical—"A Melody of Flowers."
Prologue—"Woman Eternal."
Feature—The Restless Sex—Marion Davies.
Comedy—The Merry Cafe—Mutt & Jeff Cartoon.

Rivoli Theatre—
Overture—Selection from "Aida"—Hugo Riesenfeld and Lion Vanderheim conducting.



First display we have obtained for "The Law of the Yukon," the work of the Moon theatre, Omaha, Neb.



One of Louis K. Sidney's ads on "The Devil's Passkey" when this attraction played the Rivoli theatre of Denver. This was four columns by eighteen inches

Scenic—A Painter's Paradise—Prizma Color Scenic.
Musical—"Polonaise"—Rendered by Sascha Fidelman, violin virtuoso.
Current Events—Rialto Magazine.
Vocal—Aria from "La Traviata" by Grace Hoffman, soprano.
Feature—39 East—Constance Binney.
Comedy—Don't Blame the Stork—Christie.
Organ—Marche Pontificale—Played by John Priest.
Next Week—Little Miss Rebellion—Dorothy Gish.

SAN FRANCISCO

Strand Theatre—
Feature—Homespun Folks — Ince—Associated.
Comedy—Don't Blame It on the Stork — Christie — Educational.
Current Events — Gaumont News.
Scenic — Sunset Burred release.
Next Week — Blind Youth.

California Theatre—
Overture — Morning, Noon and Night.
Instrumental — Humoresque. Rendered as a violin solo.
Feature — A Young Man's Fancy.
Current Events — Pathe Weekly—Topics of the Day — Pathe.
Musical — Old Black Joe. A specialty number by C. Sharpe Minor.
Feature — The Jailbird — Douglas MacLean. Given with a prologue staged by managing director Jack Partington under the title of "Arabian Nights of 1920" same being a musical and dancing act.

Imperial Theatre—
"Humoresque" and complete bill as last week.

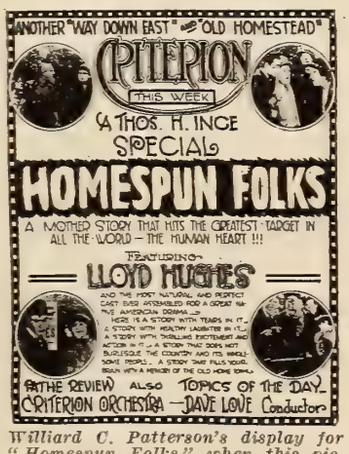
Tivoli Theatre—
Special — Scotch musical numbers staged under the direction of Manager Costello with special stage setting.
Novelty—How He Hits His Home Runs — Babe Ruth — Educational.
Comedy — Nonsense.
Musical — Morning Noon and Night — In Sweet September.
Vocal — Quartet singing Scotch melodies.
Feature — Married Life — Sennett First National.
Next Week — Go and Get It.

CLEVELAND

Stillman—
Overture — Mignon.
Theme — When Love Awakes.
Current Events — Pathe News — Will Rogers' Illiterate Digest.
Cartoon — Mutt & Jeff "Hot Dogs".
Feature — "The Love Flower" — D. W. Griffith.
Next Week—Viola Dana in "Head and Shoulders".

Euclid—
Overture — "Naughty Marietta".
Theme — "Just For You" composed by Hyman L. Spitalny.
Current Events—Pathe News—Illiterate Digest — Kinograms.
Comedy — "Nonsense" — Educational Films.
Feature — "The Right to Love" featuring Mae Murray and David Powell — second week.
Next Week—"Something to Think About".

Metropolitan—
Overture — William Tell.
Theme—Original composition by Musical Director Phil Spitalny.
Current Events — Select News — one-reel picture showing Director Sam Bradley of Bradley Feature Films taking a cabaret scene in Stalter Hotel ball room to use in new Cleveland-made Bradley film "Women Men Love".
Cartoon — Bray Pictograph, "Scientific Fish Farming".
Comedy — "A Waiter's Wasted Life, — Sunshine comedy.
Feature — "The Jack Knife Man"
Next Week—"Homespun Folks"—Associated Producers.
Overture—Summer Song Revue, arranged by Musical Director Homer Walters.
Theme—Listz's Liebestraum.
Current Events—Pathe News No. 73 — Illiterate Digest Will Rogers.
Feature — "The Love Flower"—D. W. Griffith.
Next Week—Ethel Clayton in "Crooked Streets".



Williard C. Patterson's display for "Homespun Folks" when this picture played the Criterion theatre, Atlanta, Ga. In size this one was four columns by ten inches

Strand—
Overture — Selected arias from light operas.
Theme—"Memories".
Current Events — Literary Digest.
Comedy—"I Wonder What the Baby Thinks About It" — Briggs comedy — "The Handy Man Around the House"—Briggs comedy. "Higher Education," two-reel comedy made by the Euclid Film Company of Cleveland,—first release.
Feature — "The Jack Knife Man."
Next Week—"Homespun Folks."



A "Homespun Folks" display, ten inches by four columns by the Alhambra theatre, Toledo, Ohio

ST. LOUIS

Delmonte Theatre—
Overture—"The Slav," played by Antonio Sarli's symphony orchestra.
Current Events—Pathe News.
Introductory—Fannie Block, mezzo-soprano, supported by a male quartette, singing "Eli, Eli," the Jewish Cantor.
Feature—Fannie Hurst's "Humoresque," with Alma Rubens. Second Week.
Scenic—Paramount Magazine.
Coming—Pauline Frederick in "Madame X."

Kings Theatre—
Overture—"The Girl Behind the Gun," played by Walter Rudolph's orchestra.
Current Events—The Pathe News.
Feature—Dorothy Dalton in "Half An Hour," by Sir James Barrie.
Topical—Bright paragraphs by the leading newspaper humorists.
Comedy—"Farmyard Follies," Sunshine.
Next Week—Thomas Meighan in "Civilian Clothes."

Pershing Theatre—
Overture—Selections from "The Rainbow Girl."
Current Events—Pathe News.
Topical—Topical Tips.
Feature—Wanda Hawley in "Food for Scandal."
Comedy—Farmyard Follies.
Review—Pathe Review.
Next Week—"A Full House."

Grand Central Theatre—
Overture—From Popular Operas.
Current Events—Selznick News.
Educational—Bruce Scenic.
Feature—Griffith's "The Love Flower."
Organ Solo—Theme: An Old Fashioned Garden.
Comedy—Mermaid.

West End Lyric Theatre—
Popular Selections.
Universal News Events.
Violin Solo.
Scenic—Bruce.
Comedy—An Overall Hero.
Feature—The Love Flower—Griffith.

Walnut—
Current Events—Pathe 72.
Literary Digest 71.
Comedy—Out of the Night—Christie.
Feature—The Fighting Chance.
Next Week—What's Your Hurry?

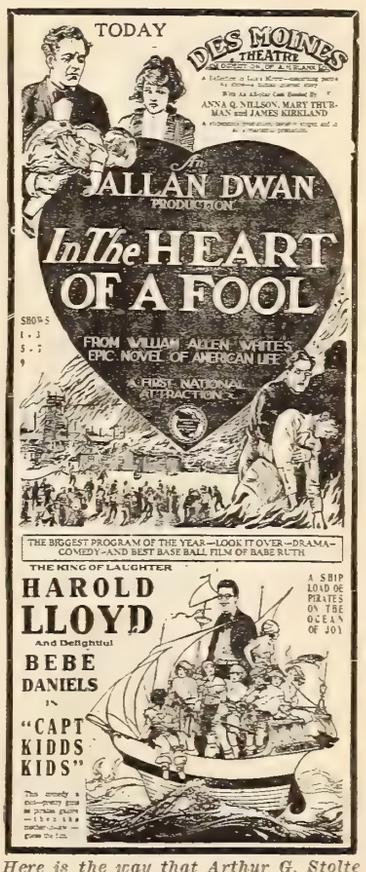
Strand—
Current Events—Pathe 73.
Comedy—Jiggs and the Social Lion—Pathe.
Literary Digest—71.
Feature—The Notorious Miss Lisle.
Next Week—The Yellow Typhoon.

Gifts—
Current Events—Fox 62.
Comedy—The Paper Hanger—Christie.
Feature—A Woman's Business.
Next Week—Food for Scandal.

Palace—
Current Events—Kinograms.
Literary Digest 71.
Feature—Darling Mine.
Next Week—

CHICAGO

Woodlawn Theatre—
Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Topics of the Day—No. 70.



Here is the way that Arthur G. Stolte is advertising "In the Heart of a Fool," his bill at the Des Moines theatre, Des Moines, for this week. In size this was a page in depth and four columns in width

Larry Semon Comedy, "The Stage Hand."
Feature—"Home Spun Folks."
Coming Feature — Charles Ray in "The Village Sleuth."

Orchestra Hall—
"In the Holy Land of Today." Travelogue.
International News.
Song—"Eli, Eli," by Mr. Albert Borroff, assisted by members of the Chicago Grand Opera Company.
Orchestra—"Humoresque."
Feature — "Humoresque." Sixth week.
Coming Feature — "Something to Think About."

Ziegfeld Theatre—
Organ selections.
Comedy—"Love Where Art Thou?'
Feature—"Woman's Man."
Coming Feature — "The Love Flower."

Playhouse Theatre—
Ford Weekly.
Feature—"The Penalty."

Randolph Theatre—
Organ Selections.
Comedy—"Sea Side Siren."
Feature—"The Cradle of Courage," starring Wm. S. Hart.
Coming Feature — "Humoresque."

Pantheon Theatre—
Organ selections—Popular.
Weekly.
Comedy—"The Gumps."
Pantheon Topics.
Overture—"If I Were King."
Feature—"Fatty" Arbuckle in "The Round Up."
Coming Feature—Elaine Hammerstein in "Her Point of View."

WASHINGTON

Loew's Columbia—
Feature—Humoresque (contd).

Loew's Palace—
Overture — Honey Girl Selections.
Current Events — Pathe News — Topics of the Day.
Cartoon — Mutt and Jeff.



This one for "The Right to Love" is by Stanley Chambers, manager of the Regent theatre, Wichita, Kansas. It was four columns by eighteen inches



One of Phil Gersdorf's displays for "The Cradle of Courage" playing this week at the Imperial theatre, Jacksonville, Florida

Scenic — None.
Comedy — Ten Nights Without a Bar Room—(Sunshine).
Feature — Lady Rose's Daughter (Elsie Ferguson).
Next week — The Village Sleuth (Charles Ray).

Moore's Garden—
Feature — Prince Chap (contd).

Moore's Rialto—
Overture — The Fortune Teller.
Current Events — Fox News.
Cartoon — None.
Scenic—The Wanderlust.
Comedy — Dynamite.
Feature — The Perfect Woman (Constance Talmadge)
Next week — Harriet and the Piper (Anita Stewart).

Crandall's Metropolitan—
Overture — Barber of Seville.
Current Events—Pathe News — Topics of the Day.
Cartoon—None.
Scenic—Pathe Review.
Comedy — Go As You Please.
Feature — Stop Thief (Tom Moore).
Next week — The Devil's Pass Key (von Stroheim).

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Screen Smiles.
Universal Weekly—Two issues.
Two-reel western picture.
Special stage setting—Red plush drop curtains with floor lamps about stage. White and green lattice work partly screens the orchestra on stage.
Features—"The Devil's Pass Key"—All star. "La-La Lucille"—Lee Moran and Eddie Lyon.
New week—"Home Spun Folks"—Lloyd Hughes. "Under the Northern Lights."

Modern Theatre—
Overture—Piano and Organ.
Topics of the Day.
Pathe News—Two issues.
Comedy—"The Stage Hand," Larry Semon.
Special Stage Setting—Gold Fibre Screen.
Features—"Love, Honor and Obey" All star. "Sweet Lavender"—Mary Miles Minter.
Next week—"The Hour of Redemption"—Burt Lytell. "Food for Scandal"—Walter Hawley.

DETROIT

Adams—
Overture — Popular Melodies Season 1919-20.
Current Events — Free Press Film Edition.
Vocal — William Pontius, Tenor. "Dear Old Pal of Mine.".
Feature — "Little Miss Rebellion," Dorothy Gish.
Special Presentation — Fashion show by Ivan D. Martin and New York models.
Next week—Lionel Barrymore in "The Master Mind."

Broadway Strand—
"Humoresque," second week—Same program as last week.

Madison—
Overture — "Southern Rhapsody."
Current Events — Pathe News.
Eucational — "Babe Ruth in Action"—Pathe.
Feature — "What Women Love," Annette Kellerman.
Next week — "The Heart of a Fool."

Washington—
Overture — "Poet and Peasant"
Current Events — Fox News.
Eucational — "Babe Ruth in Action" — Educational.
tion" — Pathe.
Comedy—"Farmyard Follies" — Sunshine.
Feature — "The Untamed" —Tom Mix.
Comedy — "Hot Dogs" — Mutt & Jeff.
Scenic — "Log of the Viajera" — Bruce.
Next week — Pearl White in "The White Moll."

PHILADELPHIA

Stanley Theatre—
Feature—If I Were King—William Farnum.
Carton—Hot Dog (Mutt and Jeff) —Fox.
Stanley News—Special Compilation from Fox News, Pathe News, Select News, Interstate News.
Topics of the Day—Literary Digest
Prelude—Robespierre.



Quarter page on "45 Minutes From Broadway" by the Alhambra theatre, Milwaukee.



A half page for "High and Dizzy" and "The Fighting Chance" used by the Colonial theatre, Tacoma, Wash.

Next Week—If I Were King—William Farnum.

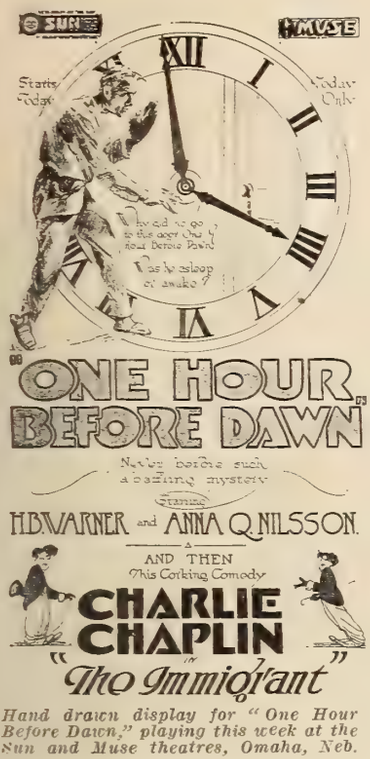
Arcadia Theatre—
Feature—Civilian Clothes—Thomas Meighan.
Comedy—Torchy On High—Electric.
Current Events—Pathe News.
Scenic—Burton Holmes — Paramount.
Next Week—Civilian Clothes—Thomas Meighan.

Victoria Theatre—
Feature—Go and Get It—Marshall Neilan Production.
Humorous—Illiterate Digest No. 8—Metro.
Current Events—Pathe News.
Cartoon—Hot Dog (Mutt and Jeff) —Ford.
Scenic—Samora—Electric.
Next Week—Go and Get It—Marshall Neilan Production.

Palace Theatre—
Feature—Cradle of Courage—William S. Hart.
Humorous—Illiterate Digest No. 8—Metro.
Current Events—Pathe News.
Next Week—Cradle of Courage—Paramount.

Regent Theatre—
Feature—Dark Lantern — Alice Brady.
Comedy—Rock-a-Bye Baby—Pathe.
Educational—Ford Weekly—Goldwyn.
Next Week—Little Miss Rebellion—Dorothy Gish.

Capitol Theatre—
Feature—One Hour Before Dawn H. B. Warner.
Comedy—Out for the Night—Electro.
Current Events—Select News.
Scenic—Syria, Land of Religious Hatred—Electro.
Next Week—The Yellow Typhoon—Anita Stewart.



Hand drawn display for "One Hour Before Dawn," playing this week at the Sun and Muse theatres, Omaha, Neb.

BROOKLYN

Mark Strand Theatre—

Overture — "Cavalleria Rusticana" and "Gems From Faust."
Educational — Herbert Kaufman Editorial.
Vocal—Duet from "Apple Blossoms," Beatrice Guyette, soprano, Albert Francis Wade, baritone.
Strand Topical Review—(Pathe) Ft. Sheridan, Senator Harding abandons front porch campaign; (Fox) You Have Heard of the Greased Pig; Antwerp, America Carries Off Swimming Honors; Fox Newsettes; (Pathe) Hoboken, Leviathan rotting on rocks; (Pathe) Here and There, Testing new 8-inch howitzers; (Pathe and Fox) New Spanish warship; (Fox) West Point, Celebration Lafayette birthday and victory of Marne.
Novelty—Divertisement Classique; Ballet, Mlle. Sylvia, Grace Eastman, Betty Stewart; settings by Malone.
Feature—Katherine MacDonald in "The Notorious Miss Lisle."
Vocal—"Where My Caravan Has Rested," Albert Francis Wade, baritone.
Comedy—Harold Lloyd in "Get Out and Get Under."
Organ Solo — "Marche Russe," played by John Hammond and Edward Napier.
Next week—Norma Talmadge in "The Branded Woman."

BUFFALO

Shea's Hippodrome—

Overture—"A Midsummer's Night Dream."
Stage Setting—"Romeo and Juliet"—a silhouette based on the balcony scene. Staged by Harold B. Franklin. Painted by Horace N. Smith.
Vocal—"On the Road to Mandalay," sung by William Lavin, concert tenor.
Feature—"The Return of Tarzan."
Comedy — "It's a Boy." — Mack Sennett.
Current Events—"Hippodrome Review."
Next week—"What's Your Hurry" —Wallace Reid.

Strand—

Overture—"Cinderella on Broadway."
Current Events — Latest Pathe News.
Feature—"The Joyous Troublemakers."—William Farnum.
Comedy—"Out of the Night."—Christie.
Next week—"My Husband's Other Wife."—Sylvia Breamer.

Shea's Criterion—

"Something to Thing About"—Second week of this Cecil B. DeMille classic.

Palace—

"Love Madness"—Louise Glaum. First week run put on at this house.

SEATTLE

Clemmer Theatre—

Overture — "Pagliacci" and "The Japanese Sand Man."
Theme — Peggy.
Current Events — Fox News to which is added Will Rogers' "Illiterate Digest."



One of the small hand drawn ads Edward L. Hyman used to advertise "45 Minutes from Broadway" at the Brooklyn Strand theatre

Cartoon — A Dog Musical — Bray Goldwyn.
Feature — The Mutiny of the Elsinore — Metro Special.
Next Week — The Double Dyed Deceiver.

Liberty Theatre—

Current Events — Pathe News No. 71.
Comedy — A Fresh Start — Mermaid — Educational.
Feature — For the Soul of Rafael —Clara Kimball Young.
Next Week — 39 East.
Scenic — The Great Minor — Bruce Educational.

Strand Theatre—

Second week of "Humoresque" with full bill as given last week.

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EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

EXHIBITORS' reports on the feature pictures playing leading theatres of the country are shown on this page. Only such houses as play a picture a full week are represented. An entirely new list of comments appears each week, same being for the bills played the previous week. After publication once on this page the reports are transferred to the "Exhibitors' Box Office Reports" department appearing on the pages backing the "Plan Book" reviews.

The theatres reporting or the cities from which the reports have been secured are not given, since few managers of leading theatres will permit their opinions to be quoted.

Managers who are willing to assist in compiling this most valuable exhibitor service will be furnished blanks for returns and assurance is given that their reports will be considered strictly confidential.

FAMOUS PLAYERS

What's Your Hurry?—

Extra big in every way. Everybody liked the picture and it held up for the entire week. Reid a great favorite.

Wallace Reid held and still holds the Sunday record for the greatest amount of business in one day. Receipts were $3,590 Sunday.

Picture fair with box office receipts ranking the same. The star constituted the highest drawing card. (East)

Held feature over for second week to big business. We regard it as Wallace Reid's best picture. (Middle West).

Lady Rose's Daughter—

Story criticized by newspapers. Audiences appeared to like it. Large attendance. (Middle West.)

Fair picture with popular star. Did average business for three days.

Guilty of Love—

Good business. Fair picture. (East.)

Humoresque—

Starts second week with capacity business. Everybody talking about it. Brings people never in the theatre before. (West.)

Best picture since "Miracle Man." Playing to standing room at every performance. (Middle West.)

Biggest business in history of house. Wonderful picture. (East.)

First week to capacity. House record broken by $3,000 at new scale of prices, 30c, 50c, 75c and $1.10 for box chairs at night, 25c and 40c daily matiness. Believed that run will last four or five weeks. (Middle West.)

Cradle of Courage—

Fine picture, played to big business. (West.)

A different Hart picture, but none-the-less vigorous than his Western productions. Pleased his admirers and also those who do not care for Hart as a rule. Big business. (East.)

The Cost—

Good exploitation put the picture over. (West.)

Hairpins—

Good picture but business about as usual. (West.)

The Village Sleuth—

Fair picture which drew ordinary business. (West.)

Drew big for four days. Ray always popular here. Good picture. (East.)

The Right to Love—

Big and costly production but not so much as entertainment. Drew well three days and fair last four. (Middle West.)

An artistic production that packs the necessary punch. Fourth day of week and every promise of breaking all records. Universally liked and talked about. (East.)

So magnificent as to take the breath away. And still so unnatural that it fails to awaken any responsive chord in audience. Too much like acting and too little like life. People like picture in which they can insert their own personality in place of the characters in the play.

The White Circle—

Our patrons don't care for costume pictures. This one no exception. Poor box office returns. (Middle West.)

Artistic picture but only ordinary box office returns. (East.)

The Prince Chap—

An excellent production which drew well. (Middle West.)

Good business. Pleasing picture.

The Toll Gate—

Rather a mediocre picture and was not up to the Hart standard, according to several critics. Nevertheless, it drew well, as Hart is popular here. (Middle West.)

Sins of St. Anthony—

Despite an all day rain this picture pulled within a few dollars of Sunday record business. The picture was thoroughly enjoyed. (Middle West.)

Crooked Streets—

Rather good melodrama; pretty good business. (East.)

What's Your Husband Doing?

Big business—took well with the audience. (East.)

The Fighting Chance

Very good film. The public agrees, for business has been very good. (East.)

What Happened to Jones—

Rather good comedy. Can't kick about the business. (East.)

Something to Think About—

One of the "really, truly" great pictures of the year. Tremendous business for entire week. (East.)

GOLDWYN

Madame X—

Medium business (East).

Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwyn. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run. (Middle west.)

Going Some—

Picture fairly good; business so-so. (East.)

The Branding Iron—

Very good value both from box office and entertainment angles.

FIRST NATIONAL

The Notorious Miss Lisle—

Only fair picture but is drawing good on account of title and star's reputation for wearing clothes. (West.)

Good picture bringing more than usual business. (West.)

Forty-five Minutes From Broadway—

Went over good and drew usual Ray audience. Business about average for week. Some disappointed who like star in boob parts. (Middle west.)

The Idol Dancer—

An excellent production which drew well. (Middle west.)

Yes or No?—

Stood them up for greater part of seven day run. Norma Talmadge real box office magnet for this house. Audiences enjoyed picture.

The Man Who Had Everything—

Good picture. Business about usual.

Jack Knife Man—

A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section.

The Love Flower—

Exotic picture that is so cleverly done as to get right under the skin. Opened to average business, but gained daily.

UNIVERSAL

The Devil's Passkey—

Picture is entertaining. Drew well. (West.)

REPUBLIC

Girl of the Sea—

Good moneymaker. Drew 300 extra children. A novelty that will attract. Not a world-beater, but everyone satisfied. (Middle West.)

FOX

Sink or Swim—

Good picture with usual business. (West.)

The Skywayman—

Box office returns big on opening days. Too early to get entertainment angle. (West.)

Business fell down after the opening and on Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at State Fair is believed to have affected business. (Middle West.)

METRO

The Hope—

The plot of the picture is good. Good receipts. (East.)

PATHE

One Hour Before Dawn—

Good picture with fair patronage. (West.)

REALART

Sweet Lavender—

An excellent production and a good box office attraction.

Exhibitors' Service Bureau—Pages 2415-2428



Lobby display for "The Skywayman" by the William Fox Audubon theatre, New York. Full details of the Audubon's exploitation campaign will be found on page 2417

Advisory Board
Exhibitors' Service Bureau

Ralph Ruttner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Brankam, Liberty theatre, Seattle, Wash.
Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Director of Publicity and Advertising, Southern Enterprises, Inc., Jacksonville, Fla.

Sid Grauman's Novelty Prologue for "The Round Up"



Scenes from Sid Grauman's novelty prologue for "The Round Up" shown at Grauman's theatre, Los Angeles, last week, as described on the opposite page

Press Book Will Contain Prologue Script

A prologue suggestion for "In the Heart of a Fool" is a part of the press book gotten out for the production.

The suggested prologue, although spectacular in effect, entails only a moderate investment and has been aranged with sufficient elasticity to make it practical for both the small and the large theatres.

The prologue takes the form of an allegory in which is presented the evil passions that thrive in "In the Heart of a Fool." The stage setting is simple, consisting of a neutral back-drop, a large heart set in the center of the stage and a weaver's loom. As the main curtain rises, the Weaver of Destiny is seen sitting at his loom. The stage is in semi-darkness with a white spot playing on the Weaver. He taps on the Heart and a hooded figure whom the Weaver presents as "Lust" emerges. A symbolic flood of red light illuminates "Lust."

After tersely elucidating the malefactions of Lust, the Weaver dismisses that evil spirit and summons in succesion, "Passion," "Cowardice," "Deceit" and finally "Love," whose appearance is signalized by a white light centered first on the figure and then flooding the entire stage. Draped in an airy costume, Love, interpreted by a pretty woman, holds the center of the stage while she tells of the power she wields in driving evil spirits from the heart of a fool.

Complete details relative to the staging of the prologue are offered in the press sheet. It is presented in the form of a scenario with complete dialogues and suggestions as to the arranging of lighting effects.

Describing the Capitol Ballet Numbers

TWO ballet numbers are given on the Capitol program this week. The first is a solo by Mlle. Gambarelli, "The Moth and the Flame."

The stage setting provided for this act is a black velvet drop, with the only props being a single stick floor candle. Mlle. Gambarelli dances about the candle to excerpts from "Voeglein" and "Erotik" by Greig. Flood amber lights are used.

The second ballet offering is by Mlle. Gambarelli, A. Oumansky, Eugenie Craige and Doris Niles under the title of "L'Autumne et L' Hiver" by Glazounow.

The stage setting is an exterior with wood cutout drop in one. Autumn leaves fall as the dance proceeds.

Attention is called to our Music department under the direction of Charles D. Isaacson and especially to the series of articles under the caption of "Music for Your Theatre" now current on pages immediately in front of "The Complete Plan Book."

Jackson's Campaign for "The Skywayman"

Novel and productive exploitation was employed by Manager Ben B. Jackson of William Fox's Audubon Theatre, New York, in the presentation of "The Skywayman."

Most prominent in the many clever ideas employed in the presentation of the picture was the presence, both in person and on the screen, of Capt. (Miss) Laura Bromwell, holder of the world's record for loping the loop in the air.

"The Skywayman" exploitation also included a novel and very effective lobby display. Ten miniature airplanes were used, suspended on invisible wires and in battle formation. Hanging from these planes were ten miniature blimps on which were painted the title of the attraction, the name of the star and the playing dates. Eight 40x60 signs decorated with airplanes and other aircraft in action were used at points of vantage in the general lobby decorations—these also carrying catch lines and the fact that 10 per cent of the profits of the picture were to be given to the families of Locklear and Elliott. Record-making business at all performances was the result of the clever exploitation. Manager Jackson is firmly convinced that lobby displays are one of the most important advertising mediums for putting over a picture.

Brooklyn Strand Celebrates Anniversary

Edward L. Hyman Makes His Theatre's First Birthday City Event

PROMOTING an anniversary week so that it accumulates real exploitation value for the theatre as well as "getting the dough" isn't a new idea, but Managing Director Hyman of the Brooklyn Mark Strand theatre didn't find it a desert barren of opportunity when his house celebrated its first birthday recently.

As a rule the public doesn't give three whoops whether or not a theatre is a year old, but Mr. Hyman tied up the old idea in a new way, and made everybody in Brooklyn talk about it, and also made them realize the house had made good and had even bigger things in view.

Mr. Hyman let the folks in on some inside stuff in regard to who owned the house, how it was operated to the public's best advantage. He impressed upon them that anniversary week was being used to convey to them the appreciation of the Strand officials and management for the patronage and interest and loyalty expressed by them. In other words, he illuminated the personality of the house—which is really the personality of the manager and the owners who back him up.

This was how he "did" it: The preliminary advertising announced that the Strand was a year old, but the surprise came when the patron got settled down to see the show. Then the exploitation hammer hit the nail on the head. Hyman spent a lot of time and research having a special Anniversary Week film made—a short subject that carried a lot of personal stuff, appreciation propaganda.

The film opened up with a friendly, smoothly worded announcement addressed "To Our Patrons." In appreciative strain it told how two years ago the owners of the New York Strand decided that the people of Brooklyn should have a theatre, the most beautiful in the land, one that stopped nothing short of peerless service. Then it told how Mitchel Mark, now deceased, realized his dream, and how the Brooklyn Mark Strand was built. The titling reviewed the immediate success of the Brooklyn Strand, and modestly hinted that its success was in a measure due to Messrs. Moe Mark, Max Spiegel and Walter Hays, heads of the Mark Strand Theater Co. Then the smiling faces of the officials were shown. The anniversary film then told how the Strand officials had searched for a man to administrate the theatre, and how they had decided upon Mr. Hyman as the one qualified to direct its destinies. The film then blossomed out with his picture and a warm message of appreciation from the owners and Mr. Hyman as a testimonial to their loyalty and support.

A glimpse into the future was given by telling the public they were to get such pre-eminent attractions as: Norma Talmadge in "The Branded Woman," Lionel Barrymore in "The Master Mind," Constance Talmadge in "Good References," Marshall Neilan's "Dinty" and others. The film was not obtrusive, but diplomatically arranged.

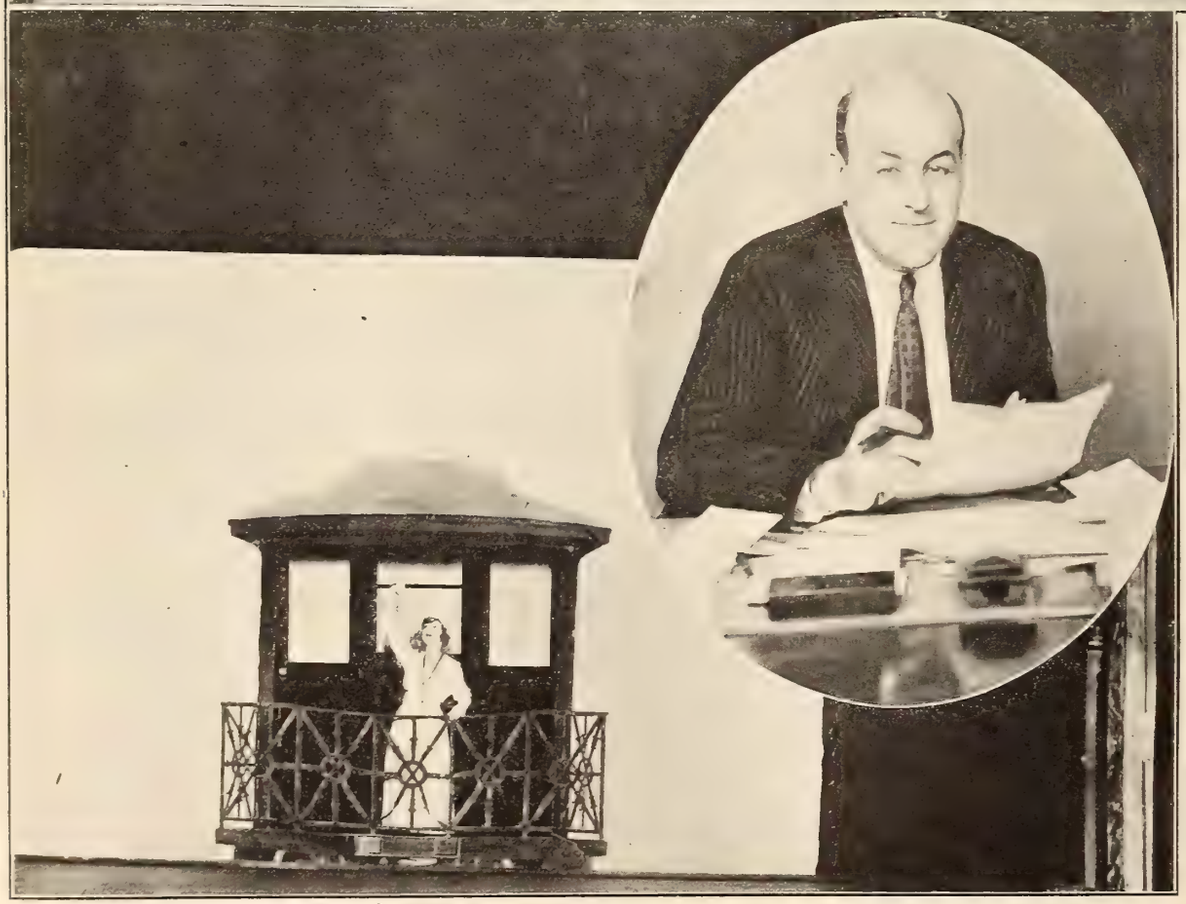
Other uses of the Anniversary Week idea were reflected throughout the performance. Hyman had special titles made for the week to replace the regular Strand trade-mark titles. At the beginning of each film subject a title was utilized, reading, "One Mile," and at the conclusion of each subject this title was used: "Strand Anniversary Week."

The audiences appeared to like the idea of being given an insight into the ownership and management, and applauded, the pictures of each official getting a rousing hand. That the idea "struck" was shown by numerous letters of congratulation that were sent in by patrons.

The show proper also received special attention, William Farnum in "If I Were King," being the headliner. Several added novelties with singers and dancers gave the Brooklynites a little more for their money than usual. The newspapers also mentioned the "birthday" party, adding to the exploitation value.

Plunkett's Prologue for "45 Minutes from Broadway"





(Above)
Stage setting for "45 Minutes from Broadway" at the Strand theatre, New York showing

(Left)
Also a scene from the prologue referred to and described in Mr. Plunkett's article on the opposite page

(Insert)
Joseph L. Plunkett, managing director of the Mark Strand theatre, New York, author of the article on prologues published on the opposite page

Prologues Effective When Properly Presented, Says Plunkett

Manager of the New York Strand Discusses Latest Presentation Wrinkles

SEVERAL events have recently united to bring the matter of prologues prominently before the attention of the exhibitors of the United States, and from the zeal with which many theatres are attacking methods for the inauguration of this striking and attractive adjunct to presentation there is danger that it may be pampered to death by well meaning but misguided directors. Used properly the prologue is a great advantage to any exhibitor both from the angle of day to day box-office receipts and that of making genuinely pleased patrons for the theatre. Ill-considered, badly designed and inappropriate prologues will have the opposite effect of disgusting patrons by suggesting a poor substitute for a vaudeville act.

I am in hearty accord with the opinion expressed in a recent article by C. L. Yearsley, director of Publicity for Associated First National Pictures, Inc., that the prologue of today is practicable and is by nature an exploitation device of most constructive and audience building value. He places emphasis on the fact that it is the prologue as practiced today that can be used by any exhibitor with profit to himself, and points out that the theatres which are using them to good advantage at the present time have arrived at the point of successful prologue presentation only after a long period of trial, disappointment and experimenting. The prologue has won itself a regular place on the programmes at the Strand, and in reaching the present point the management not only had its own experiences in prologue work to help in guarding against error, but at the same time that the Strand was experimenting for true light in regard to this method of presentation, other large theatres in New York were embarked on the same pioneer journey, and a resume of the discoveries that have been made, the conclusions that have been reached and the rules that have been established, if followed closely by any exhibitor will bring to him the same profit that the prologue is bringing every week to the Strand.

The first thing for a director to realize is that a prologue differs from a vaudeville act in that the prologue must have no conclusion and no climax. It is a prologue, a foreword and introduction to something that is to come, and it must always be borne in mind that it is not a complete performance in itself but merely an adjunct to the feature picture on the programme. It serves the same place in a programme as a personal introduction does in a business conference. Its aim should be to put the audience and the feature production on intimate terms so that the enjoyment of the theatre patrons may be increased.

Care must be taken that the prologue in no way overshadows the feature production. Do not steal too much effective stuff from the picture to use in the prologue. Do not make the prologue too long, seven minutes should be the limit and four or five minutes is the most effective time. Do not make it too elaborate either as to dialogue, settings, number of people used, lighting effects or costume. Bear in mind that the most effective prologue is the one that carries the audience into a proper mood for the appreciation of the feature picture, one that makes them forget the laughs of the comedy that precedes it, or the interesting events pictured in the news reel or the scenic.

With these points absorbed the director can safely approach the mechanics of the construction of a prologue. Prologues fall naturally into two classes which for want of a better distinction may be referred to as "atmospheric" and "action." The atmospheric prologue is used effectively only in conjunction with pictures the scenes of which are laid in some foreign land the customs or costumes of which lend themselves to a stage action. One of the most effective of this sort of prologue which has come to my attention was that used by a western theatre, the name of which has escaped me, in conjunction with "The Idol Dancer."

The curtain rose on a darkened stage and by a "dimmer" effect gradually disclosed the outline of the popular conception of the crater of a volcano. The crater began to smoke then belched flame and the upper part of the stage was fairly well lighted. Gradually the flames and smoke subsided and the soft tinkles of a ukelele and Hawaiian guitar became audible, and the whole stage became softly illuminated disclosing a troupe of musicians in Hawaiian costume. As their music reached normal pitch the stage lighting again faded and the picture started on the screen disclosing a scene with a beautiful moonlight effect with which the picture opened. The belching volcano, an effect obtained through clever manipulation of lights, combined with the Hawaiian music, awakened every idea or recollection of the South Sea islands held by everyone in the audience and the opening scene of "The Idol Dancer" fitted in with every thought they were thinking.

Another illustration may be used to give the idea of the action prologue. This was staged in connection with "The Beauty Market." It will be recalled that the big climax in the picture hinges upon a telephone call which apprises the heroine that she must at once marry a wealthy man, or life as she then views it, will go to smash. The telephone call comes to her in the midst of a society dance at a country home. The prologue used in connection with this production which illustrates the action idea was staged by means of a back drop with three transparencies. The stage disclosed dancing couples. A maid enters. A girl wearing a costume closely following that used by Miss MacDonald in the same scene in the picture exists as the stage lights dim and two of the transparencies were lighted. One disclosed a library scene a man seated at a telephone showing impatience and anger. The other is a boudoir scene. The girl who has left the dance picks up the telephone receiver. The man in the library speaks angrily. The girl registers amazement then dejection, and hangs up slowly and then registers determination. Gradually the center transparency lighted while the library scene faded. A young man rather poorly dressed is disclosed holding his arms in an attitude of beseechment toward the girl. Her determination fades and she sinks on the table in tears as the lights fade and the picture starts.

No words were spoken throughout the prologue. The action was exciting and tense, and while it was not entirely clear, still it was gripping enough so that when the first few feet of the film disclosed three characters easily identified as those who had taken the prominent parts in the

(*Continued on page 2420*)

Concerning Prologues by Joseph L. Plunkett

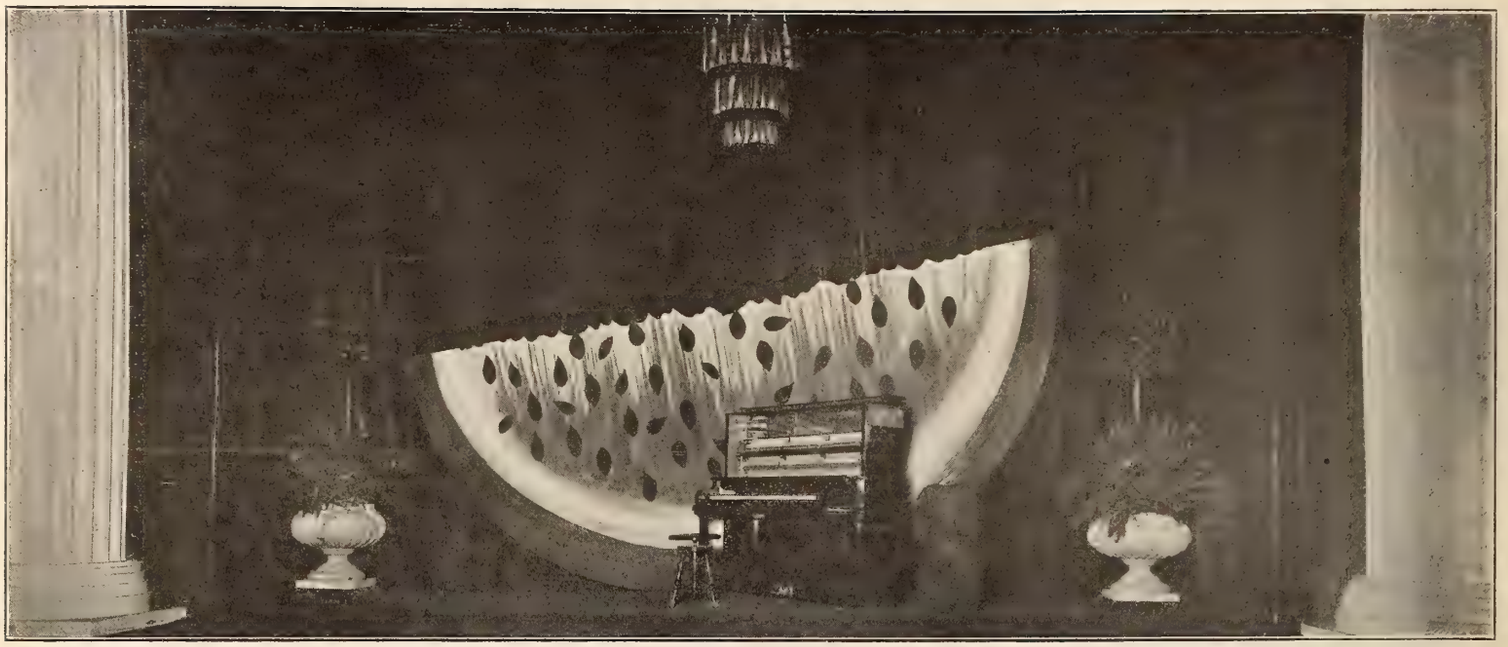
EXPLOITATION, that most important factor in the picture events of the past year so far as the exhibitor is concerned seems destined to be succeeded sooner or later by presentation. Presentation that will have its expression in musical numbers, ballet acts, prologues and artistic lightings of the picture itself while on the screen.

Of these not the least is the prologue already progressed far enough to be beyond the experimental age and subject to discussion as to its merits and demerits.

The article on this page is by Joseph L. Plunkett, managing director of the Strand theatre, New York, one of the first houses to recognize the value of a prologue and to present them in conjunction with a feature picture.

Mr. Plunkett writes from personal experience. He expresses opinions based on observation of what has happened at the Strand.

The News takes pleasure in presenting its readers with the benefits to be derived with a perusal of his article.



A scenic slice of watermelon as shown above was the stage setting used for a blackface musical trio numbcr by the Alhambra theatre, Milwaukee, recently

Prologues Effective When Properly Presented

(*Continued from page* 2419)

prologue, interest in the production rose to a high pitch and was maintained right through to the climax.

Occasionally a production comes along which offers the opportunity of both an atmospheric and action prologue and it is then that this form of presentation can be brought up to its highest pitch.. The most successful prologue we have had at the Strand, and almost the simplest, was one of this combination class and was used in connection with Charles Ray's "Forty-Five Minutes From Broadway." The production is almost ideal for prologue purposes and the stunt we used at the Strand brought forth applause at every performance, yet there was nothing really spectacular about it. The first set used was a painted drop of the railroad station at New Rochelle the city in which practically the entire action of the picture takes place. A quartet sings "So Long Mary" the song hit from the original musical comedy production, while a young woman carrying a grip and a package walks across the stage to exit. The lights were dimmed for a moment and then the young woman was disclosed on the observation platform of a train which seemed to be speeding rapidly away from the audience while the young woman waved good-bye. The picture opened also showing the station at New Rochelle.

The speeding effect of the train was gained in a simple way. The observation platform including the rail was painted on a drop with a cut out for a platform and a prop back ground of a railroad car door and windows. The rest of the drop was left white and a reel of a scenic taken from the front end of a railroad train was thrown on the white spaces giving the speeding effect of the train.

Cavatina from I'Pagliacci at Capitol This Week

THE usual opera selection at the Capitol this week is the "Bird Song" from "I'Pagliacci," sung by Marie Stapleton Murray.

The artist is attired in the correct costume called for in the opera manuscript and has been provided with a stage setting, the work of Artist Wenger.

A night sky drop is masked at its base by set pieces suggesting a landscape at night covering half the stage width and a larger set piece on the left representing velvet draperies in front of which Miss Murray renders her song. The lightings on the sky drop are pale green with golden hues at the base. The singer is covered by an amber flood.

Orchestral accompaniment is accorded the singer.

As presentation, especially in its relation to music becomes more important, our Music department under the direction of Charles D. Isaacson becomes paramount in importance. Read Mr. Isaacson's series of special articles now current under the caption of "Music for Your Theatre" on pages immediately following the Technical department.

Another Washing Machine Aids "Suds"

Again we chronicle how a washing machine company and a theatre manager tied up in exploiting "Suds." This time the story comes from Sioux City, Iowa, where John J. Friedl is the live wire manager of the Royal, one of Hostettler Brother's string of houses in Iowa and Nebraska.

Mr. Freidl originated a special contest in conjunction with the washing machine concern which obtained first page publicity for "Suds" on the pages of the Sioux City Tribune for five days and resulted in fine business for the picture.

Prints Hand Bills in Foreign Languages

Exhibitors so situated that an appeal can be made to a foreign population can build up a steady, large, well-behaved patronage by printing hand bills in the language which the population can read, according to the experience of N. R. Hellman, manager of the Royal theatre, Albany, N. Y. The entire membership of one of the societies in the district descended on the theatre one night for the purpose of seeing a news-reel which had several scenes from homeland. Mr. Hellman, discovered then that they were as well behaved and if anything quieter than the same number of his regular patrons and resolved to make the effort to attract them as regular patrons of his theatre. The officers of the society co-operated with him heartily and advised hand bills printed in foreign languages for any picture which did not need too many subtitles to explain its action. With the idea in mind of showing this large mass of possible patrons that the Royal showed drama which did not need subtitles to make the action clear Mr. Hellman waited for some weeks before utilizing the foreign language hand bills. He finally selected "The River's End" as a production which would furnish real entertainment without the necessity of understanding the subtitles and he had 5,000 hand bills printed the week prior to the opening of this production at the theatre. The hand bills called particular attention to the fact that the management of the theatre had selected this production as one which could be enjoyed to the utmost even if the spectator did not read or understand English. The response was immediate and for a week the new class of patrons crowded into the theatre, most of those after the first night attracted by the word-of-mouth advertising that the first nighters carried into the district.

Two Real Novelties in Lobby Display Exploitation



(Above)
Lobby of the Lyric theatre, Cincinnati, during the engagement of "Sex" illustrating what may be done with cutouts and other inexpensive methods of building a lobby display

(Right)
Here is the stunt which C. E. Stilwell, manager of the Stilwell theatre, Spokane, Wash., pulled to aid in exploiting "Suds."

Attractive Billing for Two New Feature Productions



(Above)
Effective lobby display used by the Rialto theatre, Fall River, Mass., for the showing of "The Law of the Yukon." Artist Coolidge, who arranged the display, is standing in the center of the picture

(Left)
Electric light billing for "45 Minutes from Broadway" by the Rialto theatre, Hamilton, Ohio

Fall River, Mass., Fell for Rialto's Exploitation Campaign

Sobler and Pegler Put Over Great Campaign for "The Law of the Yukon"

RECENTLY Albert W. Sobler and Jack Pegler Mayflower exploitation men journeyed to Fall River, Mass., to aid L. M. Boss, manager of the Rialto theatre in putting over "The Law of the Yukon."

Within twenty-four hours after Sobler and Pegler arrived the name of the picture was on the top string of Fall River vocal chords.

The Fall River drive was inaugurated with the distribution of five thousand tack cards bearing red letters which read: "STOP! THE LAW of the Yukon demands your presence at the RIALTO."

These cards were attached to poles, fences and sheds along the three main highways leading into the city. The card was especially designed to get the attention of automobilists. Being, to all intents and purposes, a sure 'nough road law sign, it got plenty of attention from manipulators of the petrol steeds—and patronage for "The Law of the Yukon" resulted. The cards were also displayed prominently in shop windows and on fences all over the city.

To supplement the tack card advertising, the Mayflower exploitation representatives distributed 4,000 throw-aways one side of which read "Warning! The Law" and the reverse side of which followed on with "of Happiness Summons you to see 'The Law of the Yukon.'" The cards were strung and attached to automobiles and doorknobs.

The big splurge came on Monday, the day of the opening when every newsboy in the city "Wuxtried" "The Law of the Yukon" into fame. One half of the street editions of all the local newspapers had been bought and the front pages decorated in red ink with "See the Law of the Yukon" at the Rialto." The line was spread all over page one, being printed right over the news. This was accomplished by running the papers through a flat-bed press. It stuck out as conspicuously as would Jack Dempsey in a parade of Singer's midgets. The newspapers were given to the newsies gratis and they in turn sold them for the regulation three coppers. The cost of the stunt was equivalent to the price for a quarter-page ad in the three papers but no comparison can be made of the relative effectiveness of the screaming red type on the front page and the quarter page ad inside.

The front page announcement not only reached the attention of people who never bothered to read advertisements, amusement ads in particular, but it was so forceful and striking that it imbedded itself firmly in the mind of everyone who saw it and that means almost everybody in Fall River.

The fact that "The Law of the Yukon" deals with the Alaskan gold rush provided opportunity for a novel and effective stunt in the form of a "Sourdough Reunion." Through the local newspapers, a list was secured giving the names of all Fall River men who took part in the Yukon gold rush and who were still living in the city. Invitations were extended to these men to attend a special showing in their honor. The majority of those invited responded—most of them wearing the miner's outfit they brought back from the Yukon. The event and the ex-miner's testimonials on the picture's accurate representation of life in the Yukon were played up at considerable length in the news columns of the dailies.

Of course, the old reliable street bally-hoo was not overlooked in the campaign and thereby hangs a tale of thwarted deviltry. A street display was arranged in the form of an automobile—Pegler's newly-acquired and highly-prized flighty-flivver—decorated with banners reading, "More excitement than the Ponzi Gold Rush. See the Law of the Yukon, etc." The display was further festooned with huge money bags suspended from every available hook. Pegler sallied forth in his much decorated chariot but got no further than the main street when a cop stopped his progress with the information that there was a city ordinance against bally-hooing on a public thoroughfare. Conjuring visions of flaring headlines chronicling his misdeed, Peg enthusiastically admitted his guilt. He was taken before the magistrate where he did his best to convince the judicial arbiter that he was an unregenerate law-breaker and a menace to the community. The judge, however, was skeptical and let him off with a reprimand. However, he managed to secure an official permit to bally-hoo his festive gas-wagon all over the town thereby attracting considerable attention to the picture.

Another bally-hoo took the form of a man parading the streets in miner's regalia. Equipped with pick, shovel, pan and kit, all conspicuously labeled with the name of the picture, the psuedo gold-digger ambled leisurely along the streets reciting with much dramatic gusto the Robert W. Service poem upon which the picture is based. That his recitative efforts caught popular fancy was evinced by the crowds that collected about him wherever he went.

The Rialto's presentation of "The Law of the Yukon" was featured by a specially constructed lobby display—the first ever used in Fall River. A compo-board and oil cloth hut was erected on the Rialto's marquise and constructed so that it was visible from any point on the main street. The interior of the setting was illuminated with red lights which blazed through the windows and achieved a striking and attention-compelling effect. The entire front of the theatre was boarded with compo-board logs, sprinkled with white paint and tinsel. The composite effect attracted crowds of passers-by to the lobby.

Even the beautific young lady who was nominated the most beautiful salesgirl in Fall River in the National Sales Girls' Beauty Contest conducted by Mayflower and the Newspaper Enterprise Association helped to publicize "The Law of the Yukon." The pulchritudinous hair pin purveyor was assigned to write a review for exclusive publication in the Herald, the newspaper which conducted the contest in Fall River. The fact that she herself may become a gelatine charmer and the fact that the picture was produced under the auspices of the company that will feature the contest winner provided opportunity for the use of the Fall River Beauty. Her review together with her picture was given prominent display in the newspaper.

The stunt campaign was further augmented by lavish newspaper advertising which included a half page ad in the three local papers.

Broadway Strand, Detroit, Speciaities

THE Broadway Strand theatre of Detroit is presenting two novelties this week in conjunction with its film attractions.

Francis A. Mangan, production manager for the theatre has arranged an effective musical and dramatic prelude for "Humoresque," the feature picture which is provoking much favorable comment.

A recitation to music entitled "A Laugh on Life With a Tear Behind It," is followed by a violin solo of Dvorak's musical composition, "Humoresque," rendered by John S. Schaefer. "I Have a Rendezvous With Death," a short poem mentioned in the picture, is then recited by Florence Parks. Pictures of the present-day Holy Land are flashed upon the screen, and, as one of Jerusalem's "wailing" centers is shown, with its crowd of worshippers of all sects, Leon Zario, grand opera tenor, appears behind a netted screen, and sings "Eli Eli" ("Through the Ages," or "The Wrath of the Gods"), the famous Hebrew lament. The feature film follows immediately.

In conjunction with one of the shorter attractions, "Modern Centaurs," which depicts the daring feats of Spain's leading horsemen, a dramatic tableau is presented, in which Florence Parks, soprano, sings 'My Cavalier." Both the tableau and Zario's performance are done in costume.

Exploiting "Down on the Farm" at Anderson, Ind.





(*Above*)
View of the Riviera theatre, Anderson, Ind., and the "rube" band which aided in putting over "Down on the Farm"

(*Left*)
Showing the lobby of the Riviera decorated for the "Down on the Farm" engagement

Rivoli of Toledo Plays Premiere of "The County Chairman"

How S. Barrett McCormick Put Over Neil Burgess' Famous Rural Classic

To S. Barrett McCormick and his new Rivoli theatre of Toledo, Ohio, fell the honor and financial reward of the premiere showing of the picture version of Neil Burgess' stage classic of a generation just passed, "The County Chairman." The engagement began Sunday, Sept. 12th, and continues through to the end of this week.

Following the plan of exploitation, Mr. McCormick used while managing the Circle theatre of Indianapolis, newspaper displays were principally relied upon to acquaint Toledo people of the merits of the production and the fact that it was playing at the Rivoli. These displays were of sufficient size and attractive enough in design to catch public attention and were run for a full week before the opening date.

One ad was an exact replica of a regular county fair ad. White lettering on a heavy black background announced The County Fair, and the attractions that the fair had to offer, including the great horse race, Tim's rescue of Cold Molasses from the Burning Stables; Wesley Barry catch the Greased Pig; The Big Midway with its Freaks and Fakirs. Other ads were original drawings by newspaper cartoonists who injected a lot of comedy into their work.

Two of Mr. McCormick's displays are reproduced on this page.

During the week, "Sawyer's Corner Prize Huskin' Bee Band" rendered two free band concerts outside the Rivoli theatre, one in the afternoon and one in the evening.

The only "stunt" pulled in connection with the opening of "The County Fair" was in the nature of an announcement to the public. The Toledo Blade, The News-Bee and The Times each carried an announcement in heavy type warning the people of Toledo to beware of ticket brokers and scalpers, who ask advanced prices to see "The County Fair." The warning created a lot of local interest. People didn't know that picture theatre tickets were in such demand as to require street scalpers, and it added new interest to the engagement.

Prior to the regular engagement "The County Fair" was given a special showing to 1500 Toledo newsboys, who were guests of Mr. McCormick and J. L. Lee, special represntative of Guy Croswell Smith, who controls the production. The picture was an ideal offering to interest the newsies and the amount of publicity obtained for the attraction that could be directly traced to the boys' discussions and enthusiastic praise for what they had seen was the best of advertising mediums.

"We even heard a couple o' kids betting on the horse race," Mr. McCormick said. The boys, of course, howled over the greased pig chase, and Tommy Perkins' (Wesley Barry) manner of winning the five dollar prize that went with the catching of the pig. They hissed when the Hammerhead horse won the race, leaving "Cold Molasses," whose purse was to lift the mortgage from the old farm, in second place. But how they howled when "Lightening" was disqualified and "Cold Molasses" walked off with the honors. All of eleven cents changed hands among the newsies at the conclusion of this race, Mr. McCormick states on absolute authority.

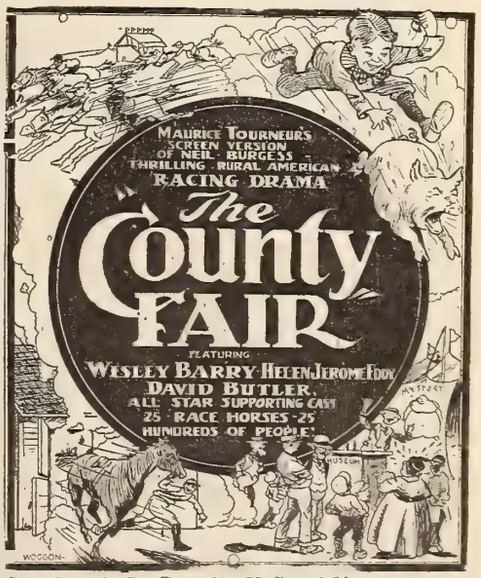
After they had seen the picture, Manager McCormick and Mr. Lee picked out some of brighter looking chaps from among the crowd, took them up to the private office, and let them tell Maurice Tourneur out in Los Angeles just how they liked the picture. One of the boys talked to Mr. Tourneur six minutes. It took him that long to say "that 'County Fair' is a pippin' of a picture, and I like it a lot, and I'm much obliged for lettin' me see it."

The showing at Toledo was in the nature of a "try it on the dog" engagement except for the fact that the combination of Mr. McCormick and the new Rivoli made the event of unusual importance.

The success of the engagement, ten thousand people gaining admittance to the attraction the first day attests to the value of pre-release showings where an average unbiased audience may be obtained and also to the efficiency of a newspaper campaign as an advertising medium.



The "County Fair" ad referred to in the accompanying story of how S. Barrett McCormick put over "The County Fair" at the Rivoli theatre, Toledo, O.



Sample of S. Barrett McCormick's newspaper displays for the premiere showing of "The County Fair," playing this week at the Rivoli theatre, Toledo

"Kol Nidre" Being Sung at the Capitol

IN honor of "Yom Kipper" the Capitol theatre is presenting a specialty number under the title of "Invocation and Kol Nidre" in which the Jewish melody "Kol Nidre," originally an invocation used in Hebrew religious services is sung by a quartet composed of Marie Stapleton Murray, Malanie Berbourwens, Sudworth Frasier and Bertram Peacock and rendered as a cello solo by Helen Scholder. The artists are attired in the traditional robes of the Hebrew.

Artist John Wenger has provided a stage setting which is a gem in artistry. A dull black drop is hung up stage with a black strip perhaps four feet wide hung in the center of the stage and on which has been painted a monogram and a tablet with Hebrew sentences which we assume to be the ten commandments. The colorings of the decorations on the black strip are particularly effective.

Back of the strip two floor candle sticks are placed, each stick holding three lighted candles. The artists work in front of the tablestrip and are lighted by floods which only encompass their forms and the tablet drop.

"Music for Your Theatre," a series of special articles by Charles D. Isaacson, editor of the Music department are appearing weekly on page in front of "The Complete Plan Book." Are you reading them?

DO YOU PLAY CHOPIN?

Would you like to tell your audience something about his popular nocturne, Opus 9, No. 2?

See Page 2480

Los Angeles Decorations for "Under Crimson Skies"



(Left)
Stage setting used in conjunction with a prologue number for the engagement of "Under Crimson Skies" by the Superba theatre, Los Angeles

(Below)
The Superba's lobby display for "Under Crimson Skies"

Artistic Stage Settings From East and West Coast



(Above)
View of the prologue number which Ralph Ruffner, manager of the Strand theatre, Seattle, staged in conjunction with his showing of "Romance"

(Right)
Stage setting at Shea's Hippodrome, Buffalo, showing mammoth birthday cake lighted with six large candles, the whole presided over by a Kewpie. The sign in the back was illuminated with vari-colored lights

Rivoli Has Novelty Ballet Number

"IN A TOY SHOP" is the title of the Rivoli ballet offering this week. The number is a trio with Vera Myers, Joan Elton and Paul Oscard as the dancers. All are attired in costumes to suggest the dress of dolls, Mr. Oscard's being that of a "bell hop."

The stage setting provided represents one wall of a nursery with a pile of children's building blocks in perspective on one side.

The musical selection used is "In a Toy Shop," with original dances of the "doll" type by Paul Oscard used exclusively. Velvet curtains are used as tormentors to mask the sides of the black drop.

Musical directors and managers who are neglecting the special series of articles under the caption of "Music for Your Theatre" by Charles D. Isaacson, director of the News musical department are missing practical suggestions on the most important portion of the present day motion picture theatre problem.

How "Humoresque" Was Exploited at Philadelphia

Only a week to work—and some work to do!

This is the ultimatum that greeted exploitation men connected with the Stanley Theatres and the Philadelphia exchange of Famous Players-Lasky Corporation when they were notified that a special booking of "Humoresque" was to be made at the Academy of Music, the opening day being only a week off. It called for swift, intensive exploitation campaigning.

Eli M. Orowitz, exploitation representative at the local exchange of Famous Players-Lasky Corporation, at once got into harness with Abe L. Einstein, publicity manager for the Stanley houses, while Jimmie Martin, formerly of the Jess Willard ranch shows, put in a few good licks.

Einstein began on the advertising copy while Orowitz rounded up the amusement editors of the Philadelphia papers. He specially obtained the co-operation of the editors of the three Jewish papers in Philadelphia, realizing that although "Humoresque" is not in any sense a racial or sectarian picture, it would find a spontaneous response from the Jewish audiences. These three dailies had a column story every day of the week preceding the opening, the stories being supplemented by advertisements.

Frank Buhler, general manager of the Stanley Company, had, in the meantime, visited the Criterion Theatre in New York and witnessed the prologue given the picture there. Then he set to work to outdo Hugo Riesenfeld and Sid Grauman. He gathered a dozen of the best voices obtainable and assigned Albert F. Wayne, musical director of his theatres, to co-operate with the musical director of the Criterion Theatre. When the score had been arranged, David Kaplan, directing at the Virginia Theatre, Atlantic City, was summoned by Mr. Buhler and gave his co-operation.

Grauman's Prologue for "The Round Up"

The surprise element played an important part in the prologue used by Sid Grauman at Grauman's Theatre, Los Angeles, during the showing of the George Melford production, "The Round Up."

Taking the "stage within a stage," as a basis, Grauman had a set constructed to represent a rough-log picture frame. This frame was draped with draw curtains, and had as a background, a panoramic painting of The Grand Canyon.

"Set" rocks were placed in front of this background, and also served as steps by which performers appearing in the picture could descend to the stage. When the act opened, the regular curtains across the proscenium arch were drawn away revealing the stage setting referred to above, which was bathed in a combination of dull sunset light hues from lamps off-stage.

A mysterious introduction from the orchestra, was a signal for the drawing of the curtains concealing the scene in the frame. A picture was disclosed showing an Indian archer poised with drawn bow on the set rock, another Indian in full war regalia flanked this figure on the right, while a squaw was seated at the left, the whole comprising a most artistic ensemble.

The archer descended from the lofty position, to the stage proper, presented an interpretative dance that received considerable applause. As the dance began the curtains were drawn before the picture frame, concealing it again. At the close of the dance, the regular curtains at the front of the stage were closed for an instant, then opened again, whereupon the picture frame curtains were again parted disclosing another picture reminiscent of the famous Frederic Remington type of painting. This scene showed a cow-boy posed beside his horse, and in this position he sang "Just Like A Gypsy." The curtains about the picture frame were again closed and a female vocalist, garbed as a squaw, made her appearance in front of the frame offering another song number. The same process of drawing the front curtains at the close of her number was followed.

The next picture in the frame showed two diminutive cow-boys, posed as a hold-up and his victim, they proved to be a dancing team that descended the rock steps and presented a routine of semi-eccentric dancing that was warmly received.

Upon their exit, the silver sheet was lowered and the presentation of the feature picture began.

The novelty of the presentation, and the variety of entertainment it contained made an immense hit with the audience.

ORIENTAL MUSIC

Just what does your oriental phantasy mean to your audince? Do you want to make them enjoy your performance to the fullest? Print (with the compliment of the NEWS and its music editor, Charles D. Isaacson) the story as printed in this issue.

See Page 2480

Vocal Duet at the Rivoli

THE vocal number on the Rivoli program this week is a duet by Alma Jane Willday, mezzo-soprano and August Verner, baritone.

The selection used is 'Oh, That We Two Were Maying" with an interior stage setting provided.

The back drop shows the wall of a beautifully decorated room with a large French window in the center through which a landscape is dimly disclosed.

A few house decorations are placed in front of the drop and practical curtains are hung each side of the window.

Miss Willday sits on a low stool in front of the window and Mr. Verner reclines on the floor at her side.

The number recommends especially for its harmony not only from a musical angle but generally as to stage setting suitable for the selection, the grouping of the singers and the blending of voices.

Managers who stage musical numbers should not fail to read Charles D. Isaacson's special series of articles under the caption of "Music for Your Theatre" now current in the News.

This Exhibitor Has a Monopoly on Street Car Space

The Jefferson Theatre at Jefferson City, Mo., offers something in the way of novel advertising that is entirely original in the state. Jefferson City is the capitol of Missouri and while its population is approximately 15,000, there are always more than 30,000 people in the city. Because of this fact it has been necessary to institute a street car system and here is where the live manager of the motion picture house found his vehicle for advertising.

When the car company first contemplated the city railroad, a contract was negotiated with them permitting the Jefferson to use the front fenders of the cars for advertising and exploitation purposes. As a result each and every day in the year posters and displays of various types are viewed by every one of 30,000 permanent or temporary Jefferson Citians.

The fender space is also used in more than one way. During days or weeks when ordinary features are being shown at the Jefferson only the regular size poster appears on the car-front. However, when special productions are about to be presented, arrangements are made whereby pretentious displays are carried on the cars. Anybody stopping a street car must necessarily view the spectacle—for they are often spectacles—and be impressed by the name of the picture house. When "Down On The Farm" was shown the whole front of the street cars were trimmed with straw as a border for the poster and elaborate drawings were placed on the sides of the cars. Favorable newspaper comment has often resulted from the unusual means taken by the progressive theatre owner.

GET READY for



METRO ANNOUNCES

The Screen Sensation of the Year!!!

The GREAT REDEEMER

by H. H. VAN LOAN

Enacted by an exceptional cast including House Peters & Marjorie Daw

Adapted by JACK GILBERT and JULES FURTHMAN
Directed by CLARENCE BROWN. Produced under
the personal supervision of

MAURICE TOURNEUR

Exclusive METRO Distributors

Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain.
Sir William Jury, Managing Director.



Jury Imperial Pictures Ltd. Exclusive Distributors throughout Gt. Britain. Sir William Jury Managing Director.

There are two reasons why women hunger for luxury: the first that they have been brought up in amid the surroundings of wealth and so find the lack of them a hardship; and the second, that having paddled during their youth in ankle-deep waters of poverty, they long for the plunge into fathomless golden depths.

And so of one of these two classes was Olivia Sherwood, endowed with beauty & charm and with two hundred dollars a year, which was not a month's pin money to the set she moved in.

The result was inevitable. She accepted favors, not realizing fully what return was expected.

A tremendous, startling and always human drama is CLOTHES presented on the screen with the magnificence expected of a Metro Special production; Enacted by an All-Star Cast.

METRO ANNOUNCES

The poignantly human drama of the love of luxury & the luxury of love

CLOTHES

with an

ALL STAR CAST

Scenario by ARTHUR J. ZELLNER
Directed by FRED SITTENHAM

Produced under the personal supervision of MAXWELL KARGER





METRO PICTURES CORPORATION

Here is something absolutely new in comedies, starring a funmaker who is destined to reach the topmost rung of public favor



METRO ANNOUNCES

BUSTER KEATON

The serious laugh-maker *in*

ONE WEEK

Two reels of side-splitting fun arising from the trials of honeymooners ...

Offered by JOSEPH M. SCHENCK

Production written and directed by
BUSTER KEATON & EDDIE CLINE

Exclusive **METRO** Distributors

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Madge Bellamy Opposite Douglas McLean

Fresh from a New York appearance with William Gillette in "Dear Brutus," Madge Bellamy arrived last week at the Thomas H. Ince studios, Culver City. She is to play the leading feminine role opposite Douglas MacLean in his next Thomas H. Ince production for Paramount "One a Minute."

Miss Bellamy was secured in New York by John H. Blackwood, Thomas H. Ince scenario editor, who has been on Broadway as Mr. Ince's special business representative.

Prior to a six months' engagement in "Dear Brutus," Miss Bellamy played a leading role in "Pollyanna" and appeared in numerous other successful stage productions. Her only screen appearance was in support of Geraldine Farrar.

Dorothy Dalton Completes New Picture

The last scenes have been taken for "In Men's Eyes," the screen version of the E. Phillips Oppenheim novel, "Jeanne of the Marshes," which Dorothy Dalton made for Paramount under the direction of Frank Reicher. The supporting cast headed by Fredrik Vogeding, a Dutch actor, who makes his debut in American films in this picture, also includes Julia Swayne Gordon, William P. Carleton, Kempton Greene, Lewis Broughton, and Gladys Valerie. Gilbert Warrenton who was cameraman for "Humoresque," handled the photoplay.



Shirley Mason in the title role of "Merely Mary Ann," a William Fox picture adapted from the stage play by Israel Zangwill

First National Straw Vote Under Way

THE STRAW BALLOT WEEK staged by Associated First National Pictures during the week of September 19th bids fair to take front rank as an exploitation stunt. In New York, Manager Joe Plunkett, of the Strand, started the procession and he expects to register fifty thousand votes in the course of the week. Manager Hyman of the Brooklyn Strand is counting on the same show of interest. Metropolitan papers have promised a lively interest.

The Denver territory was among the many to make a last minute rush for ballots, wiring for one hundred thousand on September 10th. Chicago and Boston houses, slow to adapt the idea originally, are coming in rapidly. In the five boroughs of Greater New York 192 houses will take part in the canvass.

Particular curiosity is manifested in the results of the balloting in California, Hiram Johnson's home territory, where 92 theatres will register their patrons' opinions.

New Serial for Hutchison

Star Begins Production of "The Fortieth Door" for Pathe Release

PRODUCTION of "The Fortieth Door," which is to be Charles Hutchison's second Pathe starring vehicle, has been started at the Robert Brunton studios in Los Angeles. It will be a fifteen episode picturization of Mary Hastings Bradley's novel of the same name. The Brunton lot is now the scene of activity of both the Ruth Roland Company, filming "The Avenging Arrow," and the Hutchison unit. The serial actor finished "The Double Adventure" in the latter part of August, completing the fifteen episodes in a little more than three months of steady work.

According to announcements from California, "The Fortieth Door" will be an ambitious production. The story has an Oriental setting, dealing with an American adventure-seeker among the ruins of ancient Egyptian civilization. The work of staging the piece will, therefore, require the building of many elaborate sets.

Both Pathe serial companies at the Brunton studio are picturizing popular fiction stories. Miss Roland's new picture is to be an episode presentation of "The Honeymoon Quest," a novel by Arthur Preston Hankins. Therefore, "The Fortieth Door" will be the fourth novel selected by Pathe for adaptation in serial form within a year.

Pioneer Acquires New Film

To Handle "Beyond the Crossroads" With Ora Carew and McDowell

ANOTHER feature has been added to the list of pictures of the Pioneer Film Corporation as a result of a deal consummated between M. H. Hoffman, vice-president and general manager of the Pioneer Film and Nathan Vidaver of the Clermont Pictures Corporation. The deal brings to the Pioneer Film "Beyond the Crossroads," starring Ora Carew and Melbourne McDowell.

This feature will be preceded by the "Place of Honeymoons," the film version of Harold McGrath's novel, starring Emily Stevens and Montagu Love; "Thoughtless Women," Daniel Carson Goodman's production featuring Alma Rubens; "Finders Keepers," from the book of the same name, with Violet Mersereau and Edmund Cobb in the leading parts; "His Brother's Keeper" with Martha Mansfield, Rogers Lytton and Gladden James, and "Idle Hands" with Gail Kane and J. Herbert Frank, in the important roles.

Luke McLuke's Film-Osophy, one of the short subjects which the Pioneer Film Corporation is releasing is meeting with success according to officials at Pioneer headquarters.

"Earthbound" Opens at the Capitol

The first motion picture theatre to show "Earthbound," Goldwyn's special directed by T. Hayes Hunter from Basil King's scenario, will be the Capitol, New York City. It has been booked there for the week beginning Sunday, September 19.

The Capitol presentation of "Earthbound" will have all the unique effects, lighting, draperies, fixtures, etc., which characterized its month's run at the Astor theatre.

The Basil King photodrama of "Life and Death" is now in its sixth week at the Playhouse, Chicago, where it will continue for at least another week. On September 30 it will show at Miller's theatre, Los Angeles, which is in the heart of the city's theatrical life.

Ina Claire and "Polly" Company on Location

Ina Claire and her supporting company in the Metro picturization of "Polly with a Past," by George Middleton and Guy Bolton, were on location last week at the estate of I. N. Spiegelberg, near Briarcliff Manor, New York. The scenes screened represented the home of the Van Ziles, the exclusive society people in the photodrama into whose house Polly is introduced as a French adventuress.

Mrs. Spiegelberg entertained the cast at dinner, after which there was an impromptu musicale. Miss Claire was the leader in the volunteer entertainment, singing popular numbers from her musical comedy success, of a few years ago, "The Quaker Girl" and doing a bit from her days at the Follies.



Thomas Meighan as the Returned Soldier of Paramount Artcraft's "Civilian Clothes"

Farrar Picture Gets Bookings

"The Riddle: Woman" to Be Shown in 32 First Runs

"THE Riddle: Woman," the first special production of the Associated Exhibitors, starring Geraldine Farrar and distributed by Pathe, promises according to Pathe, to establish a new high record in booking, following the showing on October 3rd in the first run houses of the thirty-two original franchise holders.

Dorothy Richardson, author of that remarkable human document, "The Long Day" and the one-time literary secretary of David Belasco, was associated with Madame Bertha Kalich in an adivsory capacity when that actress was giving her baffling rendition of "The Riddle: Woman." Miss Richardson recently was a special guest at the Pathe Home Office to witness the screen version of Jacoby's story, with Miss Farrar as the Lilla. She was enthusiastic over the beautiful investiture of the production and the sympathetic understanding that Director Jose has brought to the treatment of woman.

Miss Richardson's greatest novel deals entirely with the woman problem from both an economic and a sex standpoint and she treats the subject with a stark realism that has caused the work to be translated into five European languages. It is elemental, for it deals with woman's bare struggle for life and for love. "The Riddle: Woman," she points out, is a "great sex classic caught at the fusing point."

"As Madame Kalich," she continues, "contributed to the stage an epochal creation in the drama of sex, so does Geraldine Farrar give to the silent drama a magnificent,



One of the many dramatic moments of "The Riddle: Woman," starring Geraldine Farrar, to be released by Pathe

dominant figure vibrating with emotion beautiful in the flame of passion and poignantly appealing in its cold bitter ashes. Here, indeed, faultlessly put, with subtle craftsmanship, is the greatest of sex dramas, which, in its diversity of persons affected, is of intimate interest to every woman. The spoken play early demonstrated that fact, but now, with the wider field of pictures and their power of intensifying, it is more than ever potent in this appeal.

"Madame Kalich was a fascinating, exotic figure, an artistic delight to the eye and ear. But she was baffling of analysis in all of her moods. She possessed all the human gifts of a womanly woman, but there was a reserve, a self-control and a poise that denoted either unusual strength or amazing coldness. She might have been a balefully beautiful serpent or an angel of compassion. Therein lay the strength of her fascination, Miss Farrar is frankly human and the play of her emotions, expressed with the dramatic fluency and harmony of music recalls her peak-high achievement in grand opera, and, at the same time, freshly emphasize the fact that she is one of the greatest of the world's dramatic artists. And of all her achievements of the operatic stage, which have sounded the deepest notes of the tragedies of love and hate, none have surpassed and few have equalled this supreme, silent—yet eloquent—effort."

¶ **"We read your magazine like the Prophets read the Bible," writes exhibitor J. F. Bredner of the Brockway theatre, Brockwayville, Pa. He adds: "The editorials are especially interesting."**
The News Alone Covers the Field

Sequel to "The Texan" in the Making

A sequel to "The Texan" is coming to the screen, James B. Hendryx' celebrated novel was found so adaptable for film purposes, and Tom Mix fitted so well into the part of Tex Benton, that William Fox decided to produce "Prairie Flowers," by the same author and following the fortunes of the same set of characters.

Photography on "The Texan" was finished a few days ago, and work on the new story was begun immediately. The original title is being retained for working purposes, and the principals of "The Texan" will play the same roles in "Prairie Flowers," but in order to provide variety, scenario writer and director have been changed. Lynn F. Reynolds directed "The Texan," and Jules G. Furthman wrote the scenario of "Prairie Flowers," and George Marshall will direct it—his picture for Fox.

Ziegfeld Girl Engaged by Paramount

Diana Allen, who hails originally from Gooland, an island in the North Sea, near Sweden, and who recently won New York's favor in dance specialties at the Follies, the Midnight Frolic and the Century Roof, has been engaged by Charles Maigne to play the leading feminine role opposite Monte Blue in the Charles Maigne production for Paramount, "The Kentuckians," by John Fox, Jr. Miss Allen will have the role of Anne Bruce, an aristocratic but fair and warm-hearted daughter of Governor Bruce of Kentucky, and, incidentally will wear many gowns of surpassing beauty.

Logue Story for First Edward Jose Special

Announcement is made that the first Edward Jose Special Production to be made for the Associated Exhibitors, Inc., will be a mystery story written by Charles A. Logue. Mr. Logue has many screen successes to his credit and the selection of his story was said to have been made after a careful search among the works of screen writers.

Joins Realart Publicity Staff

Sanford Jarrell, of the Chicago Herald and Examiner, has joined Realart to handle publicity in the motion picture trade journals. For several years he was a reporter on the staffs of the Topeka State Journal, Topeka Capital and the Kansas City Journal and for a year was associate editor of Rock Island Magazine at Chicago.

Hodkinson Offers Some Advice

"Find Your Market First" Is His Hint to Newcomer

FOLLOWING his statement in the August 7th issue of Motion Picture News warning overenthusiastic independent producers of the rocks and shoals on their course, W. W. Hodkinson, head of the corporation bearing his name, comes to bat with more specific advice on the same subject.

"The first bit of advice," says Mr. Hodkinson, "and one that I cannot insist upon too much is this; try to insure as far as possible the sale of your picture before you spend one penny on its production.

It may not always be possible to secure absolute immunity from loss, indeed I am sure that it is quite impossible to obtain such immunity.

"Producers who have the best of equipment, the best of stars, the best of directors and every modern technical facility cannot always be sure in advance of the absolute success of their picture. These circumstances, by the way, account for the many bad pictures produced even by the best institutions in the field. It is possible, however, and of course most desirable to take as many precautions against loss as possible.

"One way of doing this is to consult the men whom you expect to buy your pictures in advance of production. If I am permitted to pass upon the availability of the story, the skill of the director, the ability of the cast, I may be in a position to make a forecast which is apt to be accurate, though by no means infallible.

"Aspiring producers must be guided by experience. Their enthusiasm and their spirit of enterprise are admirable, but they will lead nowhere unless properly directed. They need the light of experience every step of the way There is no more hazardous undertaking than the production of a motion picture. The producer is creating illusions and the theatre owners must live by selling illusion to his patrons.

"Now we all know that while it takes the wand of a magician to produce illusions, even the slightest untoward accident will destroy or spoil the illusion. No producer can entirely rid himself of this handicap but can only guard against it. He is constantly operating the most delicate of mechanism and one false move may throw the whole machinery out of plumb.

"The purpose of certain individual pictures or of certain groups and types of pictures are by no means an infallible guide for the future. At times the public seems to fancy certain types of pictures for no apparent reason.

DUE to an error in the Motion Picture News of September 4th, the credit for the directing of "Whispering Devils" was given, in the review of the feature to Harry Garson. The picture was directed by John M. Voshell but on account of a mistake in the press matter given the reviewer, Mr. Garson, who produced the picture, was given credit. Mr. Voshell alone is responsible for the picture's excellent direction.

Fine Staff Will Make Bessie Love Picture

Andrew J. Callaghan, who is now in California, wired to Arthur S. Kane Pictures Corporation this week a partial list of the staff which he has selected for the Bessie Love production of "Penny of Tophill Trail," to be released through Federated Film Exchange of America, Inc. Mr. Callaghan announced also that Miss Love and her company will go to Arizona for the shooting of the exterior scenes. The action in Belle K. Maniates's novel is laid on the plains of the Great West.

The script of the piece, according to Mr. Callaghan's telegram, is in the hands of Finis Fox, who has earned a reputation as one of the most accomplished of scenario writers and adapters. Arthur Berthelet, who accompanied Mr. Callaghan to the coast to direct the production of "Penny of Tophill Trail," will be assisted by Dr. Joss, who has been associated with Erich von Stroheim, but has been lent to Miss Love for this picture.

Samuel Landers, who shot "River's End," "Don't Ever Marry" and several Annette Kellerman pictures, will have charge of the camera work in the new production.

Two Stage Successes Adapted by Metro

Lois Zellner, of the scenario staff at Metro's New York studios in West Sixty-first street, has started the work of scenarioizing "The Hole in the Wall," the stage hit by Fred Jackson, which enjoyed a long run last season at the Punch and Judy Theatre. This drama of the supernatural will, it is expected, be enacted for Metro by an all-star cast. It will be put into production within the next six weeks or two months.

At the same time Jean Copeland, also a member of the writing staff at the studios, is adapting for the screen a stage drama which will be filmed by Metro under the working title of "Whipsawed."

"Go and Get It" Given Special Showing

Arrangements are now being completed for an elaborate presentation of "Go and Get It," produced by Marshall Neilan and distributed by Associated First National Pictures, Inc., before officers and men attached to the Pacific Submarine Base and Naval Headquarters, at San Pedro, California. It was through the courtesy of the naval officers that the thrilling marine scenes in the picture were obtainable and it is in honor of these men that the special production is to be given.

Cathro Manages Omaha Exchange for Pioneer

M. H. Hoffman, vice-president and general manager of the Pioneer Film Corporation announces the appointment of J. Cathro as manager of the Omaha exchange of the Pioneer.

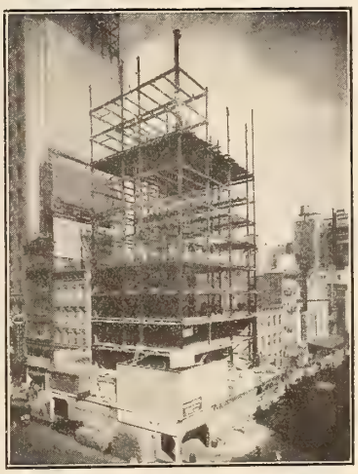
This appointment completes the establishment of three important exchanges over which Thomas Leonard is supervisor and director.

R-C Building Nears Completion

FILM men passing the busy corner of Forty-ninth street and Seventh avenue daily have noted the rapidity with which the exterior of the new Robertson-Cole building is taking shape. Now a bulletin issued during the week by the film distributors adds the information that work on the concrete floors and other less noticeable features is also proceeding with speed, and it will not be long before the newest of film structures will be ready for occupancy.

A perusal of the official statement lends emphasis to the fact that the new Robertson-Cole building is designed from roof to cellar with specific thoughts for use as a home for film folk. It will be twelve stories high, fireproof throughout. The statement describing the plans for the interior goes on to say:

"The top floors of the building will be occupied by the home offices of Robertson-Cole, whence the twenty-five exchanges through which the Robertson-Cole product is distributed will be directed, and whence will be extended the cooperation which this company gives the various producing units which are engaged in producing pictures for its distribution. On top of the building will be situated two theatres in which pictures will be inspected by officials of the company, and shown to the trade.



Robertson-Cole's home office building, 48th St. and 7th Ave., New York, showing progress in construction

"The film vaults in the building are to be guarded from fire by specially contrived walls. Every inch of the building will be fireproofed to the limit of modern ingenuity, provisions even being made for a special steel fire escape entirely separate from the building, except for its metal entrances. The building will be served by passenger elevators reached through the main entrance, off Seventh avenue. The side entrance, off Forty-eighth street, will be close to the freight elevators, which will be used for the entrance and departure of shipments of film.

"Robertson-Cole, which is now releasing super-special attractions only, and which is working always with the desire of bringing to the exhibitor productions which he can show with a maximum of return, plans to make its new home a great center in New York City for the exhibitors of the country, whether they be in the metropolis to buy film, or merely there on a pleasure trip.

"With this end in view, a part of the building will be set apart for the entertainment of exhibitors. Here any exhibitor, whether he is a Robertson-Cole customer or not, will be welcome. Free stenographic service will be given him. There will be free writing rooms, a free information bureau to guide him about the city, and a free library which he may use at any time."

Six New Goldwyns in Making

Company Believes Coming Productions Will Set New High Mark

GOLDWYN directors are now busy filming six new productions which the officials of the company believe will equal the high standard of motion pictures to which Goldwyn has attained by such productions as "Earthbound," "Madame X," "The Penalty," "The Branding Iron," "The North Wind's Malice," "Scratch My Back," etc.

Reginald Barker is putting the finishing touches to his new featured production, "Godless Men," on wnich he has been engaged with an all-star cast for months under the working title of "Black Pawl." It is a picturization of Ben Ames Williams' sea tale, "Black Pawl." "Godless Men" was chosen as its film title as better indicating the nature of the production. Helene Chadwick is featured in the picture. Russell Simpson, James Mason and John Bowers have important roles.

Frank Lloyd is completing final details on his first production to be featured by Goldwyn, "The Great Lover," the comedy by Leo Ditrichstein and the Hattons which served Diltrichstein as a stellar vehicle for two seasons. John Sainpolis has the role of Jean Paurel.

Victor Schertzinger is directing the filming of "The Concert," Hermann Bahr's comedy which served Leo Ditrichstein for two years on the speaking stage. He will continue directing the Mabel Normand pictures when that star returns from her vacation in New York.

Clarence G. Badger is directing the making of Will Rogers' new stellar vehicle from Peter Clarke MacFarlane's story, "The Guile of Woman." Many of the exteriors were made at San Francisco whither the entire company was taken. Rogers has a new kind of role in this picture.

Mason N. Litson is rehearsing Johnny Jones, Lucille Ricksen, Buddy Messenger and the other members of the cast of the seventh of the series of twelve- two-reel Edgar pictures by Booth Tarkington. It will be called "Edgar, the Explorer."

Wallace Worsley, who directed "The Penalty" and has just completed "The Highest Bidder" for Madge Kennedy, will be assigned a new script within a few days.



A rugged story of the great outdoors is "The North Wind's Malice," a Goldwyn special feature adapted from the Rex Beach story of the same name

¶ "We watch and wait for each issue of The News. Invariably you give us the real 'dope.' You surely 'Dominate the Field' with us."—H. H. Holman, Lyric theatre, Burkburnett, Texas.

The News Alone Covers the Field



Elsie Ferguson and David Powell in a scene from "Lady Rose's Daughter," Miss Ferguson's latest starring vehicle in the Paramount program

Paramount Releases September 13

A story by Mrs. Humphrey Ward, noted English novelist, "Lady Rose's Daughter," featuring Elsie Ferguson, and Wallace Reid's "What's Your Hurry?" comprise the program releases of Paramount for the week of September 13th.

David Powell and Holmes E. Herbert are featured in support of Miss Ferguson. Sam Wood directed Reid's picture which is a "different" story of "The Roaring Road," in as much as it deals with the slow moving motor truck.

Elmo Lincoln Thriller Grows in Favor

"Under Crimson Skies," produced by Universal, with Elmo Lincoln in the feature role, is said to be rapidly growing in popularity. Reports from all over the country to the Universal home office, indicate the reception accorded this film by various classes of photo-play patrons.

"Doing Time" Will be New Rolin Comedy

"Doing Time" has been selected as the title for the new Rolin comedy, which Pathe will release Sept. 26th. "Snub" Pollard, is assisted in his comedy antics by Marie Mosquini.

Universal's Film City Busy

Five Independents and Universal Directors Fill Production Center

IN addition to the many Universal companies now active, five independent producers have permanent headquarters at the big film city in the San Fernando valley, and in the past fortnight a number of other companies have utilized the leasing features operated under the direction of Sigmund Moos for the Universal corporation.

Of Universal's directors, Marcel de Sano is ready to start "The Orchid," starring Carmel Myers; Norman Dawn is preparing to produce "White Youth," starring Edith Roberts; Stuart Paton will start soon on "Out of the Sunset," starring Eva Novak; and Rollin Sturgeon is cutting "The Gilded Dream," which Carmel Myers just completed. Two big Universal-Jewels are in production; "Outside the Law," in which Tod Browning is directing Priscilla Dean; and "Foolish Wives," the third Erich von Stroheim production. Jacques Jaccard is directing Frank Mayo in "The Throwback," and Edward Laemmle is directing Hoot Gibson in "Teacher's Pet."

Edgar Lewis, Maurice Tourneur, Max Linder, Al and Ray Rockett and Masse Productions are those leasing studio space at Universal City.

Scott, of Canada, a Visitor

Gen. Mgr. of Canadian Exhibitors' Exchange Confers With Hodkinson

THOMAS SCOTT, secretary and general manager for the Canadian Exhibitors Exchange, Ltd., which is distributing the Hodkinson product in the Dominion, was in town last week for a conference with the officials of the W. W. Hodkinson Corporation, as to the joint policies for the Fall and Winter season.

Mr. Scott's organization which at first operated in the Province of Ontario alone opened its first branch office in Montreal less than a year ago. Arrangements have just been made to extend its activities to the Provinces of New Brunswick, Manitoba, Saskatchewan, Alberta and British Columbia, so that their scope now embraces the entire Dominion. This means that out of the approximately eight hundred theatres in Canada fully fifty per cent. or more will soon be directly or indirectly connected with the Exhibitors Exchange.

Mr. Scott attributes the success of his organization to the fact that its policies are based on FAIR PLAY,—fair play to the exhibitor who books its pictures and fair play to the producers from whom the pictures are secured. He realizes that in order to get the producers' support and to make them continue to deliver good pictures that the association through its members must pay for the film what it is worth, and not use the good product for exhibitor solely.

"We have thrown our lot with Hodkinson, not only on account of his sympathy for the exhibitors and his understanding of their problems, but also because of the excellence of the pictures released under the Hodkinson banner. We have already released nine of these productions in the Dominion during the last few months and I just gave an order for five new ones to be shipped during the month of September, among them 'Sex,' 'The Lone Wolf's Daughter' and 'The Kentucky Colonel.'"

Musical Program Furnished by Pioneer

One of the features of the service department of the Pioneer Film Corporation centers on the work done by experts in furnishing the exhibitor with a musical program for use in connection with the display of a Pioneer feature.

¶ **"Motion Picture News certainly covers everything in the picture industry. As they say of a famous soap—'We use no other.'"**
—J. L. Blackford, Gamble theatre, Huntington, Pa.
The News Alone Covers the Field

"The New York Idea" Completed

Work on Alice Brady's latest picture for Realart, "The New York Idea", adapted from Langdon Mitchell's play, has been completed. The last few days were spent in Glencove, Long Island, where scenes were photographed on several country estates. The nature of the production, which is a satire on New York society and divorce courts, offered Director Herbert Blache an opportunity for picturesque outdoor photography.

"The New York Idea" is included in the list of Realart releases for October.

Ben Hampton Working on "The Spenders"

The Benjamin Hampton organization, responsible for the coming special, "The U. P. Trail," has already started work on the Hodkinson 1921 schedule. The first special on the list is "The Spenders," from Harry Leon Wilson's book of the same name.

"The Dwelling Place of Light," made by the Hampton organization, has just been released through Hodkinson.

"Earthbound" Is Booked by Miller's Theatre

Goldwyn's production of Basil King's photodrama of life after death, "Earthbound," has been booked for an indefinite run at a third legitimate theatre. On September 30 it will begin a run at Miller's Theatre, Los Angeles. The theatre will be closed for four days before the first showing to permit of making special arrangements for the presentation, arranging the stage, lights, music, etc.

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS

"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28



Fay Tincher Features "Striking Models"

According to reports from Educational, Fay Tincher's second new Christie Comedy, "Striking Models," will firmly establish her as one of the most popular players in two-reel fun films. The picture has just been received from the Christie studios in Los Angeles. Through the greater portion of the picture Miss Tincher appears in the lingerie of a fashionable ladies wear establishment.

"A Seaside Siren," the first of the New Christie's in which Miss Tincher appeared, is said to be scoring an unusual success and that every week sees it at several of the leading first run theatres. For instance last week it was shown at the California, Los Angeles; the Adams, Detroit, and the Strand, Buffalo.

Buster Keaton Finishes Third Comedy

Buster Keaton and his company have completed their third two-reel comedy for Joseph M. Schenck for release through the Metro distributing organization. The laugh provoker has been titled "The Scarecrow," and is said to surpass even "One Week" and "Convict 13," which preceded it, in its mirth-provoking qualities.

The comedy, from Buster's pen and directed by Eddie Cline, has to do with rural life. In it is a love story, with Keaton and "Big" Joe Roberts as the rival suitors for the hand of the farmers' daughter.

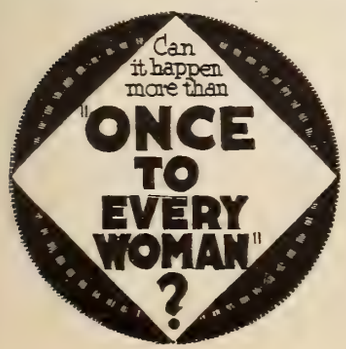
The first of the Buster Keaton comedies "One Week," is a September release, and the others are to follow eight weeks apart.

Wally Reid in Another Auto Story

Wallace Reid will soon have an opportunity of driving a car again in a motion picture. The story is Sinclair Lewis' book "Free Air," and the scenario is by Byron Morgan, himself a clever author of motor stories, many of which appeared in the Saturday Evening Post and have been former vehicles for Mr. Reid, the Paramount star. Also, Mr. Morgan has recently had a book of these stories published called "The Roaring Road."

Silas Seadler Rejoins Kane Publicity

Silas F. Seadler, who was the first director of publicity of the Arthur S. Kane Pictures Corporation, has rejoined that organization after an absence from the industry of more than two months.





Scenes from two of Educational Film Corporation's sure fire comedies. (Left) "Nonsense," a Mermaid production. (Right) "Duck Inn," a Mermaid with Lloyd Hamilton

"Mermaid" Comedies Set Pace

Educational Reports New Comedy Series Is Going Strong

ALTHOUGH the series is less than four months old, Educational Films Exchanges, Inc., reports that bookings of Mermaid Comedies have already reached a volume equal to any two-reel comedies on the market in the territories where distribution is well under way.

Mermaid Comedies are made up of two series, which are produced in the same studios and under the same general direction, one directed by Jack White, who won a high reputation by his work with Sennett and Sunshine and featuring Jimmie Adams; the other starring Lloyd Hamilton and being directed by Gilbert Pratt.

At the time of the release of "A Fresh Start," the first of the series, the brand name was unknown, but Educational reports that this initial comedy practically booked itself and even surprised those who had selected the series for release. This was followed by "Duck Inn," the first of the Lloyd Hamilton, and after this comes "Dynamite," another Hamilton, and "Nonsense," with Jimmie Adams, Marvel Rea and the whole cast of the first Mermaid. The pictures are released monthly.

"Mermaids for Merriment" is the advertisement slogan being used with this series. Special ads are prepared by Educational for each picture and a complete press book issued calling attention to unusual exploitation opportunities.

In Boston they are being shown at the Gordon houses; in Washington at Moore's Garden or Rialto; in Philadelphia at the Stanley; in Pittsburgh at the Grand and Savoy; in Cleveland at the Euclid where each one is given a run of at least two weeks and where "Duck Inn" is now being held for the fourth week; in Indianapolis at the Circle; Cincinnati at the Walnut; the Strand in Louisville; the Colonial in Columbus; Loew's Valentine and Temple in Toledo; the Strandin Altoona; Liberty in Wheeling and the Wells houses in Richmond and through Virginia.

In Detroit the entire series has been booked at the Broadway Strand by Phil Gleichman who made the contract after seeing "Four Times Foiled" and immediately ordered that Mermaids be featured in all of his advertising. Ruben and Finkelstein have selected the pictures for equal play in all of their theatres in the Twin Cities and through Michigan they are given great prominence in the newspaper advertising by the Butterfield houses.

The same record is carried on across the Mississippi. In St. Louis Mermaids have their first runs at the Skouras Brothers houses. In Omaha they are being played at either the Rialto or Strand and A. H. Blank is booking them through all of his houses including the million dollar Des Moines in Des Moines. Stanley Chambers has picked them for especial attention at his Palace in Wichita. On the coast Mermaids have their first run home at Grauman's, in San Francisco at the Tivoli and through the Jensen and von Herberg houses in the northwest. Honolulu has just had its first sight of "Duck Inn" where it scored a big hit.

New Popular Author with Metro

Four Stories Purchased by Concern from Luther Reed

METRO PICTURES CORPORATION announces this week the purchase of four original stories for the screen from Luther Anderson Reed. These stories comprise "White Ashes," which is now under production at Metro's West Coast studios in Hollywood with an all-star cast; "Cinderella's Twin," which is to be Viola Dana's next starring vehicle for Metro, and two others as yet unfinished, but which Mr. Reed has submitted in outline.

Purchases of the four stories renews an association between Luther Anderson Reed and Metro which, until quite recently, had extended over a period of three or four years Just prior to the final stages of the world war Mr. Reed was connected with Metro as scenario and title writer. Then there came an interruption while the young author joined the army and won his commission as a second lieutenant, only to be denied service overseas by the signing of the armistice. Mustered out of service, he rejoined Metro at the company's western studios, remaining several months, when he joined the writing staff of Thomas H. Ince.

Acceptance of four stories from Mr. Reed's pen places him among the galaxy of noted writers that Metro recently has arrayed as contributors to its big special productions, among them Vicente Blasco Ibanez, author of the sensational novel, "The Four Horsemen of the Apocalypse"; Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair"; Irvin S. Cobb, Sir Gilbert Parker, George Kibbe Turner, Eugene Presbrey, Arthur Somers Roche, Donn Byrne, Henry C. Rowland, Hulbert Footner, F. Scott Fitzgerald, Lucia Chamberlain and Arthur Stringer.

For Metro, Luther Anderson Reed has contributed three original stories, "A Pair of Cupids," for Bushman and Bayne; "In for Thirty Days," for May Allison, and "A Favor to a Friend," for Emmy Wehlen. In addition, he adapted "With Neatness and Dispatch" for Bushman and Bayne; "The Amateur Adventuress," for Emmy Wehlen; "Our Mrs. McChesney," for Ethel Barrymore, and "Almost Married," for May Allison.

For Thomas H. Ince, Mr. Reed wrote the original screen stories, "Below the Surface" and "Doctor Smith," and the adaptations of "Bind the Door," "Mary's Ankle," "Let's Be Fashionable," and "Beau' Revel."

Some six or seven months ago Mr. Reed branched out as a successful playwright. His comedy, "Dear Me," written in collaboration with Hale Hamilton, played a successful engagement of eighteen weeks in Chicago, with Mr. Hamilton and Grace La Rue in the principal roles.

Thrills
Tears
Suspense
Smiles

Intense
Human
Interest

"The VICTIM"

For
The
State
Rights
Buyer

Big Exploitation
Tie-up

C.B.C
Film Sales Corp.
1600 B'WAY, N.Y.

English Beauty in Newest "Torchy"

In America only six weeks and already in motion pictures is the unusual record that has just been scored by Dorothy Mackall who appears in "Torchy's Millions," the fourth of the two reel comedies made by Master Films from the stories by Sewell Ford and released through Educational Exchanges. She is a foil to Johnny Hines.

Miss Mackall was the "Joy-Belle Baby" in the recent revue at the London Hippodrome and came to this country on the advice of Ned Wayburn, who staged the English show. She is now being featured in the Century Roof Revue.

Unusually Strong Cast for "The Stealers"

Heading the cast for "The Stealers," which has its premiere at the Hotel Astor, September 17th, and which Robertson-Cole considers "the most powerful picture we have yet released," is William H. Tooker. Others in the strong cast are, Robert Kenyon, Myrtle Morse, Ruth Dwyer, Norma Shearer, Walter Miller, Eugene Borden, Jack Crosby, Matthew L. Betz, and Jack O'Brien.

In addition to exercising unusual care in the selection of each member of the cast, W. Christy Cabanne, the producer of "The Stealers" also planned the use of art effects in tinging and toning of an out of the ordinary sort.

Helene Chadwick Next in Dramatic Role

Helene Chadwick, the young actress who scored a hit in the Goldwyn-Rex Beach Eminent Authors' production of "Scratch My Back," from Rupert Hughes' popular novel, is to have the featured role in Goldwyn's forthcoming Reginald Barker production, "Godless Men," based upon Ben Ames Williams' sea story, "Black Pawl." In the role of Ruth Lytton in this picture she has what Goldwyn regards as the best role in which she has appeared. It is a dramatic and emotional part in complete contrast to her role in "Scratch My Back" and in support of Will Rogers in his western comedy, "Cupid, the Cowpuncher."



Scene from Realart's "The Law of the Yukon," adapted from the Service poem of tne same name



A tense scene from "Forbidden Valley," a new Pathe picture

Ruth Roland Starts Serial

Pathe's Serial Star at Work on "The Avenging Arrow" on Coast

HAVING completed production work on her current picture, "Ruth of the Rockies", Ruth Roland has started on her next serial for Pathe at the Robert Brunton studio. The title is "The Avenging Arrow", an adaptation of the Arthur Preston Hopkins' novel, "The Honeymoon Quest". The success attending the production and exhibition of "Ruth of the Rockies", an adaptation of a novel by Johnston McCulley, is said to have determined Miss Roland and the Pathe officials to select material for her next vehicle from among the popular works of fiction.

Miss Roland will have Eddie Hearn as her leading man. He made his last screen appearance as the juvenile lead with Jack Dempsey in "Daredevil Jack" and he will be seen again soon in a two reel Pathe drama starring Thomas Santschi.

"The Avenging Arrow" is a fifteen episode serial. It will be directed by William Bowman under the supervision of Robert Brunton. The production plans call for elaborate settings and every effort will be made to provide a picture of even greater artistic effect than the recent striking offerings of Pathe.

The director assigned the task of filming this new "feature quality" serial play, is an experienced screen artist. William Bowman has to his credit as a director many highly successful film dramas. He entered pictures after a long career on the stage, where he appeared in Shakespearian roles with Robert Mantell.

Portable Plant for Metro

Portable Lighting Unit Under Construction for Night Use on Location

THE most remote desert or mountain wilds soon will be as accessible for night photography as the simplest interior setting constructed on an enclosed stage, through use of a portable electric plant now under construction at Metro's West Coast studios that is said to be unique.

The completed lighting plant, mounted on a specially built motor truck and furnished with power by a 400 horse power Liberty motor, will be used by the company in the taking of night scenes that once were possible only when reproduced on enclosed stages. Under the present plan, however all the realism for which art directors have striven will be possible without the construction of the makeshifts that were once believed to be essential.

The new plant will be of sufficient power to light a village of respectable proportions and, when its power is concentrated in the sixty great lamps that may be used in conjunction with it, will flood a space with a brilliant white light so desirable for night photography. When completed it will be, it is claimed, the largest portable electric generating plant ever constructed.

The five-ton truck on which the entire plant will be installed is equipped with compound transmission which gives it twenty-one speeds, thus making it possible to climb the steepest grades.

¶ **"Wish to say that The News Is 100%. I book all my pictures through your reviews." — P. S. Wanamaker, Columbia theatre, Lincoln, Nebraska.**
The News Alone Covers the Field



A good idea of the magnitude of "The Leopard Woman," Louise Glaum's latest starring vehicle, is to be obtained from the above scene stills from the production. The picture is an Associated Producers' release

Reid's First for Associated Ready

J. Parker Read, Jr., announced yesterday that his initial Associated Producers Inc. release had been completed. The adaptation of Stewart Edward White's novel, "The Leopard Woman," starring Louise Glaum, was originally destined to have been the first of the A. P. releases, but producer Read saw wherein he could add to the detail and instructed director Wesley Ruggles to take more time.

"The Leopard Woman," it is reported, cost more to produce than any of J. Parker Read, Jr's former productions, and has a supporting cast headed by House Peters who was engaged by special arrangement.

Metro Purchases Stories

Metro Pictures Corporation announces this week the purchase of two more stories as vehicles for special screen productions with the company's stars. They are "Dated," by Maxwell Smith, which was published recently in The Saturday Evening Post and "The Mother Heart," by Izola Forrester and Mann Page, an original plot for the screen.

State Fills Its Franchise Quota

No. Carolina Listed as One Hundred Per Cent First National

THAT the First National subfranchise is regarded by exhibitors in North Carolina with enthusiasm and appreciated as a proposition which ensures a steady supply of high grade pictures is evidenced, it is reported, by the fact that the full quota of franchises for that state has been promptly taken up, with the result that North Carolina is listed as one hundred per cent Associated First National.

On a visit to New York this week R. D. Craver of the Broadway Theatre, Charlotte, N. C. and operating a number of other theatres in that territory, reported business conditions in his state as decidedly the best that have ever prevailed in that part of the country, Mr. Craver said in part: "Exhibitors in my territory not only welcomed the action of First National exhibitor-officials in making it possible for smaller town exhibitors to share in the well recognized benefits accruing from the franchise, but they are already expressing their gratification at the quality, number and regularity of the releases thus provided. North Carolina is one hundred per cent Associated First National. Exhibitors of the calibre of Percy Wells of Wilmington, N. C., president of the North Carolina Exhibitors League, and H. B. Varner of Lexington, N. C., prominent in leadership of exhibitors in that territory and a member of the M.P.T.O. Committee of Nine, have been quick to realize the benefits accruing from the new franchise and their example was quickly followed by exhibitors in thirty eight other leading towns, with the result that the North Carolina quota has been entirely absorbed.

"That this result has been achieved in so short a space as eight weeks must in fairness too be attributed to the activity and energy of my brother J. B. Craver, who shares my own enthusiasm in the proposition and whose eleven years experience in theatre management and consequent knowledge of exhibitor problems and requirements proved invaluable in the distribution of the individual franchises.

"The welcome given the Associated Franchise in North Carolina and the eagerness with which it has been applied for by independent exhibitors reflects, I do not hesitate to say which it has been applied for by independent exhibitors reflects, I do not hesitate to say, a keen realization on their part both of the direct advantages that accrue to every independent exhibitor in the territory and of the condition independent exhibitors have hitherto been faced, namely the menace of absorption by producer-distributor combinations and the attendant loss of control of their individual business and theatres which they operate. Another feature which is recognized as most beneficial is the absence from the franchise of the advance deposit evil, which hitherto has constituted one of the most unpopular factors in the business problems of the exhibitor."

DEAD MEN TELL NO TALES

Cook Comics in Demand

Fox Reports English Music Hall Artist Attracts Attention of Exhibitors

WHEN William Fox dropped into an English music hall two years ago and watched one performance by Clyde Cook, he was convinced that he had discovered a rich jewel to adorn the silent man with twinkling ears and the india-rubber legs to a contract for a series of pictures—the first of which, entitled "Kiss Me Quick," will be released shortly. This comedian's original and unique style of screen work is expected to create a sensation in the motion picture world.

Cook's peculiar adaptability for the screen is naturally through his excruciatingly funny antics. As a contortionist, it is claimed he is without a peer, and as an eccentric dancer, unsurpassed.

Aside from his contortion and acrobatic feats, Cook's stolid and expressionless face is his fortune; his icy stare, says Fox, will catch and hold the attention of every audience. Without moving a muscle of his face or blinking an eye, he achieves acute comedy.

The booking demand for Clyde Cook pictures, as reported by the Fox offices, is already so heavy that additional prints of his first comedy have been made.

¶ "I have known there was something wrong the past few weeks and have just discovered that I am missing The News. Enclosed is my two dollars. Rush it."—Criterion Film Service, Dallas, Texas.
The News Alone Covers the Field

Priscilla Dean Picture Continues Popular

Universal officials report the continued success of "The Virgin of Stamboul," the elaborate Universal-Jewel production starring Priscilla Dean, released by Universal last Spring. In many cities in which it has played, it has established new records for attendance and popularity.



Elinor Fair, as she appears in support of Otis Skinner in "Kismet," a forthcoming Robertson-Cole production

"Kismet" Given First Showing Oct. 6th

"KISMET," starring Otis Skinner, and based on the famous play and role in which Mr. Skinner achieved the triumph of his long career, will be shown for the first time to anyone outside of Robertson-Cole officials Wednesday evening, October 6th, in the grand ball room of the Hotel Astor, New York City.

"The most magnificent production the history of motion pictures has ever recorded," is the line chosen to describe the picture by Robertson-Cole, which will distribute it. Directed by Gasnier, "Kismet" was months in the making.

R. A. Walsh Completes Filming of Picture

After two months of steady progress, R. A. Walsh this week completed actual filming of his second independent production to be presented by the Mayflower Photoplay Corporation as a First National Attraction.

Stroheim's Latest Is Scoring

"Devil's Pass Key" Breaks Records in Several Theatres; Widely Exploited

THE fall opening of the B. F. Keith vaudeville and moving picture houses in New York City last week was signalized by the simultaneous showing in 14 theatres throughout the greater city of "The Devil's Pass Key," the Universal-Jewel production of Parisian life and intrigue directed by Erich Von Stroheim.

Besides being billed heavily throughout the city by elaborate 24 sheet posters of the Universal Film company, it also was heavily advertised in hundreds of 24 sheets by the Keith interests. Among the Keith houses in which the Stroheim production was shown during the Keith Anniversary week, were the 81st Street theatre, the Regent, the Harlem Opera House, and the Dekalb and the Flatbush theatres in Brooklyn.

William Fox also played "The Devil's Pass Key" in all of his New York and Brooklyn theatres during Labor Day week. Among these were the Halsey, and the Academy of Music. There was no section in Greater New York where the big Universal production was not to be seen during the opening week of the 1921 season.

"The Devil's Pass Key" is meeting with equal success elsewhere, according to reports from the Universal exchanges and from exhibitors all over the country. Already the super-production has been booked for week runs in more than half-a-hundred cities.

In Milwaukee its run broke record after record at the Saxe's Alhambra theatre. That theatre exploited the film to its full possibilities. One of the novelties of the run was the hanging of a cut-out door key advertising the picture on the front doors of 25,000 Milwaukee homes. Another was the wide distribution of a bright red half-sheet made especially by the theatre for use on street cars, in windows etc.

Another theatre which has unusual success with Parisian novelty film was the Liberty theatre, in Kansas City, Mo.

Pathe Production Praised

"Lahoma" and "Rio Grande" Called Plays of American Development

"LAHOMA", Edgar Lewis's production of the great Southwest, and "Rio Grande", Edwin Carewe's rendition of Augustus Thomas's American play, both released by Pathe, show no indications that their national appeal is in any way abating, according to Pathe. Compared with other successful features, at a certain period after release, these two productions have established a record peculiarly their own. At this stage of national life, when the government and numerous associated and powerful agencies are combined in a campaign of Americanization, an inevitable result would be a strongly awakened interest in such pictures.

"These admirable productions, dealing with two picturesque and dramatic periods of American development, are instinct with the very spirit of the nation,—its hardihood, its daring, its idealism and the undaunted spirit of adventure that has transformed the Western wilderness into a wonderland of modern civilization." This tribute to the work of the two producers was made recently by Dr. Alden Sedgwick before a fashionable and intellectual gathering in Boston which had under discussion the power and mission of the motion picture.

Major Frederick Terrill, a veteran army man and Southwestern pioneer made a special request to witness a screening of "Lahoma" and "Rio Grande" and he and a company of friends were recently the guests of Pathe's Home Office.

¶ **"No one connected with the business should be without The News. My copies work twice—when I finish the operator gets them."—A. L. Comstock, Opera House, Ansonia, Ohio.**

The News Alone Covers the Field

First Gribbon-Christie at the Rialto

New York is becoming acquainted with Harry Gribbon as a featured player in Christie Comedies, released through Educational Exchanges, at the Rialto theatre this week where he is being seen in "Don't Blame the Stork," which relates the experiences of a groom-to-be who comes home from a bachelor party in the early hours of his wedding day to find a strange baby on his doorstep. Teddy Sampson and Helen Darling are also in the cast.

"Tropical Nights," one of the new Robert C. Bruce "Scenics Beautiful," is being shown at the Rivoli this week. Dr. Hugo Riesenfeld, managing director of the two theatres, gives the two pictures space in all of his newspaper advertising.

"Seven League Booters," a Chester-Outing, is being shown at the Strand this week.

Tucker Will Aid Publicity Campaign

With final editing of "Ladies Must Live" rapidly nearing completion, plans are being made whereby it is hoped to bring George Loane Tucker, the producer, to New York for an important conference relative to the picture's exploitation with the executive staff of the Mayflower Photoplay Corporation, under whose standard it will be presented through Paramount.

Mr. Tucker has announced his intention of lending his personal cooperation to the Mayflower and Paramount publicity organizations in the preparation of the promotional campaign.



ALBERT E. SMITH
Presents

TRUMPET ISLAND

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Edited by LILLIAN AND GEORGE RANDOLPH CHESTER

A Vitagraph Super-Feature

To the Trade

JOAN FILM SALES CO., Inc. Announces the production and distribution of a brand new series of de luxe Comedies presenting Mr. Billy West.

Unlimited expenditure for stories, direction, investiture and production promise the finest comedies yet produced in the industry.

The series will consist of twelve two-reel comedies to be released, one each month for twelve consecutive months.

They will be entirely different than anything Mr. West has ever done and will set a new standard in quality for pictures of this character.

To be marketed independently.

Further illuminating facts and figures may be obtained now by communicating with

JOAN FILM
SALES CO. Inc.
33 West 42nd St. - New York



Pauline Frederick in the screen version of "Iris," a Rob ertson-Cole super-production scheduled for early release

SIX of the leading motion picture theatres of Boston have signed contracts with Metro Pictures Corporation for "One Week," the first of the Buster Keaton comedies, produced by Joseph M. Schenck and distributed by Metro. The theatres are the Beacon, Park and Modern, the Jacob Lourie theatres in the Hub, and the combination houses, the Orpheum, Columbia and St. James.

"One Week" has just been released.

William Russell's Eighth for Fox

William Russel has begun work on his ninth picture as a William Fox star, at the west coast studios. In this he has another of those romantic roles of the great open west. The eight Fox pictures he has made to date, include "Sacred Silence," "The Lincoln Highwayman," "Shod with Fire," "Eastward Ho," "Leave It To Me," "The Man Who Dared," "The Challenge of the Law," and Twins of Suffering Creek."

"The Challenge of the Law" is soon to be released.

Williams Sees Second Ray Triumph on Way

"A second masterpiece" is predicted for Charles Ray by J. D. Williams, manager of Associated First National Pictures, Inc., provided that star can equal in "Peaceful Valley," the success he made in his recent "Forty-Five Minutes from Broadway." This latter picture Mr. Williams refers to as a "surprise in the capable and intelligent policy manifest throughout to obtain a maximum of efficiency in every effort that is being put into his pictures."

Dead Men Tell No Tales

"Iris" Story Laid Abroad

Pauline Frederick's First Robertson-Cole, Calls for Extra Care in Settings

ROUNDING out "Iris," the first Pauline Frederick picture, under her new contract with Robertson-Cole made particular demands for careful attention to the settings.

"Iris" is laid abroad, and every care was needed to put its impressive scenes in different parts of London, in Switzerland, on the Riviera, and in South Africa on the screen in such a way that measured up fully to the story.

To do this the producers chose Frank H. Webster, a man whose work on half a dozen of the biggest productions of the past year has won him a reputation as scenic director, and placed him in full charge of the art, decorative and architectural phases of the building of the picture's scenes.

Concerning his work Mr. Webster declares: "In undertaking the task of creating settings for 'Iris,' I was aided materially by my first-hand knowledge of the countries in which the story is laid, for the greater part of my art education was received in England, France, Italy, Belgium, Spain and Germany.

"Throughout the entire production it has been my endeavor to make as realistic and as convincing as possible the various backgrounds not only from an artistic angle, but from the angle of personality and expression of character. For instance, in out-fitting the apartment of Maldanado, who plays the heavy role, I took into consideration the natural tendencies of a man who occupied his position in the world toward outfitting his dwelling, and combined the gaudy with the artistic; on the other hand, the apartment of Iris, showed the character of Iris, luxurious, pleasure-loving, but underneath it all a gentlewoman."

"Iris" is based on the famous stage play by Sir Arthur Wing Pinero.

Cook Finishes Comic Film

His First Work for William Fox Gets Hearty Approval of Office

ENTHUSIASM is expressed at the home office of William Fox Film Corporation and reported from its branch offices throughout the country, over the first Clyde Cook special comedy, "Kiss Me Quick", which has been shown privately to the Fox officials. The following statement has been issued from the William Fox home office in connection with the new Clyde Cook comedy:

"Cook, who long had the New York public at his feet, because of his unique style of comedy as leading eccentric dancer and comedian at the New York Hippodrome, brings to the motion-picture an indefinable something which makes for marked success in screen entertainment. The work of this new William Fox comedian is of a type absolutely original and on the stage has been found irresistible in its laugh-compelling power.

"Fox branch managers throughout the United States express the greatest confidence in this new series. "Kiss Me Quick" the first Cook special release, is more than amusing—it is acutely funny. Laugh follows laugh in rapid succession, as excruciatingly humorous situations are developed with unsurpassed skill by this unusual funmaker.

"Exhibitors who have been seeking good, clean, substantial and wholesome comedies for their programs can make a mark opposite the name of Clyde Cook, as a new comedian who packs a laugh into every foot of a production. Kiss Me Quick, it is promised, will be a revelation in the amusement world."

Universal Week Held in Bronx House

Universal week was celebrated by the Time theatre, 157th street and Coutrandt avenue, the Bronx, New York, recently, with a special Universal production every day during the theatre's Fall Festival week.

On Monday and Tuesday the feature was "Shipwrecked Among Cannibals," the amazing travel-adventure film taken in the wilds of New Guinea. On Wednesday the Time theatre patrons saw Eddie Lyons and Lee Moran, the Universal comedy twins in "La La Lucille," a screen farce taken from Arthur Jackson's hilarious musical comedy of that name.

Thursday and Friday the star attraction was the elaborate Oriental screen masterpiece, "The Breath of the Gods," featuring Tsuru Aoki. Saturday saw Harry Carey in "Human Stuff" as the feature, and the Sunday audience had Edith Roberts in "The Adorable Savage."

A combined lobby and front display advertising the entire week's showing was used to good effect.

Lyons and Moran Start on New Comedy

Eddie Lyons and Lee Moran, having looked to the editing and titling of their last comedy feature, "Once a Plumber——" and having seen the negative safely on its way to New York, will immediately start production of their next comedy, "Fixed by George," from the Pen of Edgar Franklin.

In the cast supporting Lyons and Moran will be Hazel Howell, Beatrice Plante, Fred Gamble, Daisy Robinson, Earl Martin and others.



¶ "The exhibitor needs a pal like The News. Keep it up."—Len S. Brown, Colonial and Majestic theatres, Lethbridge, Alta., Canada.
The News Alone Covers the Field

"Midsummer Madness" Ready for Cutting Stage

William DeMille has completed photographic work upon his latest production for Paramount, "Midsummer Madness," and the picture is now ready to be cut, titled and edited.

The picture is a screen version of Cosmo Hamilton's novel, "His Friend and His Wife." It is said to be singular in that it has two heroes and two heroines, or four distinct and equally strong leads.

The four leading roles are played by Jack Holt, Conrad Nagel, Lois Wilson and Lila Lee. Betty Francisco well-known ingenue, also has a prominent role. Others of importance are Claire McDowell, Charlotte Jackson, Ethel Wales, Charles Ogle, Lillian Leighton and George Kuwa.

The scenario was written by Olga Printzlau and Guy Wilky is responsible for the photography and lighting effects.

Contrasting Role for Madge Kennedy

Madge Kennedy's large following of screen fans will see her in a "different" role in Goldwyn's next starring vehicle for her, "The Highest Bidder," based upon Maximilian Foster's novel, "The Trap." It is in striking contrast to her blithe comedy role of the telephone operator in "The Girl With the Jazz Heart." There is plenty of comedy, good comedy, in "The Highest Bidder" for the screen star, but the part of Sally Raeburn gives her a lot of emotional acting to do.

human Harry Carey says



DON'T get sore when the only girl tells you where you fall down. She'd never tell the felluh she hates.

—Watch for "SUNDOWN SLIM"



"The American Beauty," Katherine MacDonald, whose next feature for First National distribution will be "Curtain," a story of the stage

First National Has Big List

Eighteen Features Made on West Coast; Many Eastern Ones Coming

FOR the autumn season First National will release twenty-seven productions, of which no less than eighteen will be made in Hollywood. This fact is significant, for it means that Los Angeles will profit from a cinema payroll of $5,200,000 for the coming year. The following are the western made pictures:

Charles Ray's "Forty-Five Minutes from Broadway," adapted from the George H. Cohen stage success; Sol Lesser's "What Women Love," a comedy drama starring Annette Kellerman; King Vidor's "The Jack Knife Man," from the novel by Ellis Parker Butler; Anita Stewart in Kathleen Norris' serial story, "Harriet and the Piper"; Marshall Neilan's "Dinty," with the befreckled starlet Wesley Barry in the title role; Allan Dwan's "In the Heart of a Fool," from the story by William Allen White; Henry Lehrman's comedy, "A Kick in High Life"; Sidney Franklin's initial independent production, "Athalie," from the Robert W. Chambers' story of the same name; Mack Sennett's "Love, Honor and Behave," with the entire Sennett retinue of funmakers; Mr. and Mrs. Carter de Haven in an adaptation of Margaret Mayo and Salisbury Fields' celebrated stage success, "Twin Beds"; Charles Ray in Sol Smith Russell's stage success, "Peaceful Valley"; Mildred Harris Chaplin in the story by Eleanor Hallowell Abbott, "Old Dad"; Katherine MacDonald in Rita Weiman's peep into the back stage life of an American actress, "Curtain"; Allen Holubar's "Man, Woman, Marriage," starring Dorothy Phillips, and said to be the biggest production on the First National program in point of lavishness; Anita Stewart in a Sidney Grundt stage success; Allen Dwan's drama featuring Mary Thurman, "The Scoffer"; Marshall Neilan's "Pards," adapted from Ben Ames Williams' western romance, "Not a Drum Was Heard"; Mildred Harris Chaplin in John Stahl's "The Woman in His House"; Henry Lehrman's third comedy, "Wet and Warmer," featuring Billy Ritchie, Al Ray and Charles Conklin; Charles Ray in Frederick Stowers' rural classic, "Nineteen and Phyllis."

During the same period the eastern productions which will meet their western brothers in the various First National exchanges for release to the franchise holders of that organization are:

An adaptation of Oliver Vailey's "Branded," starring Norma Talmadge and titled "The Branded Woman"; Lionel Barrymore in "The Master Mind"; an all-star special production titled "Passion"; a special directed by R. A. Walsh dealing with the social standard, featuring Miriam Cooper, Conway Tearle and Anna G. Nilsson; James Oliver Curwood's tremendous North Woods story, "Nomads of the North"; Constance Talmadge in "Good References"; Lionel Barrymore in "The Devil's Garden"; Norma Talmadge in A. Austin Adam's stage play "Curiosity," adapted for the screen by H. H. Van Loan; Constance Talmadge in "Dangerous Business," by Madeline Sharp Buchanan, together with three special Whitman Bennett productions, directed by Kenneth Webb, the first of which is an adaptation of Sir Arthur Wing Pinero's "The Profligate" to be produced under the title "The Truth About Husbands."

¶ "Don't weaken. Keep up the good work. You are my guide."—Charles G. Greime, Ivan-L theatre, Blaine, Washington.
The News Alone Covers the Field

"HELP WANTED: MALE," the latest Blanche Sweet production for release through Pathe, is, according to some reviewers, the best production in which the blonde Pathe star has been seen in the last two years.

The story is from the pen of Edwina Levin, and the author is said to have created a dashing, laughing Summer romance with spice and action running through every moment. The direction is by Henry King. As the little country girl working at the town switchboard and worrying about a husband, Miss Sweet is said to be delightful. But when she is left $1,000 and decides to intrigue a husband with it, she is at her best.

The result of the work of the Jesse D. Hampton forces in the making of the production is hailed with the keenest satisfaction by the Pathe organization, for it enables them to continue the high standard of Blanche Sweet productions that they have been offering to exhibitors. "Fighting Cressy," "The Deadlier Sex" and "Simple Souls" have been her previous pictures.

Shift in Universal's Baltimore Branch

P. Oletsky, manager of the Universal branch exchange in Baltimore, Md., has resigned, it recently was announced by Harry M. Berman, general manager of exchanges for the film company.

The affairs of the Baltimore office has been taken over by E. J. Smith, division sales manager for Universal in the Atlantic Division, with headquarters in Philadelphia.

This adds considerably to Smith's responsibilities in Universal's costal territory. He is a new-comer among Universal sales heads, having been promoted to Division Manager several months ago as a result of his work as head of the Cleveland exchange, with which he led the entire country in salesmanship.

DEAD MEN TELL NO TALES



Scenes that show some of the fine photography in "The Great Redeemer," a Maurice Tourneur production released by Metro

Animals Important in Artclass Feature

"The Unfair Sex," Artclass Pictures Corporation's seven-reel feature now nearing completion at the company's Yonkers' studio, is to contain animal interest in conjunction with the society atmosphere.

Walter Miller, who plays the leading male role, lives a strenuous seven reels of cinema heroism. The scenario boasts of presenting more lions on the screen at one time than have ever been shown before. The eighteen animals owned by the Messrs. Louis, Max and Adolph Weiss, who comprise Artclass, play important roles in the story.

Under the direction of John Joseph Harvey, the picture is expected to be ready for trade-showing within a month. John K. Holbrook is supervising the production as well as acting as head cameraman. In the cast are Anne Luther, Doris Dare, Wilfred Cooley, Armand Cortez, Frank Evans, William Cavanaugh, Donna Ramerez and Mathilda Bruntage, with Mr. Miller and Dorothy Bernard supplying the romance.

Hal Roach to Feature Boland in Comedies

Hal Roach, claims another big success in the field of comedy in the featuring of Eddie Boland with a bevy of beautiful girls in a new series of one-reel comedies, known as the "Vanity Fair Girls." The first production, "June Madness," will be released on October 3rd.

Boland has long been one of the important members of the company in which "Snub" Pollard is featured. Under the new arrangement the new series will be released alternately with the Pollard series of Rolin Comedies.

Press Books Issued on Bessie Love Pictures

The advertising and publicity department of the Federated Film Exchange of America, Inc., are preparing a special press book on the first two Bessie Love productions "Bonnie May" by Louis Dodge, and "The Midlanders" by Charles T. Jackson. Special attention is being given to the exploitation department in this press book.

"Humoresque" Drive Successful

Publicity, and Advertising Departments Cooperate

THE box-office success already scored by "Humoresque" well in advance of its release date, is held by executives of the Famous Players-Lasky Corporation to be largely due to the thorough-going efficiency of its publicity and advertising and exploitation departments, according to a statement sent out by that company this week.

Although "Humoresque" is not officially released until next Sunday September 19, the campaign was started practically simultaneously with the opening of the picture at the Criterion Theatre, New York, on the 30th of May. From that moment no avenue of publicity was overlooked to spread broadcast the appeal of the picture and the news of the smashing record set up on Broadway. What the critics had to say about it was placed before exhibitors and fans in all sections of the country, and the actual attendance figures were sent out from week to week to back up the criticisms. Then followed the showings at the Rivoli and Rialto, and no opportunity was neglected to let the public know that its popularity held up to the highest peak throughout those final weeks.

While the publicity and advertising staff was thus engaged, the exploitation department was laying its plans far in advance, not only at the home office, but in every one of the branches. Unusually successful engagements in Chicago, Los Angeles and Cleveland furnished supplementary ammunition, but it was the big drive on what the picture did in New York that is held to be largely responsible for the reports now coming in from a score or more of first-run houses that have been playing pre-release engagements.

Al Lichtman, general manager of Distribution, says: "'Humoresque' is a picture without a star, in the accepted sense of the term. Its cast is composed of players who hitherto hardly could have been classed as celebrities of the screen. The director, now famous, was not so then. The author was a popular fiction writer and the story had been widely read, but popular authors have failed, time without number, to draw people into the theatres and many a good and well-known piece of fiction has failed dismally as a box-office magnet. The only name really famous in the picture world was that of Frances Marion, who wrote the scenario.

"So we have sold the picture to the public with our advertising and publicity and our exploitation based chiefly on what the picture did on Broadway. Now it must be conceded either that the often-repeated contention that exhibitors and their patrons outside New York don't care a rap about what Broadway thinks, is pure 'bunk,' or that we have the most efficient organization and methods of advertising and exploitation that ever operated in the amusement field. As a matter of fact, I contend that both statements are correct."

Among other tributes from Washington, Branch Manager Lester Rosenthal wired to the home office of Famous Players-Lasky on September 9th: "Public and critics raving about 'Humoresque' at Columbia Theatre. Broke all box-office receipts for any picture in the history of Washington, turning away enough people every day to fill the theatre twice over. Same reports from Norfolk and Richmond."

"Great Redeemer" Scores

Van Loan's Story Reported Success in Every Pre-Release Presentation

ADDITIONAL reports of the success achieved by the Maurice Tourneur super production, "The Great Redeemer" on the occasion of its pre-release showings in California are being received daily at the New York offices of Metro Pictures Corporation, exclusive distributor of this production. "The Great Redeemer," it will be recalled, had its world premiere at the new California Theatre in Los Angeles on August 15, and was shown for the entire week to record-breaking crowds. On that occasion the motion picture reviewers of Los Angeles were united in acclaiming "The Great Redeemer" a masterpiece, worthy of ranking with the greatest of all works of the cinema.

Now comes word to Metro from B. F. Rosenberg, manager of the company's Los Angeles exchange, that "The Great Redeemer," after its run at the California, was immediately booked for the week following at Miller's Theatre, on the same block with the California, where it played another seven days to capacity.

At the same time "The Great Redeemer" was given a pre-release showing at Jensen's Theatre in Pasadena, one of Los Angeles's neighboring cities, and evoked the following telegram from the management to Metro Pictures Corporation:

"Mr. Rosenberg of your Los Angeles office asked me to wire you what the people of Pasadena thought of your production 'The Great Redeemer.' I can easily do this in one line: It is positively the most talked of picture we have ever shown. We played it a week to big business in the hot weather."

Metro has now definitely set the date for the general release of "The Great Redeemer" as September 27. The picture is a filmization of an original story by H. H. Van Loan, author of many screen successes.





The greatest swatter of them all. Babe Ruth as he looks in a bush league uniform. One of baseball scenes in "Headin' Home," the Kessel and Bauman picture, which will open at Madison Square Garden on Sept. 19

Preparing Nine Goldwyn's

Continuity Being Written by Well Known Authors for Star Productions

THE continuity writers on Goldwyn scenario staff at the Culver City studios are hard at work adapting nine stories for production in the near future. The writers and the stories on which they are now working follow:

J. E. Nash, newspaper man and writer of fiction, is putting Hermann Bahr's comedy, "The Concert", which served Leo Ditrichstein as a starring vehicle for two seasons, into motion picture form.

Edfrid A. Bingham, formerly a Cincinnati newspaper man, later dramatic editor of the New York Evening Mail and short story writer, is preparing the continuity for "Boys Will Be Boys" from Charles O'Brien Kennedy's stage adaptation of Irvin Cobb's famous story. Will Rogers will star in it.

Alfred E. Statter, newspaper man, clerk in the United States Senate, secretary to Leslie M. Shaw when he was secretary of the Treasury, appointed assistant Secretary of the Treasury by Theodore Roosevelt, and business manager for William H. Taft's 1908 campaign for the presidency is adapting William Hurbut's stage comedy, "Made in Heaven," to the screen.

Gerald C. Duffy is turning Mary Roberts Rinehart's first original screen story into continuity form. It has been given the title of "Let Sleeping Dogs Lie."

Charles Kenyon, author of "Kindling" and other plays, is performing a like service for Gouverneur Morris' first story written directly for the screen, "The Water Lily."

Louis Sherwin, formerly a Denver and a New York dramatic critic, is writing the continuity for Gertrude Atherton's first original screen story, "Noblesse Oblige."

Elmer E. Rice, who wrote "On Trial," "For the Defense" and other plays, is making the motion picture adaptation of "The Lighted Way," by E. Phillips Oppenheim.

Cleves Kinkead, Louisville newspaper man, and author of the very successful "Common Clay" and other plays, is preparing continuity on an original story which he has written for Goldwyn.

Eleanor Flori, scenario writer, is adapting the eighth of Booth Tarkington's "Emotions and Adventures of Edgar Pomeroy" for the screen.

Critics Praise Farnum Film

Trade Press Gives Good Reception to First Robertson-Cole Specials

SUMMARIZING the reports of the trade paper reviewers on "Big Happiness," the Dustin Farnum special shown at Moss' Broadway Theatre last week for its premiere, Robertson-Cole finds that the first of its specials for the new year has sent the coming season's policy off to a flying start.

Lawrence Reid, of the Motion Picture News, said of the play: "'Big Happiness' furnished a goodly amount of thrills. The acting and direction are right up to the notch."

The Exhibitors Trade Review characterized the picture as "A good send off" for Mr. Farnum's new connection. It said: "The action throughout 'Big Happiness' is rapid and the sort that will find favor with the boys, women and men." Of Dustin Farnum the same newspaper says: "He is as powerful as he is convincing and full of life."

Wid's Daily, after saying that Mr. Farnum in this picture creates distinctive characters, declared that the picture has been "well handled" and as a result "it is an entertaining production that will appeal to practically all audiences. It is a picture which is going to appeal to the motion picture public in general."

"Big Happiness" was directed by Colin Campbell, who will, it is understood, direct all of Mr. Farnum's future productions for Robertson-Cole. Mr. Farnum is only one of the numerous stars, including Pauline Frederick, Mae Marsh and Sessue Hayakawa who have been engaged by Robertson-Cole to turn out a minimum of four pictures a year for a period of years.

Robertson-Cole was among the first of the large distributing companies to recognize the writing on the wall and to limit production with the idea of distinctly bettering their out-put. It felt that no star could be expected to turn out more than four pictures a year and do good work.

Hart's "Skyfire" Is Released

Pinnacle Star Soon to Start on Third Picture for Independent

NEAL HART, whose first picture of the Pinnacle Productions series, "Hell's Oasis", has been released, recently put the finishing touches on "Skyfire", his second feature, which was released on September 15th. He is scheduled to start on his third picture "The Lumberjack," on September 20th. However, Hart is an ardent baseball fan, and contract or no contract, he states that he will attend the world series in Chicago if the Sox win the pennant.

Eddy Eckels, general manager of Independent Films Association, of Chicago, in commenting upon Hart's telegram, in which he expressed his intention of seeing the big baseball battle, said, "It looks like Hart will have his way and we are making arrangements accordingly. Hart is to start on his third picture, 'The Lumberjack', about September 20th, and would be right in the middle of his work at the California studios when the world's series is pulled off, but we certainly will arrange for him to make a flying trip to Chicago and witness a couple of the games at least."

Hank Mann Moves Into Larger Quarters

Because of the increased activity in its productions, the Hank Mann comedy company this week moved into the Burston studios in Hollywood, Cal., deserting the Francis Ford studios where the company occupied space for the past year. A new dark stage is in the process of construction, and will be ready for occupancy as soon as lighting equipment of the latest design, due to arrive from the East this week, is installed therein. A new row of dressing rooms are also being constructed at the studios.



Scenes from the William Fox all star production of "Over the Hills to the Poor House," adapted from the famous poem by Will Carleton



David Butler and Eleanor Field in "Girls Don't Gamble," a D. N. Schwab production

63 Per Cent of Country Sold on Schwab Film

The New York offices of the D. N. Schwab Productions, Inc., state that with the recent sales reported on David Butler's "Fickle Women," adapted from Sophie Kerr's Saturday Evening Post story, a total of sixty three per cent of the entire country has been sold on that picture. According to the statement of Schwab Productions, letters of appreciation and satisfaction are daily being received from state right buyers and exhibitors who are handling the feature.

Directors Are Filmed in "Screen Snapshots"

"Screen Snapshots," produced by Jack Cohn and Lewis Lewyn, has added a department of "Directors at Work" to its "Peeps into the Private and Professional Life of Famous Movie Stars." Each release will show a leading director at work in the studio or on location. Marshall Neilan shooting the thrilling aeroplane and railroad train scenes in "Go Get It," and Maurice Tourneur getting submarine scenes off Catalina Island are the subjects that inaugurate this new feature of "Screen Snapshots."

human Harry Carey says



LIFE is a poker game, in which a happy grin is as good as a full-house and a laugh as good as a royal flush.

—Watch for "SUNDOWN SLIM"

Good Cast in First Compson

Initial Production by Star's Own Concern Has Many Noted Players

THE cast which appears in support of Betty Compson in her first starring production, "Prisoners of Love," which is scheduled for Fall release by Goldwyn, is made up of well known artists and provides an important indication of the thoroughness with which Miss Compson produces her own pictures.

Roy Stewart was starred by Triangle and has just finished a long term contract with Federal Productions. He has been leading man for Lillian Gish, Katherine MacDonald and Bessie Love, and other popular leading women have supported him in his own starring features.

Emory Johnson has played leads opposite Mary Pickford, Dorothy Dalton, Ethel Clayton, Constance Talmadge and other feminine lights of the screen. His work in "Prisoners of Love" was of such excellence that Miss Compson engaged him for her second starring picture.

Ralph Lewis is rated by many atuhorities as one of the best "character heavies" in motion pictures.

Claire McDowell is another important recruit from the speaking stage. Her motion picture experience embraces appearances in a great number of productions of merit.

Clara Horton, who is now but sixteen, has been on the stage and in pictures since she was four years old.

Even the smaller parts in "Prisoners of Love" were placed in the hands of well known players. Among them are Walter Miller, Betty Schade, Betty Linley and Arnold Gregg.

Ray Opens Newark Theatre

$500,000 Rialto Filled All Day by "45 Minutes From Broadway"

CHARLES RAY, in "Forty-five Minutes From Broadway," was the opening week's attraction at the Rialta, Newark's new $500,000 theatre, which the proprietors declare to be one of the finest motion picture houses in the metropolitan district, outside New York City. The Rialto owners are Max Spiegel and William F. Rafferty, and the resident manager is Frank L. Smith.

Four complete showings are given in the Rialto daily, beginning at noon and continuing till one o'clock. On the Sunday when the public was admitted for the first time along queue of Ray fans stretched from in front of the ticket window throughout the afternoon and until the start of the last performance at night, and, except for the very early comers, admission was in small groups. This, though the theater seats 2,000 persons. Mr. Spiegel considered that Sunday a red-letter day, but the crowds continued to come on each successive day during the week.

A special program of Cohan melodies had been arranged as a prologue and the ever-popular "Mary" songs were played during the showings of "Forty-five!" Every audience was demonstrative, paying Mr. Ray the unusual compliment of applauding at frequent intervals, as well as at the conclusion.

"We count ourselves peculiarly fortunate," wrote Mr. Spiegel to Arthur S. Kane, "in having had 'Forty-five Minutes from Broadway' as the initial attraction. Crowded houses have been the rule daily and every audience has been most enthusiastic. Mr. Ray, to use a popular expression, 'scored a knockout.'"

"Midchannel" Strikes Keynote, Says Equity

It is pointed out by Equity that "Midchannel" strikes the keynote of popular demand, with its harmonious interior designs, and lavish costumes worn by Miss Young. The pains that have been taken by Director Harry Garson and Miss Young, who personally supervises all her pictures, in leaving nothing to chance and being scrupulously critical about every detail explain says Equity, why "Midchannel" comes rather later than the other Young pictures.



Three of the all star cast appearing in the William Fox serial, "Bride 13." Left, Marguerite Clayton; centre, "Big Jack" O'Brien; right, Greta Hartman



Agnes Ayres, leading woman for Cecil B. DeMille productions to be released by Famous Players-Lasky Corp.

Levey Production Will Have Special Showing

The special pre-release invitation showing of the Harry Levey Productions feature "Uncle Sam of Freedom Ridge", which is to be given on Sunday evening, September 26th, at the Selwyn theatre, West 42nd Street, New York, is to be an important one from a society, a motion picture, and a news angle, according to reports that are coming out of the Levey offices.

It has been said by the committee in charge of this special showing that the gathering will be one of the most significant that has ever assembled for the showing of a film. The Hon. William G. McAdoo, Mrs. John Blair, Oscar Strauss, Hon. Josephus Daniels, Mrs. Norman de R. Whitehouse, Mrs. J. Borden Harriman, Bernard M. Baruch and family, Herbert S. Houston, Miss Mary Chamberlain, Dr. Henry Moskowitz, Dr. Frank Crane, and Mrs. James Roosevelt are among the prominent people who have accepted invitations to be present.

First of Billy West's Comedies Ready

The first of the series of twelve Billy West two-reel comedies to be released by the Joan Film Sales Co. at the rate of one a month, is now ready for distribution on the independent market. The title "He Loves Her 'Still'" is the initial release of the series and shows Billy West in his own, individual role. There are no imitations of others in this new series, and no slap-stick tactics are employed to cheapen the comedy. The brand of fun promoted by Billy is said to be entirely his own.

Special Signs Comedian

Neely Edwards, who with his partner, Eddie Flanagan, toured the country with a number of Oliver Morosco musical shows, has been signed by Reggie Morris of the Special Pictures Corporation and is to be one of an all star comedy cast to feature in "A Pajama Wedding," a new Comic Classics release. Others in the cast will be Evelyn Nelson, Alma Bennett, Eddie Baker, together with twenty-five seaside sirens in bathing scenes.



A scene from "The Song of the Soul," the first of the Messmore Kendall productions starring Vivian Martin

Settle "Faith Healer" Cast

Newest George Melford Special for Famous, Has Milton Sills in Lead

AFTER weeks of careful selection Paramount is ready to announce the completion of the cast for "The Faith Healer," William Vaughn Moody's play, which is to be made as a George Melford special.

The title role, the character "Michaelis," will be enacted by Milton Sills. Mr. Sills has been seen in many big productions within the past few months. He will be particularly recalled for his interpretation of one of the principal roles in Hugh Ford's production, "The Woman Thou Gavest Me."

Ann Forrest has been selected for the part of Rhoda Williams. Miss Forrest has also been seen in some of the big ones of late, making a decided hit as the little cellar slavey in William DeMille's production of "The Prince Chap."

Fanny Midgely, famous character actress, is Mary Beeler, the invalid; Frederick Vroom plays Mathew Beeler, her husband, and the cynical but kindly sister, Martha Beeler, is interpreted by Loyola O'Connor, a most striking choice for that character part. Little May Giracci, who scored in Cecil B. DeMille's "For Better, For Worse," and in William DeMille's "The Prince Chap," plays Little Annie. Robert Brower is Uncle Abe, the old negro. Dr. Littlefield, the cynical man of science who does his best to destroy the faith of his patient in Michaelis, the faith healer, and who presents an interesting heavy characterization, is portrayed by Adolph Menjou, while Edward Vroom and George Berrell also appear as associate doctors. Fountaine La Rue will also be seen in an excellent character part, entirely suited to her pronounced talents.

Critics Laud "39 East" Film

New York Papers Impressed by Miss Binney in Stage Success

"39 EAST", the Realart production featuring Constance Binney, which opened at the Rialto theatre, New York, September 12th, received warm praise from the critics of the New York newspapers. The screen version is from the play by Rachael Crothers, and Miss Binney who starred in "39 East" on the stage and most of the original cast appear. The production was directed by John S. Robertson and Kathryn Stuart, who adapted "Erstwhile Susan", and "The Stolen Kiss" for Miss Binney, wrote the scenario.

Extracts from some of the criticisms follow: American: "One of the best Realart productions presented in recent months. The original play has been closely adhered to and the comedy element, as well as the appeal of youth and youth's tribulations have been cleverly brought out in the screen telling. Miss Binney is delightful in the star role."

Journal of Commerce: "There are some charming scenes in the play, notably the little party in Central Park and Penelope's dance." Evening Sun: "Miss Binney's characterization of Penelope Penn lost none of the charm and vim of her work in the Rachael Crothers play. Several humorous situations unsuited to the limitations of the stage have been introduced."

DEAD MEN TELL NO TALES

Kellerman in "Slow Motion"

Educational Acquires Distributing Rights to Novel One Reeler

PRESIDENT E.W.HAMMONS, of Educational Film Exchanges, Inc., announced this week that his company has acquired a single reel picture made by the Cinal slow motion process with Annette Kellerman demonstrating the art of diving. The picture will be ready for early release.

According to those who have seen the picture the Cinal process has achieved unusually affective results in slow motion. In this picture Miss Kellerman shows all of the variations of the diving act with which she won such fame in vaudeville. The various dives are first shown through ordinary motion picture camera views and then analyzed by the Cinal method. This process is said to greatly emphasize the grace of the modern Venus.

The first public showing of the picture was given at Grauman's million dollar theatre, Los Angeles, last week.

"Such pictures as this," said Mr. Hammons, "prove that the length of a picture alone does not make it a special. We determined to put out unusual single reels in this class just as they became available and we have already listed 'Modern Centaurs' and 'The Valley of Ten Thousand Smokes," both of which have already achieved more notable showings and at higher rentals than any other pictures of similar length ever made.

"We have had reports from a number of theatres that these specials have caused more 'word of mouth' advertising than any portion of their program and the demand for them is increasing. For instance, 'Modern Centaurs' is on its third week at the Broadway Strand, Detroit, and during the past week was featured in such houses as the Alhambra in Cleveland and the New Grand Central in St. Louis.

"However, there must be a very high standard of quality maintained in these specials."

Baker Leaves Cosmopolitan

Veteran Director to Turn Talent to New Concern Which Will Bear Name

GEORGE D. BAKER, who is the senior director in point of service with the Cosmopolitan Film Company, is the latest directorial luminary to branch out as an individual producer. Since resigning his position of Director General of the western Metro studios, Mr. Baker has been directing a series of special Cosmopolitan Productions for the Hearst film interests, among them being "The Cinema Murder" and "Buried Treasure", starring Marion Davies, also "Heliotrope" and many other Cosmopolitan productions. He was also the director of Nazimova's feature, "Revelation", and "The Man Who Lost Himself", starring William Faversham. A noteworthy feature of Mr. Baker's career is that since he left the stage in favor of the motion picture art, Mr. Baker has been continuously employed for the last ten years by only three motion picture companies; first with Vitagraph, then Metro and lastly with Cosmopolitan.

This splendid record it is understood is the reason which has gained for Mr. Baker one of the most lucrative offers in filmdom. Upon the completion of his present Cosmopolitan feature, Mr. Baker will turn his entire attention to a new company, now being incorporated, under the name of George D. Baker Productions.



First view of "Striking Models," a new Christie comedy starring Fay Tincher, to be released by Educational



Anita Stewart's next production for First National release, "Harriet and the Piper," is one of the most elaborate pictures of the year. Above is shown some of the scenes

New Lasky Scenario Editor Named

JESSE L. LASKY, at his office in Hollywood, announced last week the retirement of Mary O'Connor as Scenario and Film Editor at the Lasky studio of the Famous Players-Lasky Corporation to take up scenario writing exclusively for the company. Miss O'Connor's first work under the new arrangement will be the scenario for an original story by Hector Turnbull which George Melford will produce.

Miss O'Connor's place as Scenario and Film Editor, Mr. Lasky further announced, will be taken by Lee Daugherty, one of the most experienced men in this work in the entire industry.

Carey Works Below Earth's Surface

A quarter of a mile below the surface of the earth at Jerome, Arizona, Harry Carey, Universal star, and eleven of his company, spent eight days filming scenes for "West is West," the story by Eugene Manlove Rhodes.

This is the deepest that motion picture cameras and lights have been used in any mine, according to Superintendent E. E. Vanderhoff, and General Manager Robert Tally, of the United Verde. It is the first time that any pictures have been made in this or in the Verde extension, the Daisy, which are accounted the largest and richest copper mines in the world.

Calumet Heads Return to Home Office

Dick Robertson advertising manager and Ollie Moore, general manager of Calumet Productions Company, who are making the Pinnacle Comedies, distributed through Independent Films Association, returned to Chicago from the West Coast studios of Calumet recently.

Raver Announces Productions

ADHERING to a policy dating back nearly ten years, at which time he released one of the earliest "big author" productions, Harry Raver still believes in the box office value of the writers best known to the public, and particularly their already popularized books and plays.

He was responsible for Augustus Thomas' "Arizona," "In Missouri," "The Nightingale," and "The Other Girl," Richard Harding Davis' "Soldiers of Fortune," Henry Blossom's "Checkers," Eugene Walters' "Paid in Full," Edgar Selwyn's "Pierre of the Plains," Hal Reid's "Dan," Upton Sinclair's "The Jungle," Agnes Fletcher Bain's "Mystic Hour," "The Master Crook," Louis Reeves Harrison's "Law That Failed," and Gabrielle d'Annunzio's immortal "Cabiria," and the wisdom he displayed in selecting this material is shown by the fact that most of these stories and plays have been produced a second time by prominent companies.

Notable among the list of new productions to be issued by Mr. Raver during the coming year is an adaptation of Anthony Hope's widely known book, "Sophia," to be released under the title "The Virgin of Paris." This production have been elaborately done and will be shown to the trade in two weeks.

Augustus Thomas' and Anthony Hope's Stories

A heart-interest story of "Mother Love" has been written by Augustus Thomas for production by Harry Raver. Mr. Thomas, whose plays have lived in the public memory for many years, has written but two original stories for the screen. His first was "The Nightingale," written for Ethel Barrymore and produced by Mr. Raver in 1914, and the present one, "Mother Love," which Mr. Raver will also produce.

Agnes Fletcher Bain is responsible for the scenario of "A Daughter of the Sphinx" and this production is scheduled among the Raver list of releases. "A Daughter of the Sphinx" is an elaborate offering, the story's theme being based on Reincarnation. The scenes are laid in Egypt in the time of Pharaoh. Several thousand people make up the cast.

"Libertines," photodrama by Louis Reeves Harrison, the first of a series of powerful screen stories by this gifted writer, will be produced by Mr. Raver, under the author's direct supervision.

Pinnacle Comedies Are Selling Rapidly

A third of the national territory on Pinnacle Comedies was reported to have been tentatively sold on September 12th, and a fourth of the American territory was definitely disposed of on that date. The comedies will be issued every two weeks beginning November 1st. Leo and Blanche White will have the comedy parts in the first release, titled "Don't Never Marry!"



Three unusual characters as they appear in "The Penalty," a Goldwyn Eminent Authors production. (Left) Lon Chaney. (Centre) Ethel Gray Terry. (Right) James Mason

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Visiting exhibitors attending the annual convention of the United States Theatrical Protective League at Minneapolis will find a hearty welcome from the Famous Players-Lasky Corporation forces of both that city and Chicago. Augmenting the Minneapolis exchange personnel in the "receiving line" at Minneapolis will be District Manager Harris P. Wolfberg, who will go from Chicago to Minneapolis for the convention to take up with a number of northwest exhibitors any problems which they are facing and place at their command the facilities of the Paramount organization. Carrying out this same idea of extending a helping hand wherever possible, Oscar A. Doob, district exploitation man for Paramount, will be in Minneapolis to confer on several big campaigns in prospect for the Minneapolis territory. Branch Manager Phil Reisman at Minneapolis will have opened house at his exchange for the visiting showman.

Mr. Wolfberg on a recent visit to Minneapolis closed a big deal with Ruben & Finklestein, owners of the biggest chain in the northwest.

Fred Aiken of Vitagraph has added Ray Lockett to his sales staff and sent him to Wisconsin territory, where he will succeed A. G. Wonderly, transferred to the Indiana territory. Mr. Lockett, while new to the motion picture business, has had an unusually valuable experience as a salesman, having represented the Kellogg Switchboard Company for a number of years in South America, making his headquarters at Rio Janeiro.

human Harry Carey says



IF a chair-car seat on Life's train comes too high, a side-door Pullman and a grin will get you home just the same.

—Watch for "SUNDOWN SLIM"

Joe Friedman, president of Celebrated Players Film Corporation, made a flying visit to New York last week to attend a meeting of the Federated Film Exchanges. While in New York he also looked over some pictures which he is contemplating buying for his territory.

J. D. Williams of First National and Eugene Roth were among the visitors at Rothacker's Chicago laboratories last week, as were Joseph Montrose, business manager of Curwood Productions and David Hartford, who directed the latest Curwood picture, "Nomads of the North," which now is being printed at the Rothacker plant. Douglas D. Rothacker this week is seeing the sights of New York from the perspective of Forty-second Street, where is located the Eastern Industrial Branch.

In order to look after their rapidly developing business in Wisconsin, Greater Stars have opened a Milwaukee office with T. H. Gibbs, formerly with Paramount, in charge. Mortey Goldberg, recently connected with Robertson-Cole's Chicago exchange, who enjoys the friendship of practically every film man in Chicago, has joined the Greater Stars sales staff at Chicago and will cover the southside territory.

The booking of "What's Your Hurry?" Wallace Reid's latest picture, for seven days at the Orpheum Theatre, marks a change of policy at this house, as it is the first picture appearing at the Orpheum for a full week's run since the erection of this loop playhouse sixteen years ago. "What's Your Hurry?" goes direct to the Orpheum after a most successful run at the Randolph, another of Jones, Linick & Schaefer's big down-town houses.

Hillard Campbell, who operates the Roosevelt and Elmwood Theatres at Oak Park, Illinois, was greatly elated over the results of Paramount week at his theatre. "It did three times more business than ever before," said Mr. Campbell. When he took over the Elmwood Theatre, is was closed to the bottom, but by good showmanship he has put it on its feet and today it is reported to be a very successful house.

District Manager H. P. Wolfberg, of Famous Players-Lasky, recently arranged to give the jackies at Great Lakes Naval Training Station, a special treat by sending out a print of "Humoresque" under the auspices of the Chicago Evening American. Five thousand gobs at the station voted Paramount and Manager Wolfberg all to the good.

Harry Spanuth, president of Commonwealth Pictures Corporation, is planning to leave for New York within a few days to complete arrangements for the distribution of his series of one reel Billy Whiskers comedies, featuring his educated goat. The pictures now are being cut and titled and Mr. Spanuth is very enthusiastic over these one reels.

Charles S. Stark of the Spoor-Thompson Laboratories, is in New York on company business.

Greater Stars Productions, Inc., of Chicago, have recently added some important specials to the list which they will release in Illinois, Indiana and Michigan, so that they now are able to offer a big picture every two weeks. The October and November program includes. "The Inner Voice," starring E. K. Lincoln, American-Cinema; "Midnight Gambols," starring Marie Doro, Pioneer; "What Woman Wants," starring Louise Huff, Pioneer; "Empty Arms," starring Gail Kane, Pioneer; "Mid Channel," starring Clara Kimball Young, Equity.

E. M. Newman, well known lecturer, has returned from the Near East with $50,000 feet of negative.

Dan Barton, general manager of Bartola Musical Instrument Company,, was scheduled to attend the meeting of the Northwestern Exhibitors' Association at Minneapolis this week. Mr. Barton enjoys conventions and has a good time as he invariably comes away with some organ and Bartola contracts in his pocket.

The Lowy Theatre at 740 Milwaukee Avenue and Schindler's Theatre at 1005 Huron St. have been thoroughly redecorated and beautified in preparation for the Fall and Winter season at a cost of $5,000. Both houses are under the managership of Ludwig Schindler.

Jake Stenard, manager of the Star Theatre on Milwaukee Avenue, has had the house thoroughly redecorated and is playing five acts of vaudeville and pictures.

C. A. Stimson, general sales manager of American, has returned from Minneapolis, where he held a pre-view of "A Light Woman," for "Flying A" representatives and local and out-of-town first run exhibitors. Mr. Stimson is cooperating with the branch representatives in a very active way in planning for the national distribution and exploitation of this production which is an early September release. He will, in the next couple of weeks, have visited personally, practically every branch office for the purpose of giving the advance showing of "A Light Woman." Winston S. Hutchinson, son of President Sam Hutchinson, has accompanied Mr. Stimson on several of these trips.

The Garfield theatre, one of the most successful of Chicago's west side houses, is celebrating its eleventh anniversary week and Managing Director Charles H. Ryan, is offering his patrons and friends a series of specially selected programs to mark the auspicious occasion. The three features to be shown during the week are Cecile De Mille's "Why Change Your Wife?" Mary Pickford in "Suds," and "The Mollycoddle."



A scene from "The Stealers," the Robertson-Cole super-special, starring Ruth Dwyer and Jack Crosby

ANOTHER NEW STAR

WINSOME
WINNING
WONDROUS

RESISTLESS
RAVISHING
RADIANT

Introducing another of the new stars, another talented beauty to light the milky way. Why, she is coming out under the auspices of The Man Who Lights The Stars, Himself.



Pathé
Distributors

Jesse D. Hampton

presents

H. B. WARNER

in

"FELIX O'DAY"

from the novel by

F. Hopkinson Smith

DIRECTOR

Robert Thornby



Felix O'Day was searching, searching everywhere,—
For what?

Was he seeking the truth in the soul of the woman who betrayed him?

Was he seeking a woman he could really love and trust with his name?

Was he seeking a man who could honestly be called a true friend?

Was he seeking the false friend who wrecked his fortune and stole his wife?

These are the great elemental things in human relationship that are powerfully dealt with in this dramatization of the magnificent work of F. Hopkinson Smith.





Jesse D. Hampton
presents

BLANCHE SWEET in HELP WANTED-MALE

From story by
Edwina Levin
Director
Henry King

Pathé
Distributors

Do men like a woman with a past, especially if she is a widow?

Does the sweet, innocent young thing land a husband first, or the dame with a Mystery who knows a thing or two?

Blanche Sweet, in a light and zippy role combining laughs with pure drama.

The Moving Picture World says: "Contains practically all the desirable attributes of light summer comedy. Story full of romantic happenings, sunshiny outdoor scenes and has a pleasing plot of the semi-frivolous sort. Makes good light entertainment."

The Exhibitors Trade Review says: "Blanche Sweet is most alluring in this farce comedy and more of this type starring her will be welcomed widely. Well done throughout. Allows abundant opportunities for a big ballyhoo."



Pathé
Distributors

A Pathe Serial

JUANITA HANSEN
IN THE PHANTOM FOE
WITH WARNER OLAND

Directed by
Bertram Millhauser

Produced by
George B. Seitz Inc.



Serial thrills and feature atmosphere.

Skeptics have said the two couldn't be done.

It can be. "The Phantom Foe" proves it.

Exciting, thrilling, fast moving, yet with the *best* class of feature production, splendid direction, excellent story and fine cast.

No theatre is too high class to run "The Phantom Foe."

Every audience everywhere will enjoy it,—and follow it week by week.

See it for yourself. You'll agree!

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

THE following film sales on the State Right market were reported during the week: "Fickle Women" (David Butler—D. N. Schwab) to the Equity Pictures Corporation of Portland, Oregon, for Washington, Montana, Oregon and Idaho; to the Independent Film Co., of St. Louis, for Missouri and Kansas. "The Lone Hand" (Independent Films Association) to the Wisconsin Film Corporation for Wisconsin, Minnesota, North and South Dakota. Pinnacle Comedies (Independent Films Association) to C. C. Bridwell of Reelcraft, Davonport, Iowa, for Iowa and Nebraska. "Toreador" (Romayne Super-Film Co.) in Texas, Louisiana and Mexico; to the Capital Film Company, of Philadelphia, for Eastern Pennsylvania, and Southern New Jersey.



From left to right: Tommy Flynn, Nema Catto and Fred J. Ireland in "When the Cat's Away," the latest Reelcraft comedy. Mr. Ireland also directed the picture

New Company Welcomed

More Big Features Will Follow Commonwealth's "Hidden Light"

PRESIDENT SAM ZIERLER, of the Commonwealth Film Corporation, which is releasing "The Hidden Light," is so elated with the success of his first venture into the distributing field, that he is now dickering for three more big productions.

In addition to the star, Dorlores Cassinelli, such well known players as Arthur Donaldson, Walter Downing, and Henry Sedley are in the cast of "The Hidden Light." The story is described as one with plenty of heart interest, with a number of gripping scenes.

An attractive press book is being prepared for this production together with a full line of paper, lobby display, ad cuts, screen cuts, slides, and so forth. Commonwealth announces that from the number of inquiries that have been received and the amount of territory already sold, the success of "The Hidden Light" is already assured, and the entrance of the company into the field of independent distributors has been received throughout the country with much enthusiasm.

Aywon Film Soon Ready

"The Evolution of Man" Featuring Man-Ape, on Independent Market

FOLLOWING the release of "The Woman Above Reproach," Nathan Hirsh, president of The Aywon Film Corporation announces that he will next make available for exhibitors, through the independent exchanges, his novelty, "The Evolution of Man," in which the man-ape Jack plays with almost human intelligence.

Mr. Hirsh claims that "The Evolution of Man" will prove to be one of the most interesting pictures dealing with apes that has ever been produced. The story gives the ape an opportunity to appear on the screen a good part of the time. It is a mystery story and one which is said to contain any number of startling situations. The feature has been elaborately produced, according to reports, and there are a number of scenes good for a man-sized thrill. Probably the most exciting is a fight on top of a tower.

Mr. Hirsh is now having paper, and other accessories prepared for "The Evolution of Man." A press book will outline many exploitation stunts for the lobby and for street balyhoos. There will be tie-ups with local merchants fully explained.

Breed-Howells Films Form Alliance

The Breed-Howells Films Corporation, of New York, announce that they moved their offices from 110 West 42nd street to the Candler Building at 220 West 42nd street, and have formed an alliance with the Eastern Film Corporation, of New York, for the manufacture and sale of educational, industrial, advertising, accident prevention, and commercial pictures of all kinds.

They have also enlarged their scenario and technical departments.

New York Meeting of Federated Directors

A meeting of the Board of Directors of the Federated Film Exchanges of America, Inc., was held at the home office in the Candler Building this week. Those attending were J. L. Friedman, president; S. B. Grand, of Boston; J. Eugene Pierce, of New Orleans; H. Charnas, of Cleveland; A. G. Whyte, of New York; Benjamin Amsterdam, of Philadelphia, and W. E. Shallenberger, general manager.

Aywon Announces Two Feature Releases

Nathan Hirsch, president of Aywon Film Corporation, announces two features soon to be released. They are "The Woman of Mystery" and "Thirty Years Between," the story of a girl of twenty who marries a man of fifty.

INTER-OCEAN FILM CORPORATION reports the sale of "The Silent Barrier," a Louis Tracy production, to one of the largest film renters operating in Australia, who will take over "The Silent Barrier" for physical distribution in Australia, New Zealand and Tasmania. The Romayne Super-Film Co., of California, have sold their four-reel bullfight picture, "Toreador," to the American Trading Company for Argentine and other territories in South America.

Film Publishers' Corp. Formed in New York

Film Publishers Corporation is the name of a new company with offices on the sixteenth floor of the Candler Building, 220 West 42d Street, New York. Charles Simone one of the pioneers of the industry has been appointed general manager.

The main purpose of the Film Publishers Corporation is that of editing, exploiting and publishing independent pictures of any length but possessing unquestioned merit. No line is drawn at pictures that have already been in circulation. Now ready for distribution at the rate of one a week for sixteen consecutive weeks are comedies made by Al. E. Christie. Betty Compson and Billie Rhodes are the featured players.

Pell Mitchell Aligns with New Concern

Pell Mitchell who has established himself throughout both this country and Europe as an authority on camera work and the proper manner of handling live news events, has been appointed Director of Cinematography of The World Motion Picture Company, Inc., of 500 Fifth Avenue, New York City.

Mr. Mitchell will have full charge of from three to four hundred cameraspondents who will be in the employ of this corporation. He states, however, that there are still a few localities open for high-class camera men, but expects to fill these vacancies within the next ten days.

Brandt Sales Manager of Paragon Pictures

Joe Brandt, who is on the West Coast securing short subjects, announces that he has been appointed general sales manager for the Paragon Pictures Corporation, of Long Beach, Cal., producing comedies featuring the Rev. George LeRoi Clarke, the "smiling parson."

First Views of Special Pictures Forthcoming Comedies



(Top Row). Scene from "Up in Betty's Bedroom," a comi-classic release. Chester Conklin, star of Chester Conklin Super comedies. Scene from "Up in Betty's Bedroom"

(Left). Some of the bathing beauties who appear in "Up in Betty's Bedroom." (Bottom Row). Scenes from Chester Conklin's first Special Pictures' release, "Home Rule"



N. Brewster Morse, who wrote "The Crimson Cross," a new Fanark Corporation picture

Compliments For Fanark Director and Author

At a meeting held on September 6, 1920, the board of directors of the Fanark Corporation, headed by D. J. H. Levett, president, complimented George Everett, director, and N. Brewster Morse, author, of the first Fanark Picture, "The Crimson Cross," on the excellent picture that they had produced. Mr. Morse and Mr. Everett have been engaged by Mr. Levett to write and direct the second Fanark Picture, "The Strength of the Weak."

"I think that 'The Crimson Cross' is a picture of which The Fanark Corporation may well be proud, "Mr. Levett said. "The novel story, which was written by N. Brewster Morse, and the excellent direction by George Everett, have made 'The Crimson Cross' one of the biggest pictures of the coming year. Fanark has, I feel, in these two men a great future. They have been engaged to write and direct the second Fanark Picture, and after reading a synopsis of "The Strength of the Weak," which will be our second picture and which is now being completed by Mr. Morse, I am certain their efforts in the production of motion pictures will make screen history."

"The Rich Slave" Offers Good Exploitation

Exhibitors are taking advantage of the exploitation possibilities of the train-wreck episodes in "The Rich Slave," starring Mabel Taliaferro, according to reports from Photo Products Export Company, distributors on the states rights market of Jaxon Film Corporation's six reel melodrama. The scenes are said to be some of the most realistic and sensational of recent screen efforts.

Romayne to Start Soon on One-Reel Comedies

The Romayne Super-Film Co., of Culver City, California, report that they are soon to start on a series of one-reel comedies along with the two-reelers they are now producing, which are sold on the States Rights Market.

Foreign Buyers Are Interested

Commonwealth Film Bring Inquiries From Abroad

THAT it is not only the buyers of the United States who are interested in "The Hidden Light", Commonwealth Film Corporation's picture starring Dolores Cassinelli, is indicated, it is said, by a number of inquiries from foreign buyers that have been received at the New York offices of the company. Commonwealth controls the world's rights to the feature.

"The large number of inquiries proves there is always a field for a strong independent picture," President Sam Zierler of the Commonwealth, declares. "It is also a tribute to the trade papers we have and indicates their circulation is international.

"It has always been my contention that the same truth tht applies to advertising in general can be applied to the motion picture industry," the independent operator continued, "I have contended that the production must be worthy of all the elaborate, extensive advertising done in its behalf. The buyers and exhibitors must not be misled. Too often inferior pictures have been foisted on the market, exhibitors misled and their theatres given a 'blackeye' by the use of the so-called excellent pictures.

"I have built up my reputation in my own territory—Greater New York and northern Jersey—by releasing only what I consider the best independent productions available and I owe my success to my policy of square dealing and giving the exhibitors pictures that will draw big and please their patrons.

"Motion picture goers are becoming more particular in their tastes and are not satisfied with the old mediocre 'pot-boiler' pictures that too often were shown them in the past and still find their way into theatres.

"'The Hidden Light' will stand the severest test. It meets all the requirements—it has a big star, a big story, a lavish production, and the necessary advertising matter and exploitation possibilities."

"The Hidden Light" stars Dolores Cassinelli, "the Cameo Girl". It was written by Abraham Schomer, who wrote "Today", "The Yellow Passport" and other dramas. In the cast are such players as Arthur Donaldson, Walter Downing and Henry Sedley, all of whom have earned reputations as film favorites.

Equity Launches Chicago Drive

Gollos Will Exploit Two Pictures on Large Scale

THE new Equity Franchise in Chicago, established last week, and headed by A. M. Gollos, veteran showman and distributor of the West, is to start with a rousing drive on a scale of unusual proportions, according to Equity, Chicago within the course of the next month will see one of the most expensive and sweeping advertising and exploitation campaigns ever conducted by a local distributor.

Such is the arrangement concluded between the national office of Equity and A. M. Gollos this week. As a result of several days' negotiations, both parties mapped out a detailed advertising and exploitation campaign that will take two directions. One will be the announcement in the trade papers and local press of the Equity Pictures Corp. of Illinois, to acquaint the Western exhibitors with their new Equity distributor. The other angle will be more popular, and will consist of an extensive newspaper advertising and publicity drive, that, it is said, will run into several thousand dollars, and which will announce the first run of "Whispering Devils" in Chicago. In the latter campaign, the exploitation staff of Equity will be on the job and several extensive tie-ups on the picture have already been planned and will be set in operation next week.

Coincident with the acquisition by Mr. Gollos of Equity's two features "Whispering Devils" and "She Played and Paid", the former a Conway Tearle and Rosemary Theby vehicle, and the latter a Fanny Ward feature, new and larger offices were taken, and a staff of trained local publicity men and salesmen were added to Gollos' twenty-eight salesmen who have been on his staff for years and who are said to cover Illinois and Indiana thoroughly.

By the arrangement, the Equity Chicago office will be in closest touch with the national office, so that the Chicago branch and the Western exhibitors it serves will benefit by the expert advertising, exploitation and sales brains of the national office.



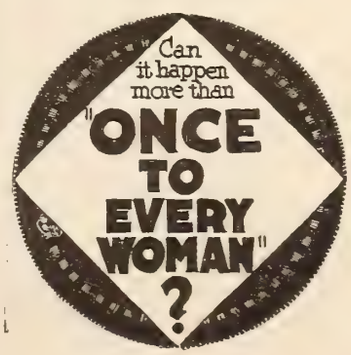
(Left) A. L. Rockett, assistant general manager, and (right) R. R. Rockett, president and general manager of the Rockett Film Corp.

Inter-Ocean Handling Lamp Distribution

Further expansion of the activities of the Inter-Ocean Film Corporation in foreign fields, is brought to light this week in a statement issued by Eugene H. Kaufman, Manager of the Accessory Department of the company. Announcement is made in this statement that the Inter-Ocean Film Corporation has acquired the right to distribute in foreign territories the Westinghouse Incandescent Lamps from the Westinghouse Electric International Company of America.

The latest acquisition to the large number of accessory products controlled by Inter-Ocean's Accessory Department for foreign distribution, is in line with the company's recently announced policy of obtaining every possible accessory allied with the motion picture theatre both here and in foreign countries.

According to Mr. Kaufmann's statement, the contract signed, conveys to the Inter-Ocean Film Corporation the foreign distributing rights to all makes and styles of Westinghouse Incandescent lamps in the following foreign territories: South America, Asia, Africa and Australia.





Jack Warner and H. C. Raymond, director, discussing a scene in a coming Monte Banks Federated comedy

British Picture Is Purchased

C. B. Price Co. Obtains Rights of Foreign Feature; Title Is Changed

C. B. PRICE COMPANY of 1446 Broadway received by the Mauretania, the negative of a film from the play "Hindle Wakes" and which has been creating a sensation in Great Britain. Mr. Price has purchased the American and Canadian rights to the picture, and for domestic use it has been re-named "Your Daughter—and Mine."

"Hindle Wakes" was written as a play by Stanley Houghton, and first produced in Manchester, England, by the Miss Horniman Players. It was brought to this country by William A. Brady, and because of its unusual story, with what is said to be an entirely new angle on the everlasting sex problem, the play received the endorsement of the Drama League and was heartily supported by the Little Theatres throughout the country. It ran for over a year in Chicago, and was hailed as a masterpiece by the Dramatic Critics of the Middle West.

The picture was first called "Marriage Refused," a title which rather gives away, in clumsy fashion, the real punch and purpose of the story. It deals with the demand of the "female of the species" for a single standard of morals; a standard that will elevate men to a higher moral plane, rather than drag woman down to the lower sex ideals of the men. "Your Daughter—and Mine" shows some of the most beautiful photography that has ever come from an English studio, states C. B. Price. Pictures of Blackpool, the English Coney Island; of the mountains of Wales, and of the stormy Irish Sea, are particularly striking and artistic.

The cast is composed of a notable company of English players. The picture is ready for immediate release.

Exhibitors Behind B. Y. S.

"Headin' Home" Company Formed by Brown, Yudkin and Siegel

THE B. Y. S. Films, Inc., with offices at 120 West 46th street, New York City, announces that it acquired its alphabetical name from the men who incorporated. The B. Y. S. Films, was formed for the sole purpose of exploiting Babe Ruth in "Headin' Home" in New York state and northern New Jersey.

Mr. Brown is one of New Jersey's foremost exhibitors and controls a large chain of theatres. Mr. Yudikin is an experienced State Rights man, and is general manager of the new company. He has handled many big features in the past and considers "Headin' Home" a production that is bound to win at the box office. Mr. Siegel is also a New Jersey exhibitor.

It is announced that "Headin' Home" is to be released simultaneously wherever wanted. More than 100 prints of the picture will be used in the New York and northern New Jersey territory. The picture will positively be released on Monday, September 20th, announces the company.

General Manager Yudin states that he recently showed an unfinished print of "Headin' Home" to a few managers at the studio and as a result obtained $47,000 worth of bookings. Scores of exhibitors, it is said, have broken their policy by giving the picture a two weeks' run. A great amount of advertising material, such as throw-aways, buttons and so forth, has been issued, and are obtainable at the New York office.

Urban's Series In Schools

New York High Schools Will Use 11,000 Feet of Educational Reels

IT was learned this week that Charles Urban's library will supply more than 11,000 feet of film in the series of strictly educational film reels which will be used this Fall in the New York High Schools in the study of biology, geography and English. The material selected is being asembled by T. K. Peters of the Argonaut Film Corporation, which is handling the New York City contract.

"The announcement is of more than passing interest, perhaps not so much to exhibitors but to the industry at large," announces Keits.

"It is a concrete forecast of what is coming and the uses to which motion picture production is going to be put."

Some of the subjects selected are studies in geography, mostly South American material, including pictorial studies of the big capitals with especial attention paid to Brazil. The pictures are said to be noteworthy for the attention they pay to detail aside from the beauty of the subject matter. Another geographical subject takes the pupil up into Calgary, Alberta.

Studies at home include a magnificent test-film on Washington. It involves a digest of our national history in a few hundred feet, pointing out the significance of the different public buildings, the succession of the presidents, the beauties of the city. Many a traveler it is said, has spent a week in Washington and has not seen as much as this film will show to the school children. The zoological and botanical studies furnish the largest group of Urban Classics, which Charles Urban will furnish for school use.

Sterling Feature Completed

"The Fighting Kentuckians" Will Be Placed on State Right Market

THE Sterling Feature Pictures, Inc., announce that "The Fighting Kentuckians" is the first of the series of photoplays to be released under the Sterling Banner. J. Harrison Edwards, the writer and director of this story, states that nothing has been spared in making this story one that any audience will appreciate.

The locations used in the picture were never before photographed, it is said. In securing these locations Mr. Edwards states that he went into the heart of the Cumberlands and stayed two months before he could convince the people that he was a motion picture man and not a revenue officer. However, he finally gained their confidence and secured their permission to take his company into the mountains with the assurance they would not be molested.

The cutting and editing of the picture was done by Charles T. Dazey, the author of "In Old Kentucky". Sterling Features believe that that they have a real attraction in "The Fighting Kentuckians" and state that all inquiries should be addressed to their office at 407 Orange Street, Wilmington, Delaware.

New Arrow Press Book Is Now Ready

The Arrow Film Corporation have issued a press book on "Bachelor Apartments," a five reel comedy starring Miss Georgia Hopkins. This press book is now ready and is replete with advertising and exploitation ideas for the exhibitor.

Arrow announces that it is making a feature of the exploitation department of the press books they are now isuing, devoting several pages to each production. The preparation of this exploitation material is in the hands of experienced men.



The realistic court room scene in "The Victim," a C. B. C. Film Sales Corporation production

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

Mollie King to return to the screen is according to recent advices. And it is to be next month.

She expects to be starred in a series of productions made by The American Cinema Corporation, her last picture for the same company being "Women Men Forget." There is a young son, Kenneth Alexander, Jr., added to the King-Alexander union since the blonde star forsook the screen, temporarily. His consent to her taking up the work again was harder to secure than that of Mr. Mollie King, or Kenneth Alexander, Sr. "Alexander the Great" will not appear in pictures with his mother, but will head the family parade to winter quarters in New York, from Forest Hills, where he had been spending the summer.

Just before Dorothy Gish sailed for Europe she completed "A Cynic Effect," soon to be released, in which her leading man was a youth named Tom Douglas. Incidentally, this production marked his screen debut, and his selection for such an important role was an eloquent tribute to the quality of his work. It is reported that Mr. Douglas may be seen hereafter in D. W. Griffith productions.

Faith Hope, the little lady with the very black hair and eyes that are as blue, who will be seen in the coming Pathe release, "The Velvet Finger," has been told that she is a cross between Nazimova and Viola Dana. Being a great admirer of both stars, she is finding it hard to chose between compliments.

Florence Vidor, wife of King Vidor, director of "The Jack Knife Man" has just completed work in Thomas H. Ince's picture, "Beau Revel." As a result of her good work in this picture Ince has contracted with her for another picture in which she will be starred.

Before Harry Coleman, one of the promising juveniles of the stage and screen, went into the naval service, he had already attained considerable prominence in vaudeville in a sketch entitled, "Taking a Tip" and another tabloid drama named "It Happened in Court." When he was mustered out of the navy service, Coleman made a trip abroad on personal business from which he has just returned, and is now preparing for an engagement which he has already secured in a forthcoming big special motion picture production. Coleman will be remembered as the juvenile hero in a series of productions made by the Allied Film Players some time ago. He is the ideal juvenile, youthful, manly and sympathetic and those who have seen his screen performances forecast a worthwhile career for him in the films.

Jess Arnold has completed her work in the Justine Johnstone Realart production, "Black Birds," in which she played a prominent role.

Louise Lovely, who first appeared in Fox pictures as leading man for William Farnum, played opposite him in seven productions. William Fox made her a star in the summer of 1920. At the age of eight she began her theatrical career in the Theatre Royal, in Sidney, Australia, the place of her birth. At fourteen she played her first grown-up part, becoming a star with the donning of long dresses, so there was a historical reason for the decision of Mr. Fox.



Olive Thomas

Olive Thomas Dies Abroad

OLIVE THOMAS, Selznick star, and one of the best known American motion picture actresses, died in Paris, France, September 9.

An accidental dose of poison, taken in place of a nerve tonic, was given as the cause of demise by the French authorities, following an investigation.

Cabled reports stated that in company with her husband, Jack Pickford, the star returned to her apartments at the Ritz Hotel at an early hour Monday morning, following a night of dancing on the Montmartre, and before retiring took a dose of the supposed medicine, prescribed for her by a physician for nervous breakdown. She mistook the bottle for one of bichloride of mercury. Removed to the hospital at Neuilly-sur-Seine, she fought death for several days.

Miss Thomas prior to entering pictures was for three years on the stage. She scored in Famous Players and Ince-Triangle productions, eventually being signed by Selznick.

Deep sorrow shrouded the picture colonies of Eastern and Western coast, with whom Miss Thomas was most popular.

The body is being brought back to this country for burial.

Walter Miller, playing the featured role in Artclass Corporation's new drama, "The Unfair Sex," had one week's vacation between pictures recently, an unusual record in a cinema summer. He completed what is promised as a remarkable characterization in Christie Cabanne's feature, "The Stealers"—on a Thursday, and on the following Monday week was in grease paint and heroics for Artclass at their Yonkers studio. In his latest picture he is said to live the strenuous life to the limit—eighteen lions sharing honors in the cast with him.

Archie Clark, who played an important role in "The Crimson Cross," has been signed for a second Fanark picture, "The Strength of the Weak," and has left for his home in Port Huron, Michigan, for two weeks' rest before commencing his studio activities again.

Captain Frank C. Badgley, a newcomer to the D. W. Griffith organization, who made his screen debut in a small part in "Way Down East," plays the role of the handsome and suave "heavy" in Dorothy Gish's latest picture, which is temporarily titled "The Ghost in the Garret."

Badgley is a Canadian, educated at McGill University, Montreal, Canada, to be a mechanical engineer. He is an author of short stories that were published in England during the war, and newspaper articles that were syndicated in Canada. Originally he was a newspaperman.

Camera work on "The Better Way" with Hope Hampton as the star, and "Big Jack" O'Brien, the "Screen daredevil," in the leading male role, is rapidly nearing completion at the Paragon studio in Fort Lee.

A quarter of a mile below the surface of the earth at Jerome, Arizona, Harry Carey, Universal star, and eleven of his company spent eight days filming scenes for "West is West."

This is the deepest that motion picture cameras and lights have been used in any mine, according to Superintendent E. E. Vanderhoff, and General Manager Robert Tally, of the United Verde. It is the first time that any pictures have been made in this or in the Verde extension, the Daisy, which are accounted the largest and richest copper mines in the world.

ABOUT DIRECTORS

JOHN E. INCE, a director at Metro's West Coast studios in Hollywood, dropped his mega-



Louise Lovely, who has signed to appear in Fox productions

phone and called the entire Metro population together one day recently to make a plea for a dinner dance to be given at the Alexandria Hotel in Los Angeles, September 16, as a benefit for the disabled soldiers at Arrowhead Springs Hospital.

Mr. Ince told intimate stories of injured soldiers who have come under his own observation; of their sacrifices, ambitions and sufferings that are, in many cases, due directly to the forgetfulness of the public. Tears were in the eyes of the men and women who crowded the enclosed stage in which the plea was made when the director concluded his brief address.

"There isn't a man or woman here who can afford to forget our obligations to these heroes," he said. "We've all got to get behind this project and raise every dollar possible to bring what little comfort and happiness money can provide for the helpless men confined to cots at this hospital."

The benefit is being arranged by the Motion Picture Directors' Association. Practically every director actively engaged in the film industry in or near Los Angeles has contributed to the campaign to raise funds for the wounded fighters.

King Vidor, whose latest First National Production, "The Jack-Knife Man" is now playing the leading theatres throughout the country, announces that he has appointed William A. Vanderlyn as Art Director. Mr. Vanderlyn, who has studied in Rome, Paris, London and Vienna, has long been an Art Director, having worked on productions for Inc, Selznick, Griffith and Clara Kimball Young.

Robert Ellis, with his company including Eugene O'Brien, his leading lady, Ellen Cassidy, the ingenue, Elinor Fair, and several others, are in Maine on location, where exteriors for a feature yet without a name, are to be made. They expect to be away three weeks.

George Everett, director of the first Fanark picture, "The Crimson Cross," and a newcomer among directors of the screen, will, no doubt, carry with him the artistic touches he absorbed during his several years in grand opera and musical comedy. Mr. Everett has been re-engaged to direct the second picture under the same producing banner, which is already titled "The Strength of the Weak," the same to be written by N. Brewster Morse, author of the American Cinema special, "His Brother's Keeper," and the initial Fanark offering—"The Crimson Cross."

Paul Cazeneuve, recently made head of the scenario department at the Fox West Coast Studios, has just finished remaking "Sunset Sprague," with Buck Jones, the filming of which was held up through the recent injury of the star. The same bullet, which pierced Buck Jones' arm, incapacitating him for several days, also passed through Cazeneuve's hat—making a narrow escape for the Fox director. Cazeneuve is said to be making a reputation for himself as an emergency director, scenario editor and production man. His forty years' experience on the stage as an actor, manager, star and stage director, is proving invaluable to him. Among other things he has to brag about is that he played in the support of Sarah Bernhardt and Salvini thirty years ago.

Tom Forman, who is engaged in directing the Paramount picture starring Thomas Meighan, "Easy Street," selected Lila Lee for a powerful character role, a pathetic waif, which, Mr. Forman believes will be perhaps one of the strongest parts she has ever played. Gladys George is the leading woman, opposite Sir Thomas Meighan, also one from Mr. Forman is expecting a great deal.

Director George D. Baer, who just finished making the Cosmopolitan feature, "Buried Treasure," starring Marion Davies, is not afraid to say that the vistas taken for this picture in Topengo canyon, California, against a background of peaks, outrank anything of the kind yet done in films.

The setting called for was a castle in Spain. Mr. Baker says that when he and Joseph Urban, the famous scenic artist, came on this particular bit of territory in their quest for a site they saw its rich possibilities, but were shy of its wildness. However, the Urban eye cut its way through the growth of centuries and with the help of three Moorish arches and a balustrade he created his effect.

Announcement is made by William Fox, of the engagement of Jack Ford as director for Buck Jones in his next picture, the working title, and probably the selling title of which is "Bimbo."

Mr. Ford brings to Fox experience and reputation gained through his connection with Universal, with which company he has been affiliated as a director since 1914. To start him on his merry way with a boost William Fox has supplied the new director with an unusually strong supporting cast, Helen Ferguson, as the leading woman; Edwin Booth Tilton, Slim Padgett, George Stone and John J. Cooke.

Reginald Barker, who makes pictures for Goldwyn, says he follows a creed, his own composition:

"I would rather film a heart-throb than an earthquake. The director who throws on the screen one cross-section of human life, has built for himself a monument more lasting than brass. I approach each new picture with awe, for this newest art of expression is destined to become the most important of all in the lives of the people."

And to balance the seriousness of Mr. Barker we have the story that in directing "Bunty Pulls the Strings," Reginald Barker, director, did not feel that Cullen Landis, actor, suggested the land of heather as much as he should, and as Landis was leaving the lot the director instructed: "Bring a lot of Scotch with you tomorrow." And Landis, picking up his cue replied: "Sorry, but I've nothing but a little rye left."

Comedy Plans of Del Ruth

FOLLOWING the very brief announcement made by Hampton Del Ruth immediately after he left his former position as manager of the Sunshine comedy department at the William Fox studio, to the effect that he would organize a comedy producing company, comes the announcement that he will devote all of his time to the making of comedy specials having serious stories but studded with grotesque situations. In short, it is Mr. Del Ruth's intention to make a radical departure from the custard pie, stuffed club comedies so familiar to everyone.

"For a long time" says Mr. Del Ruth, "I have been eager to make comedies in which heart interest, pathos, tenderness, would have big parts. But until now—or rather until I made 'Skirts' I have been forced to go through the tiresome routine of shrapnel pies; stuffed clubs; greasy pavements and slipping cops. But now, thank Heaven, with my own companies I am going to do something different.

"In the new style stories there will be something for everybody. Sentimentalists, romanticists and devotees of thrills will all find something to enthuse about.

"The new stories will have a back-ground of common sense. A touch of pathos here and there will serve to lift genuine laughs into the sun; sympathy for the actor or actress will help that actor or actress win an artistic triumph.

"In present day slap-stick the gags are so fast and furious that all the alleged fun becomes a monotone. Nothing stands out. The performance becomes nothing more than a whirligig of hokum, a blur as it were.

"In my new productions there will be a decided trend toward sanity. Clean wholesome situations with, as I have said a tear here and there; a bit of romance, suspense, a thrill, such is the recipe which means success and a brand new line of burlesque comedy.

"My theory already has been proven a success. In 'Skirts,' which is now making quite a hit in the east, the theory was put to work and the reception accorded 'Skirts' tends to prove beyond any doubt that common sense is appreciated even in so called slap stick."

Mr. State Rights Buyer:—
"The Victim" is the greatest Feature of Thrills and Suspense you have ever seen
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Jessen's Jottings from the West Coast

James Harrison will be missed from Christie Comedies in the future for he has left that organization after playing juvenile parts with them for a number of years. Harrison has accepted an engagement with the Special Pictures special comedy company directed by Reggie Morris and is now at work in his first picture for this company. Others in the Morris company are Nealy Edwards and Charlotte Merriam who is featured.

James Young is to be afforded the opportunity he has longed for these many years when he begins the filming of "The Devil" with George Arliss. This film is to be made by Andrew J. Callihan Productions, and Young with a staff of screen writers is now at work on adapting the stage play for the screen version.

A call for help comes from the serial and western department of Universal City which is in charge of David Epstein. Epstein asserts there is a dearth in original short western stories suitable for westerns with a comedy relief.

Aviation stunts in "Go and Get It" proved an inspiration to the representative of the Amalgamated Press, Ltd., of London who dropped in on Marshall Neilan this week by sky route for an interview, taking Graflex views on the way in and out. It is safe to predict the interview was anything but successful for the arrival was a great surprise to producer Neilan.

Ralph Lewis has been added to the cast of Priscilla Dean's "Outside the Law" written and now being directed by Tod Browning, and he began work this week.

Henry Woodward was the host at a log cabin banquet in honor of director Maurice Tourneur while the Tourneur troupe was on location in the high Sierra mountains. The banquet menu had a distinct Indian motif, being headed by a savage cocktail, Mohican soup, Cherokee salade, potatoes Apache, venison steak with Hopi sauce, redman punch and then some more.

By accident members of the Universal filming "The Gilded Dream" while on location at Santa Barbara learned that it was director Rolin Sturgeon's birthday and so they planned a surprise dinner which was successfully perpetrated that evening at Hotel Arlington.

By the time the "Four Horsemen" is completed Rudolph Valentino will have a new accomplishment for he has found it necessary to become an expert horseman for scenes in this picture. Heretofore he has been referred to as "that wonderful dancer."

Howard Hickman is to be the only director on the job for the filming of "The Killer" adapted from the Stewart Edward White story of that name by the B. B. Hampton Productions scenario staff. Previously it was erroneously announced that E. Richard Schayer would co-direct on this subject. Schayer is responsible for the continuity and is learning to direct under Hickman's tutelage.



Not the least of "The Hope's" entertaining qualities is to be found in its religious adherence to detail and the atmosphere obtained. The picture is a Screen Classics, Inc., production to be released by Metro

After four weeks residence in Hollywood Edward Earle who is leading man for Doraldina in "But Yet a Woman" had made the announcement that he is seeking a building site in Hollywood and will make that his future home.

Having four leading women has become a habit with the famous team of Lyons & Moran—Eddie and Lee—or "the boys." The Universal star comedy feature players tried this in their most recently made production "Once a Plumber ——" and they found it so satisfactory they are doing the same thing in "Fixed By George." The lucky girls are Beatrice La Plante, Hazel Howell, Daisy Robinson and Maude Wayne.

Florence Turner, one of the truly pioneer actresses of the screen is one of the newest additions to the Metro stock company, she having been placed under a long term contract to appear exclusively in subjects bearing the Metro trade marks. Miss Turner was recently seen in "Blackmail" and is now playing in "But Yet a Woman." There are but ten other members of the Metro stock company, including the four stars, Bert Lytell, Viola Dana, May Allison and Alice Lake. Miss Turner began work in pictures for the Vitagraph Company thirteen years ago, for six years was one of the foremost players of the screen and then followed four years in London. She has been before the public since three years of age when she appeared with Robert Mantell.

Tod Browning has appealed to the Internal Revenue Department for the right to purchase and use two pounds of opium in Chinatown interior scenes during the making of "Outside the Law." Four blocks of San Francisco Chinatown have now been erected at Universal City for this subject and it is Browning's intention if the Government officers will permit, to give Chinatown the genuine odor that it formerly had.

Jacques Jaccard is adding to his store of knowledge pertaining to South American rubber plantation country by spending considerable time with experts of the rubber industry at the Goodyear plant in Los Angeles. At the present time he is filming "The Throwback" which is laid in South American rubber country and he hopes to give genuine atmosphere and realism to this subject.

The unstinted praise given Gareth Hughes by Joseph L. Kelly a Motion Picture News writer in reviewing "The Chorus Girl's Romance" is accredited with being the direct cause of Metro placing Hughes under a long term contract, according to announcement from the Metro west coast studios. The Kelly review ended with the statement "Watch someone grab him after the 'Chorus Girl's Romance' is circulated around a bit." Completed plans for Hughes have not been worked out. Stories suitable for starring vehicles for this actor are to be purchased, but for the present he will continue as leading man. Hughes was on the speaking stage for ten years and for the past year has been in pictures, he playing opposite Clara Kimball Young, Marguerite Clarke, Florence Reed, Norma Talmadge, Viola Dana and others.

Douglas Z. Doty story editor and Lucian Hubbard scenario editor for Universal have Oked the Edna Ferber story "Fannie Herself" as suitable vehicle for Carmel Myers and the story has been purchased by Universal.

Jack Perrin who served in the aviation service during the late war has been selected to play the lead in "Out of the Sunset" which will star Eva Novak. The role is that of an aviator.

Ruth Stonehouse has just completed an engagement with Metro in which she played the part known in the cast as "The Lady" but which in reality is the part of female master crook. This is the third important role Miss Stonehouse has played in as many Metro subjects in the last few weeks.

Arthur Berthelet, former director for Essanay, has come to the coast to direct Bessie Love in her next production which will be titled "Penny" adapted from the Mary Manites novel "Penny of Top Trail Hill." Miss Manites is also authoress of "Amarilla of Clothes Line Alley." This will be Berthelet's first work in the west.

Arthur Berthelet, former direclease will be "The Money Changers" a B. B. Hampton production from the story by Upton Sinclair, in which she will appear as a vampire of the underworld type, which information will add suspense, for the many who know Miss Chapman will wonder just how such a sweet faced girl will look in a vampire role.

Frank Beal, former Fox director who for several months has held screen rights on the Jackson Gregory novel "Lady Fingers," has sold the book to Metro and it is scheduled for early release.

Edmund Lowe has returned to New York for a speaking stage engagement following the completion of all scenes for the Katherine MacDonald production "The Second Latchkey."

Lois Weber will introduce a new juvenile leading man in her third production which is now in the making, he being Lewis Calhern who recently came west from New York to play leading man parts for Oliver Morosco stock company. In addition Miss Weber has a decided all star cast for this picture which includes Edwin Stevens, Mona Lisa, Grant McKay juvenile from the Orpheum circuit and Claire Windsor who is under contract with Miss Weber.

T. Hayes Hunter, who was in charge of producing "Earthbound" for Goldwyn, has returned from New York where he attended the premier showing of this film which is destined to be one of the most successful of the year. Hunter is now making preparations for his next subject and will not begin work for a number of weeks.

Humor in Filming the Humoresque

QUESTION: What is a "Nine Days' Wonder?"

Answer—Something sufficiently out of the ordinary to create "town talk" for nine days.

The usual nine days' wonder is a fire, a scandal, a robbery or an event which commands "head lines" in current periodicals.

Even in blazé greater New York, where news "born with morn" usually dies with the night, the photoplay, directed by Frank Bornzage, known as "The Humoresque," developed into more than a "nine days' wonder"—for it came nearer being nine weeks.

While we do not hear so much about the popular production as we did some time ago, locally, yet the word has been "passed along" to other cities and towns where the contagion of this "wonder" has spread.

"Just why," declares Frank Borzage, its director, "the amusement loving public seem to attach more importance to the pathos of 'The Humoresque' than to its subtle humor, is based, perhaps, upon the world-wide respect for mother love, whether it be a reality, of the spoken drama or portrayed by the motion picture. Nevertheless, one would miss a great deal if the humor of 'The Humoresque' were permitted to escape."

In fact, had it not been for the humor, according to the script—as seen by Director Borazage, and the personal good humor said director found necessary to maintain, he believes he might have fallen short in turning out that perfectly finished piece of film artistry founded on the widely read story by Fannie Hurst. For, as Mr. Borzage explained, "there was so much at stake, so much to make a director serious, that the humorous touches interspersing the footage as well as a great deal which is not seen, supplied what the oasis in the desert tenders a tired, yet determined traveler.

"For instance: On the day we 'shot' the scene showing the mother calling from the window to the diminutive son to 'hurry in'—the elevated trains and various noises drowning our voices and with no respect for our lungs. Misunderstood instructions resulted. Had it not been for the humor, especially the good humor everyone endeavored to hold, we might have had a sad and disappointing day of it.

"The mother, Vera Gordon, had been an actress for years upon the Yiddish stage and in spoken plays, but she was unfamiliar with working before a grinding camera. Her wide-eyed interest and the playing to imagined objects, at times, was so new to her that it became exaggerated comedy to the more sophisticated cinema players. I recall rehearsing her in the scene, and turning to consult with my cameraman. We were ready. 'Now, lean out of the window and call to him,' I shouted. Looking out just as I would have had her, the look of concern registered was not played, but was a reality. 'Where is he?' she called to me in a tone indicating her bewilderment. 'I don't see him.' Intent upon finding the boy secured for me the exact expressions I was eager to obtain. But when the scene was over, the humor of it to us who were 'studio broke' caused considerable hilarity, in which Mrs. Gordon joined, when she understood. The expression she puts into her work, throughout, is of a most remarkable character, but she is at her best when not acting at all. The titles, which have been so favorably commented upon, are tame, compared with her extemporaneous remarks. These acted upon me like a tonic. And there was a grave need for it, some of those serious days.

"One of the times when I was not so sure that I was going to turn out my vizualization of the subject I had undertaken, to meet with my own severe approval, I was in a state of mind where one has little than less to say. On that day there were scenes to be taken which would require a great deal of patience and no end of hard work. Things started going wrong early in the mornings—as things do somehow when one feels a bit out of spirits. I was deep in my despair. The world, I thought, was 'ag'in me.' Suddenly I heard the hum of a familiar voice. It proved to be that of my faithful camera-man, one who understood my desires as well as I understand them, and who recognized that I was less optimistic than usual. Possibly the way he figured he could help me most was not to encourage my apparent mood—so he started to sing. Sometimes one dislikes singing, especially 'studio singing,' where we find the singing voice a rather unimportant requisite. In this particular instance, as a singer, said camera-man was, and is, an artist —at the camera. It might not have struck me so funny that he would attempt to sing, had it not been for the melody — the introductory strains of 'The Humoresque.' Somewhere he had found words to fit.

'What do y' think of Kubelik
Made tyenty thousand bucks a week
And all he did was play upon a feeble.
So I said to my son—Abie
Get yourself a feedle—maybe
Some day you may get a job like d'is.'

"That parody, as sung by Gilbert Warrenton, changed the entire day for me. It struck a vein of humor which created a twelve-hour flow; in fact, I sometimes laugh about it yet. It was the day when Leon, (Gaston Glass) was to play for his 'own people.' And they were all there—or coming. It was not the easiest assembly of extras to handle ever directed—as you may imagine. I wanted to get the best out of 'Leon' that there was in him—and besides, I had some concern for the 'feedle.'

"There were many times during the filming of 'The Humoresque' when actual happenings brought about the touches you have mentioned as unique. It was never, at any stage, a laughing matter, yet there was probably more exchange of wit during the making of it than has ever before been connected with so serious an undertaking."

Mr. Borzage, a young, bouyant chap of undisputed appeal, should look forward to a great deal, if he intends living up to the reputation his "Humoresque" made for him. He is one of those youthful, inspired men who found "If at first you don't succeed, try, try again" the only solution in earning fame as a director of motion pictures. He had made some other good ones —but never before a "nine days' wonder," which will live for as many years. One might say that Mr. Borzage's history is truly "picturesque"—in metier which will tell the tale—"He made 'The Humoresque.'"

Fair to Look Upon Is Elinor Fair

THERE is no telling where a young girl may suddenly leap to—in the atmospheric conditions closely affiliated with one's being an artist of the screen, especially when, as in the case of Elinor Fair, that one has beauty and talent behind her and holds ardently before her a determination upon a career.

This is proven by pointing to Miss Elinor Fair, for instance, for, when she journeyed from her "home town" of Richmond, Virginia, to Los Angeles, she dreamed, in her girlish way, of earning recognition by the use of her singing voice. How she became an actress of the screen is a "speedy" story.

The first personal recollection we have of her is when she appeared in "The Miracle Man," under the direction of George Loane Tucker. She was the invalid sister, who sought the use of her lower extremities through the healing powers attributed "The Miracle Man." So, we remember her first, in the wheel chair and would never recognize her, since the part was that of a young woman ten years older than the fair Elinor. Already having become an actress, however, she "made up" for the part and instead of the "type" as we recall her—she is young, appealingly young and as pretty.

Preceding her recent arrival in New York, Miss Fair had been very busy in Los Angeles—Hollywood section, playing in one picture after another until we now await with interest her most important work to date—when she will appear in the leading feminine role of "Kismet," with Otis Skinner. It wasn't enough to play opposite Lew Cody in "The Beloved Cheater," "Occasionally Yours," and in "Wait for Me," a distinction craved by thousands of Lew Cody feminine fans, she must be selected for the role of 'Marsinah" in the Robertson-Cole production of "Kismet."

It was interesting to learn how Elinor "motored" rather than "sang" her way into the movies—granting that, according to those who have heard her, she may have a melodious singing voice. But at an early age she received a car—a motor car, from her mother, as a birthday present. Proud of her possession, her first drive was one following a trail leading to a motion picture studio. She was safely behind the camera—safe from being a source of annoyance, perhaps to the camera-man. Watching the fascinating game of "movie making" suddenly the feminine manifested itself pronouncedly—the scene was tragic and first thing she knew, Elinor was "crying out loud." William Farnum, star of the picture then being made, acknowledged the compliment, and after looking at her rather intently, she heard him asking her how she would like to play a little part in the picture. She would like it. The result was that her very first work was with William Farnum in "The End of the Trail."

Scarcely had Miss Fair arrived in New York when she was frisked right out again—this time in a Selznick production, in which Eugene O'Brien is the star, and which, as yet, has no name. She had only time to make a "looking acquaintance" with the shops she had been so eager to shop in. But when she returns, in three or four weeks, she says she expects to get on "speaking terms" with them all. She has no idea of resting—her ambition is just to keep on working, one picture after another which, we assured her, would put her on "charge account acquaintance" with shops of all kinds, where apparel for the young and beautiful supply the attractive wardrobe she insists upon.

We expect to see a great deal more of talented Elinor Fair. And to see a rising screen favorite in successive pictures, is to hear about her, too.

Other West Coast and Professional News Will Be Found on Pages 2485—88

Universal Builds Huge Set for Stroheim

A setting, exceedingly high in cost, size and permanence, is rising on a plot of ground, roughly 1000 feet square, at Universal City. It is the replica of the famed plaza of Monte Carlo, with its beautiful examples of Neopolitan architecture—the Casino, the hotel and the crystal cafe, and is for Erich Von Stroheim's Universal Jewel production "Foolish Wives."

The first estimated cost of the set was $65,000, but Universal Comptroller Hughes states that this figure has already been increased by $15,000 and bids fair to reach the sum of $100,000.

Projection — Camera — Music Hints and Ideas About

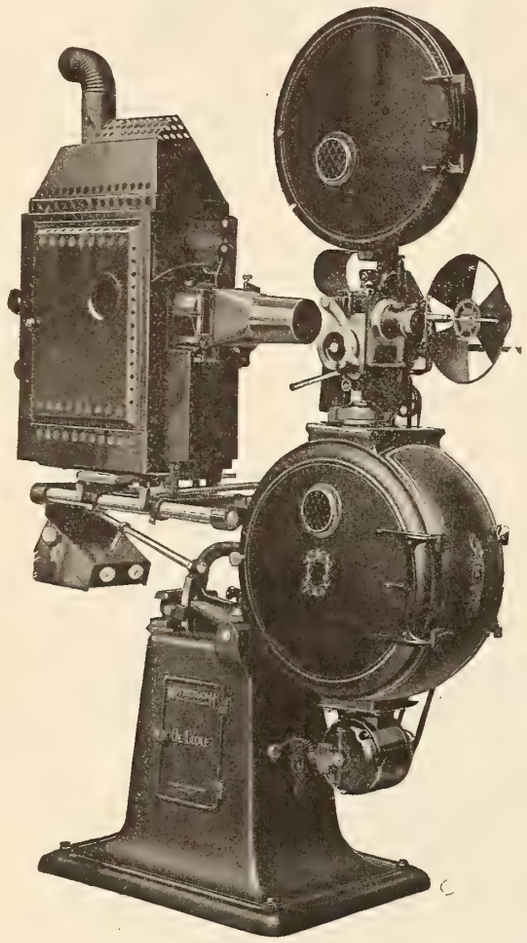
"New Theatres"

Pages 2459-2484



Rivoli theatre, Buffalo, N. Y., with its well proportioned front of brick and terra cotta

The Motiograph De Luxe—The Projector Predominant



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Equipment Service Department

A section devoted to the technical branches of the industry containing records of the latest accomplishments in the machanical and scientific fields; projection helps, inventions and suggestions, cameras and their devices analyzed and commented upon; laboratory tchnique explained and new methods described; architcetural plans of new and remodelled theatres; with treatises on new equipment for the interior and exterior of the theatre building and innovations in furnishings and decorations.

The service is maintained for the theatre manager, the projectionist, the studio and laboratory worker. No charge whatever is made for answering queries regarding any of the above subjects.

E. L. Bragdon, B. S.....*Technical Editor*
E. B. Janvrin, B. S.....*Assoc. Technical Editor*

Care of Projection Machines

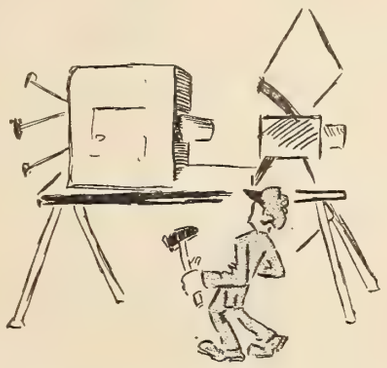
If, as has been so often stated, the projection room is the "heart of the theatre" then the projectors themselves correspond to that inherent part of the heart that causes it to function. And just so long as this smaller but important section of the "heart" is kept in shape, and no longer, will the "heart" succeed in coming up to expectations.

Altogether too many projectors are purchased and allowed to deteriorate through negligence. It appears as if the manager looked upon the new shiny machine as a "device that can't go wrong," and proceeds to act upon his assumption. Dirt is allowed to accumulate around and upon it. Loose parts are permitted to wabble about until they break or drop off and are lost. Any audible knock or undue friction is not traced to its lair but is allowed to continue in the hope that it will wear itself out and disappear, thus making it unnecessary to spend the time in locating the trouble.



Just how a new projector looks to the theatre manager is illustrated in the first of the cartoons. Everything about the highly developed piece of machinery is in perfect order. The manager after a casual inspection firmly believes that a child could operate it. It is so simple that it looks like a pygmy to him. With this thought in mind he entrusts it to his projectionists and forgets all about the most important part of his performances.

Six months later, perhaps he changes projectionists. Believing it to be the duty of every manager to keep in more or less close touch with the equipment under his care, he personally conducts the new man to the projection room. There he received his first shock. The smooth running, newly painted machine in which he took so much pride has disappeared. In its place there is apt to be a noisy, hard running, vibrating projector. The manager can hardly understand it.



In the space of six months his pygmy has grown to a Colossus.

If the new projectionist is an experienced hand at the game he will sense the trouble immediately, and will inform his employer that while the projector is a highly specialized piece of machinery that should last for years, yet it will deteriorate rapidly if not given common sensed attention.

Any manager who has the well being of his patronage in mind will look in on his projection room occasionally. Furthermore, if he has faith and confidence in his projectionist he will not hesitate to purchase those small replacement parts that go far toward keeping projectors in order.

Not only replacements parts but complete overhauling should be given the machines when their actions call for it. The intermittent, for instance, is a complicated mechanism which seldom requires attention and never demands *tinkering*. But to maintain it at its highest efficiency the movement should be returned to the factory or to a competent motion picture repair shop at least once a year and oftener if possible.

By carrying out these and similar instructions besides following those issued by the projector manufacturers the Pygmy will remain a Pygmy for several years and the manager will never have cause to wonder at the seeming decadence of his picture. The quality of his picture can never be higher than the quality of upkeep of his projectors.

QUIPMENT QUIPS

The Heart of His Theatre Is on the Highway

That theatre manager who answered the projection questionnaire for his theatre by saying that the make of his machine was Scripps-Booth was only half wrong. He had the location right.

Most of the suit case machines would be almost worth the money—if they were used for suitcases.

Adventurers in Film Land

Busy Bill Kunzmann motored through Manhattan recently. He was on a vacation this time. Bob Kiewert is back from Europe having acted as a travelling companion to a consignment of bio carbons. Modest Otto Kerner—who makes up the last half of the Winfield-Kerner combination was in town for a whole week. Rumor is strong that A. F. Victor has succumbed to the lures of New York and is to make this his home again. Twasn't so long ago that A. C. Roebuck of Motiograph distinction was in the office. He was packing a couple of good stories as usual, one of which he had borrowed from Bill Smith. Word comes from Earl Rossman, erstwhile Technical Editor of our contemporary, to the effect that he was putting over some great stuff in the line of new art photography out in Grand Rapids.

Or the Odor of Bad Films?

Harry Lucas, manufacturer of things accessorial is planning on putting out a new kind of mechanics soap in a wide assortment of flavors including that of skunk cabbage. The latter will be used by operators (delete,—should be projectionists) to remove the bad odor of films.

Looks a bit as if Babe Ruth in his latest four base clout "Headin' Home" might be held up at third.

According to the claims of leading manufacturers at least 125% of the theatres in this country—and California—use one make or the other.

H. A. Campe, Manager of the Domestic Industries Department (is that right, Herb?) of the Westinghouse Company has been a-vacationing.

Saw Jimmy Cameron of the Review on Broadway yesterday. He is back from a three months trip through Europe.

On a Hot Day, Too!

Jimmy Milligan who controls the wind of publicity for Typhoon had the nerve to tell us over the phone that he is already preparing for the hot weather of next summer.

Billy Francke, former publisher of and also partaker of the Boston Bean Pot was in the Hub for a few days. Fishing—for fish not business—was poor so he returned early.

Gosh, these publicity people are conscientious! Perc McGuire of Powers came in from his week-end vacation spot—a matter of 90 miles—to hand us a two column wheeze.

White Terra Cotta Trims Make the Rivoli Attractive

Buffalo's Newest Neighborhood House Has Best of Everything

THE Rivoli, Buffalo's newest neighborhood motion picture theatre, has opened at Broadway and Sweet avenue, in the center of the city's thickly populated and industrially active Polish district. The Rivoli is an imposing structure of red tapestry brick and white terra cotta timmings. It was built by Joseph Kozanowski, one of the prominent Polish citizens of Buffalo, and Harry T. Dixon, who has managed many theatres in Buffalo, as well as film exchanges, is the managing director.

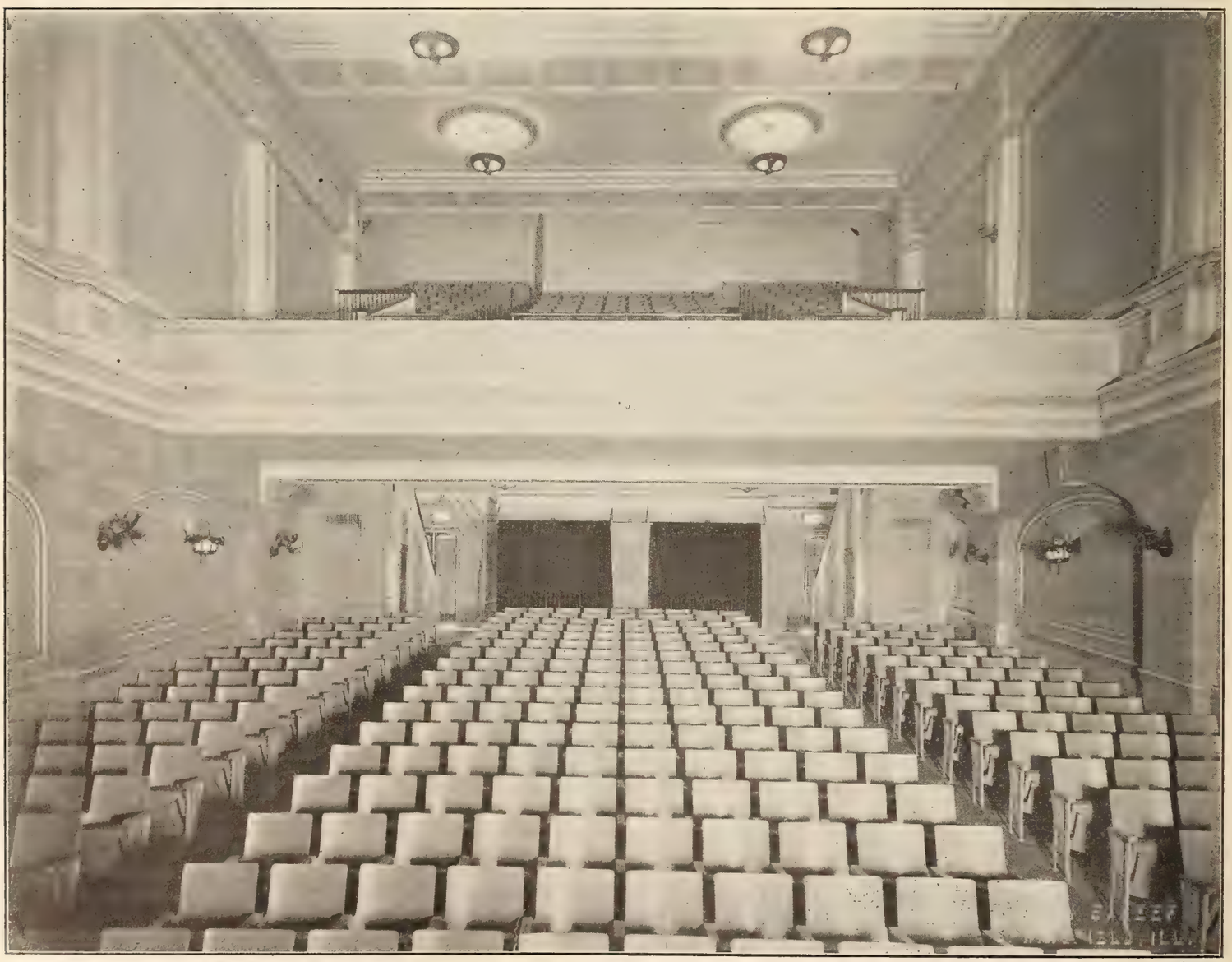
The cost of the Rivoli was $250,000. It has a seating capacity of 1700 on the first floor and balcony, 1000 seats being on the ground floor and 700 in the balcony. The boxes extend along the sides of the house, from each end of the balcony, and are among the best placed in the city. One gets an unusually good view of the screen from every part of the house. Joseph Geigand of Buffalo was the architect and the Metz Brothers, the contractors.

The outside dimensions of the Rivoli are 140 by 75 feet, and the inside a trifle less. The color scheme of the interior is carried out in old rose and gold. The stage is attractively set with a Grecian scene, which frames the screen in an excellent manner. Few houses of its size in the state can boast of a more striking stage setting than the Rivoli. The setting represents the garden of a Grecian villa, with the famed Isles of Greece in the background. A striking canopy of brown and yellow drapes from the top of the proscenium arch to the top of the screen and gives color to the set. The stage decorations will be changed from time to time, according to Mr. Dixon.

The seats are arranged in three groups on the ground floor, with four aisles, and the same plan is carried out in the balcony. The floors are covered with battleship linoleum. Direct and indirect lighting systems are used. The fixtures are of brown polychrome type, combining indirect and direct lighting in each fixture.

The projection booth is directly above the rear of the balcony and is about 10 by 18 feet. Two Simplex, type S lamphouse, machines are used. Other equipment includes a Globe spotlight, Dissolver, motor rewinder, steam heat and house tele-

(*Continued to page* 2464)



Although its other appointments appear to be excellent it will take expert projectionists to produce a good picture in this theatre with the steep angle provided

DURATEX

HIGHEST QUALITY · COATED FABRICS



The Better Upholstery Material

Duratex is the Better Upholstery Material for Theatre Seats—and The Most Economical

BEAUTY and durability are the outstanding characteristics of Duratex, the Better Furniture Upholstery.

Here is a material that fits in admirably with the needs of Moving Picture Theatres.

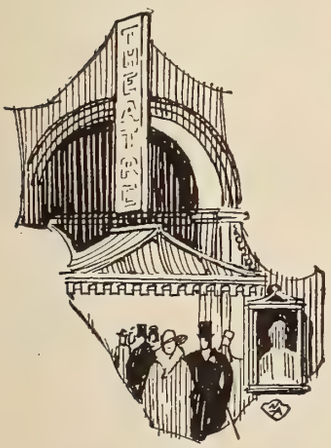
It comes in a wide variety of grains and colors—fits in with any decoration scheme or color motif.

It stands up wonderfully under the hardest usage—it does not crack or check or scuff and it *never spews*. That is to say no oil ever comes to the surface to soil dainty clothing as often happens.

This last feature is due to the exclusive Duratex process—and for this one reason alone Duratex is particularly suitable for seat upholstering—to say nothing of its finer, richer appearance and its longer wear.

If you are building a new theatre or planning to re-upholster your theatre seats get the Duratex facts first. Duratex will save you money.

Write for samples.



Look for the Duratex Gold Label. It is the Sign of Genuine Duratex

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Mezzanine floor of Rivoli, showing entrances to rest rooms and manager's offices

(*Continued from page 2462*)

phones. Joseph Gramsa, who for nine years was operator at the Variety theatre, is in charge of the projection at the Rivoli. The port holes in the booth are 10 by 12, enabling the operator to see the screen with both eyes. The distance of throw at this house is about 120 feet and the angle of projection about 30 degrees. The picture when thrown on the screen is 12 by 16. The screen was made by the Service Company of Rochester.

The lobby of the Rivoli catches the eye the moment one enters the house. The decorations are made up of leaded glass, brown tile walls and massive mahogany frames. The ticket box is constructed of mahogany and leaded glass, and the National Cash Register ticket machine is used.

Among the special equipment of the Rivoli is a Hertner 75-75 ampere transverter, intercommunicating phones, aisle and exit lights.

The heating and cooling arrangements at the Rivoli are unusually good, an American Radiator plant being used for heating, and 48-inch typhoon fans made by the Electric Ventilating Company of Chicago draw pure air into the house and the bad air out. In the winter these fans are used to flood the house with heat from the special radiators placed close to the fans. Ducts are placed in the walls for this purpose, two especially large openings being excellently placed in the walls at each side of the stage.

The front of the Rivoli presents an imposing appearance, the white terra cotta trimmings setting off the house in striking manner. A large Flexflume sign is placed directly in the center of the front, with "Rivoli Theatre" in large white letters. The sign itself has a background of various colors. A large hanging marquee is placed directly over the entrance, with a border of leaded glass, which at night stands out prominently when lighted from behind. Eight arc lights of unique design augment the lighting of the front. For the exploitation of attractions the Rivoli front has four large frames and two small ones and four large doors open into the lobby.

The usual comfort facilities are provided in the Rivoli, ladies' and gentlemen's rest rooms opening off the mezzanine floor, where the manager's office is also located. The mezzanine floor is furnished with wicker furniture.

An eight-piece orchestra accompanies the picture entertainment. Walter Mehowski is conductor.

New Theatres in Southeast

THE Lake Wales Amusement Company is planning the erection of a new theatre, with a seating capacity of six hundred, to cost $20,000, and to be located at Lake Wales, Fla. The theatre building will also include a first-class, highly modern restaurant, to be owned and operated by the same people.

The Savannah Savings and Real Estate Co., Savannah, Ga., has under construction a new theatre for colored people. The equipment is to be of the best—orders having been placed with the Southern Theatre Equipment Co., of Atlanta, for two Powers 6-B machines, and a gold fibre Minusa screen.

E. W. Gould, vice-president and general manager of the Empire Investment Co., Macon, Ga., is remodelling the Macon theatre, and will call it the Criterion. He will run a program exclusively of motion pictures, cutting out the "Tabs" and vaudeville which has been the usual feature of the Macon.

W. L. Harris, of Forest City, N. C., is to build several theatres, construction on the one in Forrest City having already begun.



Proscenium arch and stage layout at Rivoli theatre, Buffalo, N. Y.

ANNOUNCEMENT

Of interest to the entire Motion Picture Industry and of especial interest to the EXHIBITORS — PRODUCERS — and EXCHANGE MEN of Los Angeles and the entire Pacific Coast.

On September 20th 1920, we invite inspection of the most complete Motion Picture Supply and Electrical specialty store in the world.

Located at

836 South Olive Street, Los Angeles, California

See! THE ARGUS MODEL PROJECTION BOOTH
ARGUS PUBLIC PROJECTION ROOM

Witness actual demonstration of

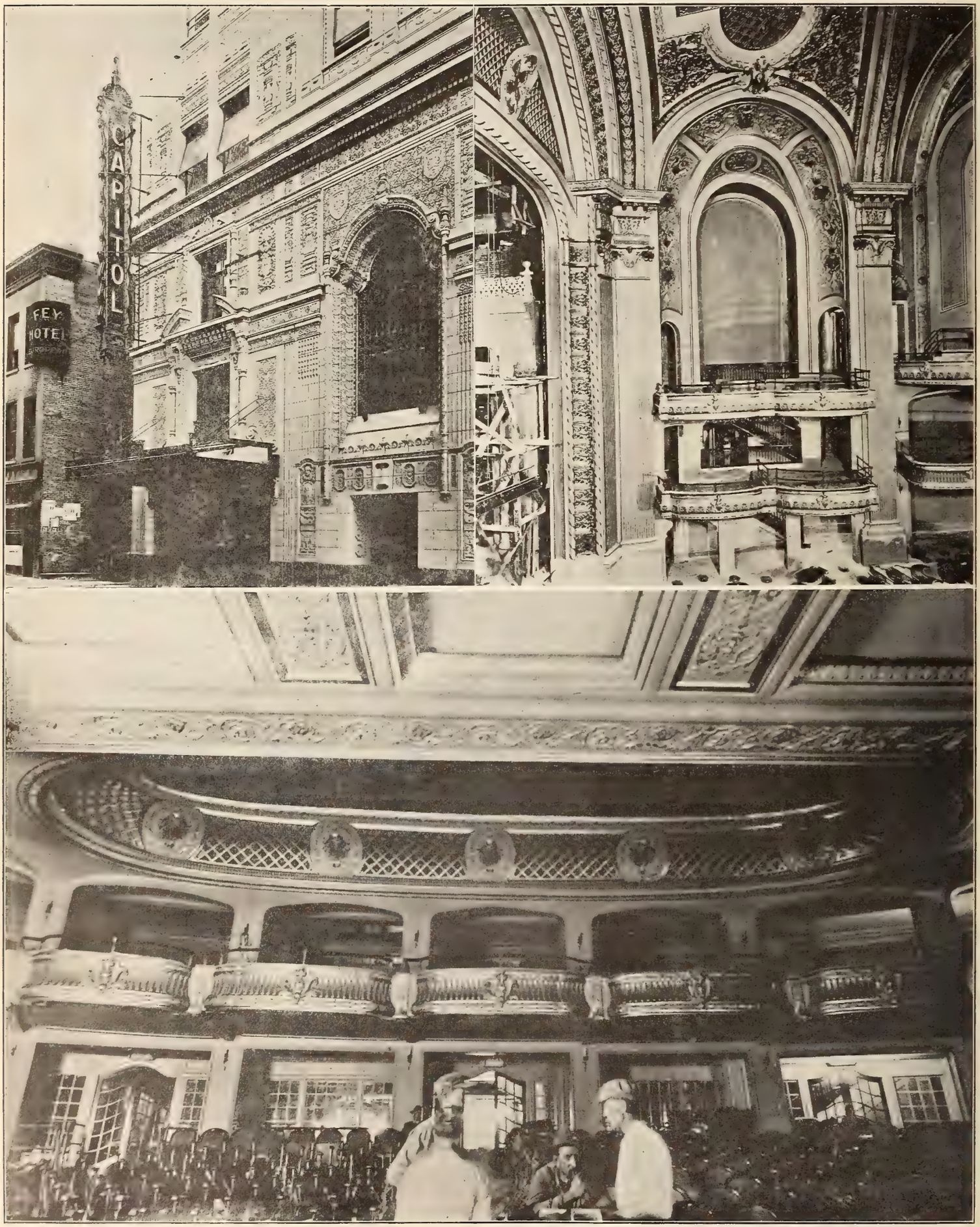
SIMPLEX PROJECTORS
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ARGUS, G. E. MOTOR GENERATOR SETS
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WOHL STUDIO LIGHTING LINE
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The Capitol, St. Paul, is a house of Spanish Architecture



Large Organ for Empress

MR. TOM H. BOLAND, the popular manager of the Empress theatre at Oklahoma City, has recently added several very attractive improvements for the edification and comfort of the many patrons of the Empress. A new pipe organ has been installed, to the tune of $15,000. The instrument is really a wonderful piece of mechanism. It is equal to a large band, a great sympathy orchestra or a pipe organ. The great, handsome new organ does everything in response to the expert operator's touch that either an orchestra or a band with its multitude of instruments can do and with complete harmony and effect.

The organ occupies a space that extends almost every inch of the way across the wide auditorium in the pit reserved for an orchestra. It is a beautiful product of superior craftsmanship, massive yet graceful, and of beautiful design.

Its music is simply superb, as all who have had the pleasure of hearing it will testify. But the organ isn't all that the Empress is getting. Elegant upholstered seats, the very latest pattern, have also been installed, which are both handsome and up to date in every particular.

In addition, the Empress will blaze its identity to all passersby at night. A fourteen-foot sign, designed to represent an empress's room, and flaming with the illumination of 500 incandescent lights, has been raised above the front and, being double-faced, flashes an invitation and message of amusement in all directions. In the center it has a twinkling star effect, and its border appears to be ceaseless in a series of waves of changeable colors. The lights flash on and off, being a changeable pattern of striking glorious illumination. With these extremely expensive improvements the Empress will, indeed, boast its supremacy as a photoplay theatre in this section of the country, and its patrons will feel more proud than ever of their loyalty to it.

Saxe Commences Chain Construction

The first step in the formation of a chain of motion picture theatres throughout Wisconsin by the Saxe Brothers Amusement Enterprises Milwaukee, was taken when negotiations for theatre sites in Janesville and Green Bay, Wisconsin, were started by Thomas Saxe, head of the amusement firm.

The chain of theatres, plans for which were announced exclusively in the Motion Picture News some weeks ago will upon completion practically cover the entire state of Wisconsin and will be booked from the general offices in Milwaukee. Negotiations are now under way between M. G. Jeffris, Janesville, and the Saxe Brothers. The theatre will be built in the rear of the Grand Hotel corner of High and Dodge streets, with entrance extending thruogh to Milwaukee street, the principal thoroughfare of Janesville. According to Thomas Saxe the theatre will cost $250,000 and will seat twenty-two hundred people. Plans are now in the hands of Martin Tullgren, Milwaukee architect.

Negotiations in Green Bay have not materialized sufficiently to permit the name of the location of the theatre, but both leases, it is understood, will run for ninety-nine years.

Saxe Brothers at present own seven theatres in Milwaukee and plan to acquire several outskirt houses in that city.

Newman News Notes

The Strand Theatre at Wellsburg, W. Va. has just installed in their lobby five more Newman brass poster-photo frames, and have further dignified their lobby with brass door-pulls and kick-plates.

Two more Newman brass unit frames have been added in the Majestic Theatre, Middletown, Ohio.

The Bijou Theatrical Enterprises Co. of Battle Creek, Mich., make it a point to send a representative to Cincinnati whenever they need brass fixtures. They recently purchased four special frames for their Franklin Theatre, located in Saginaw.

Twelve brass frames and a special ticket-office rail have been installed by the United Amusement Co. of Hugo, Okla.

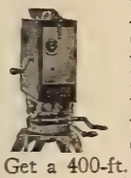
Portable brass standards with velour-covered ropes have been ordered by the Circle Playhouse, Annapolis, Md. Similar fixtures have been installed by the Newman folks in houses owned by the A. H. Blank Enterprises of Des Moines, Iowa.

All theatres owned and controlled by the Wells Amusement Co. of Norfolk, Va. have been outfitted with brass fixtures. Six new-style choppers have just been ordered from Newman by this chain of show houses.

Ruttenberg to Open Globe Soon

Construction work on the new Globe theatre, a motion picture house of 1,200 seating capacity, is fast nearing completion. A. Ruttenberg, the manager, formerly of the Grand Circus theatre in Detroit, is on the ground preparing for the opening which is expected to take place some time late in August. The house will have both orchestra and organ music. It will maintain a policy of first-run pictures. The theatre is being built for The Globe Theatre of Flint Co., an enterprise founded by Flint capitalists.

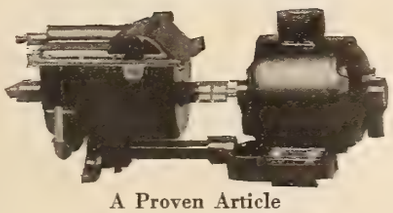
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Get a 400-ft. capacity De Franne Field and Studio Model at once. Special features: Regular and trick crank, forward and reverse take-up, reflecting focusing device, Tessar lens, Automatic Dissolve and many others.
Price, with Automatic Dissolve, $225.00
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SPECIAL
The latest Universal Enclosed Top Panoram and Tilting Tripod.....$108.00
Just received a lot of Genuine Carl Zeiss and Goerz Prism Binoculars, each complete with leather case:
6x24 Carl Zeiss.....$52.50
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22	Machines	in	1915
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4	"	"	1917
24	"	"	1920

And have 28 machines on order. A record we are proud of.
Five years continual service without a cent spent for up-keep.
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Equipment Operating Projection Questions Answered

Practical Electricity—XXVII
Study Lessons for the Projectionist

Armature Reaction and Commutation

When current is allowed to flow through the armature windings of a motor a field is set up by the armature windings which is at right angles to that of the field magnets. A force is then exerted between the two magnetic fields which tends to cause the armature to rotate. Figure 86 shows the diagramatic relation of the two fields. The direction of the magnetic lines of the field is from left to right, and the lines set up by the armature conductors pass thru the armature in a downward direction. The action of these fields causes the armature to revolve in a counter-clockwise direction.

Due to the effect of the field set up by the current in the armature conductors the magnetic lines of the main field are distorted. This effect is shown by Figs. 87, 88, and 89. Fig. 87 is the magnetic field set up by the field coils when no current is flowing in the armature conductors. Fig. 88 shows the field set up when there is a flow of current in the armature windings, and Fig. 89 is the resulting effect produced by the action of the two fields. This distortion of the magnetic field has a tendency to strengthen the field under one set of pole tips and weaken it under the others, so that the natural plane of the magnetic field is shifted back from the normal neutral plane. Thus in order that commutation will take place when the least amount of current is flowing in the conductors it is necessary that the brushes be shifted backward against the direction of rotation and placed more nearly in the neutral plane. Fig. 89 shows the approximate position of the brushes for a motor operating in a counter-clockwise direction.

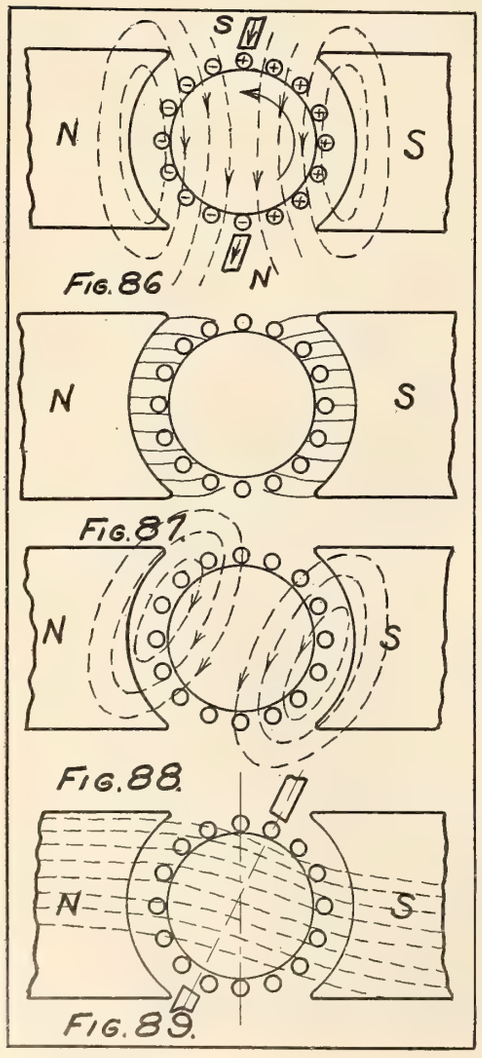


Fig. 86. Fig. 87. Fig. 88. Fig. 89.

As the armature of a motor revolves it is necessary that the direction of the current in the conductors be changed as they pass from one pole face to the next. As the armature moves the brush passes from segment 1 to segment 2 of Figure 90. As segment 1 passes from one side of the brush to the other the direction of the current in the connected coils is reversed and for a short interval of time while the brush is in contact with two segments the coil connected to these segments is short circuited so that there is no current flow.

As the segment leaves the brush this coil is connected in series with the other coils on that side of the armature and the current flow is opposite from that when this segment made contact with the brush. In order that commutation may take place with the least possible amount of sparking it is necessary that the short circuiting occur when the coil is passing through a field which will tend to reverse the direction of the current, and also when the minimum amount of current is flowing. In order that the above conditions may be fulfilled it is necessary that commutation take place at the neutral plane. In this position the counter e.m.f. in the coil undergoing commutation is practically zero as the direction of cutting of the lines of force is changing direction and the current flow has been brought to rest and is about to flow in the opposite direction.

In order to obtain the proper position of the brushes they should be shifted backward against the direction of rotation until the least amount of sparking occurs, this position will also be the minimum speed obtained with a certain field strength, for at this point the back e.m.f. induced in all the conductors will be connected in series in the various windings of the armature.

As illustrated by Fig. 86 the polarities set up by the flow of current are such that the armature is caused to rotate. However unless proper means are provided to reverse the polarity of the armature as it reaches a magnetic equilibrium, there would be no force to continue the rotation. The construction of the machine is therefore made such that the polarity of the armature core, caused by the direction of the armature current in the coils, is reversed at the proper instant, by means of the commutator, to give continuous rotation.

Fig. 90 shows a complete armature diagram with the direction of the current in the various coils indicated. Fig. 91, A, B, and C show the position of brush contact and the change in the direction of the current flow as the segments pass the brush. In the case of Fig. 91 A. current flows from both sides of the armature winding out thru the negative brush, and in doing so passes thru the segment 1. The direction of the curent in the coil between the segments 1 and 2 is indicated by the arrow.

A short interval of time later when both segments 1 and 2 are in contact with the brush, the current is conducted to the brush in proportion to the area of each segment covered by the brush. This allows for a falling of the current flow in the coil between the segments covered by the brush.

When the commutator has traveled so that the brush is in contact with segment 2 only, all the current to the brush from both sides of the armature winding is conducted through this segment. The direction of current flow in the coil between 1 and 2 has now been reversed as is shown by the arrow.

This process takes place between the various coils as the armature revolves so that a polarity is maintained in the armature such that a constant drag is produced by the field pole pieces.

(*To be continued*)

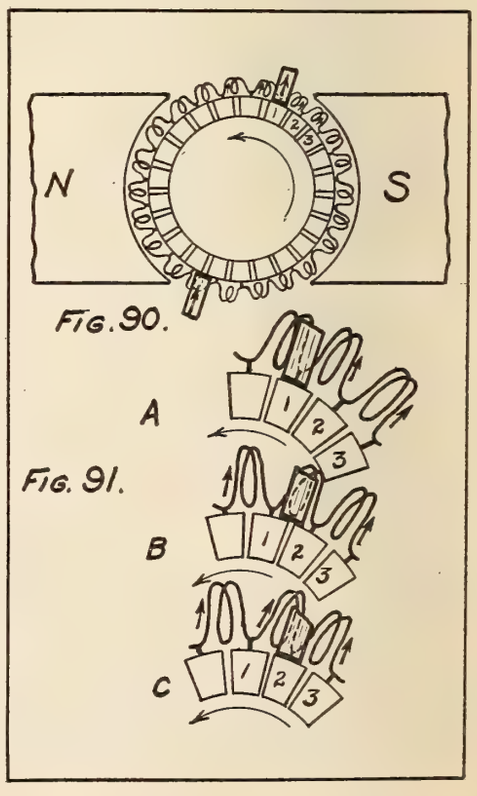


Fig. 90. Fig. 91.

Royal Theatre
Dartmouth, N. S.
Classic Theatre
Dartmouth, N. S.
Princess Theatre
Imperoyal, N. S.

Dartmouth, N. S., August 9, 1920

The NICHOLAS POWER CO.,
90 Gold St., New York City, N. Y.

Gentlemen:-

Having noticed that during the past month your corporation is interested in the criticisms and comments of approval on your product, from the leaders and "Big Men" of the industry, I am tendering you the opinion of one (of a very great majority) of "small town" men who are fortunate enough to have the POWER'S CAMERAGRAPH in their projection rooms.

We are now using the POWER'S machine (both the 6A and 6B) in our four theatres. The two 6A's have been running without a break for five years, and outside of a few minor repairs, have not cost us a cent. They are still delivering the goods. The picture we are getting through our 6B's absolutely cannot be beaten. It is the best we have ever seen or could wish for.

Another theatre is in the course of planning and our Chief Projectionist will install no other but POWER'S MACHINES.

Yours sincerely,

S. M. Carell

Manager

CAPITOL ENTERTAINMENTS

NICHOLAS POWER COMPANY
INCORPORATED
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NINETY GOLD ST. NEW YORK, N.Y.

A Plea for More Active Co-operation Between Exchange, Theatre and Projectionist

What One Observing and Broad Minded Projectionist Has to Say on This Important Matter

(*Continued from previous issue*)

Do not let a part wear out before having it replaced. Do not let a machine run out of adjustment any longer than absolutely necessary. The machine is the property of the manager and is just as delicate in some parts as his watch that he carries. He would not ask you to repair his watch and you would have nerve enough to tell him that you couldn't if he did ask you. Why,—because you know that you do not have the knowledge nor the tools necessary for that work and you do not hesitate to tell him so. Why then attempt to repair a machine that cost four, five or six times as much as his watch when you know or should know that you are not equipped for the work. PROJECTION is one profession and REPAIR WORK is an entirely different one. I as a rule have no use for the man that will say CAN'T, but here is one case where I take off my hat to the projectionist that puts his pride to one side and admits that he CAN'T repair a machine.

There are, I am sorry to say, some theatre managers who insist on the projectionist doing repair work and the projectionist generally has a couple of screw drivers and pliers that he calls tools and you can imagine the job. You fellows who are doing your own repair work—examine the intermittent sprocket on your machine and notice the teeth on it. In most cases you will find that the teeth on one side will show more wear or undercut than on the other. This is caused by the intermittent shaft not being set true with the cam shaft and that causes the teeth on one side of the sprocket to catch the film as it comes through a trifle quicker than on the other set of teeth and this causes the undercut of the teeth. This also causes a strain on the sprocket holes of the film as the film passes over the intermittent sprocket. If you MUST do repair work, do it RIGHT and do not set intermittent sprockets by guess but use calipers on the shaft and be sure that shaft is set true with cam shaft. Remember in setting this shaft that the two bushings are eccentric and for that reason extreme care should be used. On one make of machine you will find but one bushing, but the other makes use two bushings.

Keep your sprocket teeth clean. Use a tooth brush on them and do not allow them to gather dirt. In rewinding film, wind it slow and do not hold the reel on the dummy end and take loose film on crank end—this scratches film and gives you the beautiful rain effect. If your rewind is motor driven, gear rewind down so that it will take at least four minutes (more time is better) to rewind a thousand feet of film on it. In removing a reel either from the magazine or rewind, turn the cotter catch on the shaft before trying to remove reel. When you pull a reel off the shaft without doing this you shove on the sides of the reel and bend the sides. You do not like to use crooked reels, so do not bend them yourself.

Remember, Mr. Projectionist, "TWO WRONGS DO NOT MAKE A RIGHT," so do your bit and live in hopes that the other fellow will wake up with a start some day and things as far as you are concerned will be different and life will be worth living after all. Do not punch mark the film just because the exchange does it. Do not leave misframes in the film because the other fellow does. Do not send the film to the exchange or the next projectionist in bad condition with the reel bands in the bottom of the case just because you got them in that shape. These things will not help the CAUSE at all—only make things worse. Go after the party that you get the service from—he is the fellow to get and if your manager is worthy of the name manager, he will do the kicking himself, instead of letting you do it for him. As I said before, *CO-OPERATION* will do *WONDERS*.

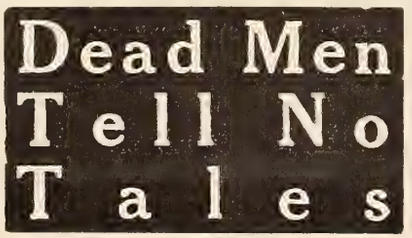
The Theatre Manager

You are in the business to make money—no question about that. You are selling your patrons pictures and you advertise that you are showing good pictures. Did some of you ever stop and think that you are getting your money under false pretenses? If you were in any other kind of business you would be arrested. Your business, at least ninety per cent of it lies in the projection room and the projectionist on the job is the man behind the gun. More than one manager has gone on the rocks just because he did not recognize that fact. Your lobby display, your music, your wonderful organ, your decorations on the walls and your cooling fans all help, but all of them together would not make you a dime without the projectionist. Many a manager has spent his money equipping a house in first class style and then hired a boy in the "booth" to put him out of business.

I am not trying to tell you, Mr. Manager, how to run your business, but am merely leading you up to the point in the question at issue and show you where you come in with the care of film. It is to be taken for granted that you have absolute confidence in your projectionist and his judgment. If you cannot place your confidence in him and his judgment as far as the projection is concerned then fire him at once and place a man on the job that you can depend on. When your projectionist makes a request for repairs on the machine he knows or should know better than anyone else just what he needs and he would not request these repairs unless he needed them. Do not be PENNY WISE AND POUND FOOLISH and ask him to wait a day or two or give the excuse that you are busy and will attend to the matter later—DO IT NOW. You are the one that will suffer if the machine damages film or refuses to work properly. You would not ask your piano player to play on a piano out of tune or the janitor to keep the place clean with an old broom and do not expect your projectionist to get results on the screen without first class equipment and service. When he gives you bad film or calls your attention to the condition of the film, take up the matter with the exchange that has supplied you with the film. Do it at once. The most important thing on your mind, as far as business is concerned, is your service and projection room. When these two are working right you are not getting your money under false pretenses, but when either one of these is off then the theatre is going to lose out. You, Mr. Manager, are wholly responsible for both. Do your bit and help the cause.

Mr. Exchange Manager, Mr. Projectionist and Mr. Theatre Manager, let us ALL CO-OPERATE. Yours truly,

E. C. Scobey,
Projectionist, Oriental Theatre, 1105 South Meridian Street, Indianapolis, Ind.



Agreed!

In the issue of August 7th there was carried an article submitted by two New Orleans projectionists in which a device "for the catching of dripping oil" was described. This article has caused considerable discussion among other members of the profession as is evidenced by the letters received. Without exception the writers of the letters condemn the authors of the article for believing that such a device should ever be necessary. Our position in the matter is the same as that of D. B. Shepard, projection engineer for the Lucas Theatre Supply Co. of Atlanta. Mr. Shepard says in his letter:

> With much regret I notice your article on page 1224 of the News, issue of August seventh, and I wish to comment on same.
>
> I have before me the sketches of the "crow-foot" and the lower magaine of a Simplex projector, with the oil-drip attachment devised by a projectionist from New Orleans.
>
> I wish to say that if the projectionist or in fact any operator, who takes pride in his achievements, in the operating room, will take the necessary care of his apparatus, and keep the right amount of lubrication thereon, there will be absolutely no requirements for such a useless device as is shown in the aforesaid number of the News.
>
> I know, positively, that you will agree with me as an exponent of cleanliness of the projection room and of perfect screen results, as obtained by the man "in the booth."—*D. B. SHEPARD.*

Notice! N. A. M. L. Slides

A large number of requests have been received recently for the names of makers of N. A. M. L. slides. Motion Picture News is not in a position to furnish this important aid in the work the members of the organization are carrying on but we have arranged with individuals to supply them. These slides are now being made in two places and it is our suggestion that the member write to the maker nearest him. Mr. Chas. W. Dorr, 41 Sargent St., Winthrop, Mass., and Mr. C. B. Hutchison, 510 N. 2nd St., Richmond, Virginia are the gentlemen manufacturing the slides on order, at a cost, we believe of 50¢ each. When ordering be sure to mention your membership number so that it can be included in the finished slide.

We have not seen a sample of Mr. Door's work for several months but he no doubt is continuing his fine work. A number of samples of Mr. Hutchison's slides have been received and we have no hesitancy in saying that no professional slide-maker could improve on the workmanship.

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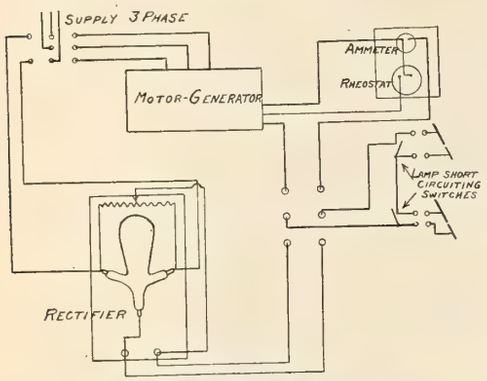
61120

Request for Wiring Diagram

R. C. E. No. 948 writes:

Please give me wiring diagram for connecting up a motor-generator and a rectifier.

Reply:—We assume that R. C. E. wants to get the wiring scheme for an emergency layout, so that if his motor-generator set should fail he could rely on a rectifier outfit. Such a diagram is shown herewith.



DEAD MEN TELL NO TALES

14 Years as a Projectionist

CHARLES ZERR, now with the Saenger Enterprises of New Orleans, is willing to place his record against that of any other projectionist. For 14 years he was with the Fitchburg Enterprises of the South. For twelve of these years he worked day and night without a day off. Then three years ago the Saenger Enterprises took over the Fitchburg interests and he was placed in charge of projection at the Globe theatre in New Orleans. Up to the present year he continued his record of steady work without a day off but this summer his employer recognized his service by allowing him a three weeks' vacation with pay which he spent at the Saenger home at Elmwood Manor Bay, St. Louis, Miss. Is there anyone who can beat this record for faithful work for a long period of years.



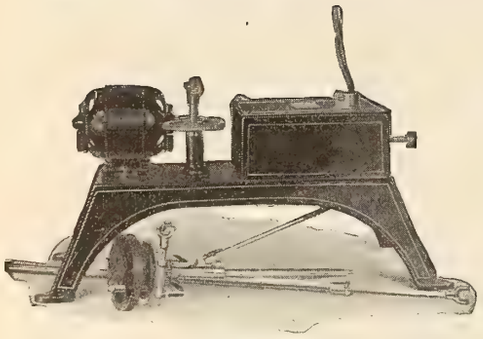
Chas. Zerr

Wants Film Trimmers

L. F. Smith, of Duncan, Okla., writes: Where can I find a device to trim sprocket holes that are broken? I have seen such a device and the handles of it are shaped like ticket punches. It trims the outside of the sprocket holes and leaves round corners.

Reply: There is an instrument of this nature manufactured by the Filtrim Manf. Co., 1964 Fulton Place, Cleveland, Ohio. You can probably get this Filtrim Patcher from any supply store or if not there by writing direct to the manufacturer.

Can you answer the questions on page 2474



TRADE HOWELLS FILMS MARK

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UNITED MIRROROID

DAYLIGHT SCREEN

Kiewert Returns from Europe

AFTER quite a lengthy stay in Europe which included a month's study and research in the laboratory of the Siemens Carbon factory at Berlin, Robert Kiewert has returned to his office in New York.

In discussing his observations of motion pictures in the theatres of Germany Mr. Kiewert said that as a rule the films are exceedingly poor both as to the story told and the quality of projection on the screen. The flicker at times was unbearable. In investigating the cause of this latter fault a number of different reasons were advanced.

A projectionist blamed it upon the German type of projector which as a matter of fact is far behind the American projector in mechanical perfection. A film printer claimed it was due to the low quality of raw stock with which he had to work. And some blame was placed upon the camera which was to be expected inasmuch as the cameras now in use are old ones that have seen years of service without opportunity for repair.

In general the German theatre boasts of but one projector, this necessitating the usual intermission while reels were changed. Although the intermission is not relished by the American who is used to the continuous program yet it comes as somewhat of a relief after 15 minutes of flicker.

Mr. Kiewert believes that the German producers have become so accustomed to the presence of this flicker that its effect on the audience is not being appreciated. They will have this fact brought home to them, he believes when they attempt to dispose of their product in the world's market.

Due to the coal shortage but two performances are permitted daily, these being between 6 and 10 P. M. On Sundays and Holidays three shows are allowed from 4 to 11 P. M.

American films are popular with the public but do not appear with the desired frequency because of the German inability to pay the price asked for them.

Can You Answer Them?

With this issue there is commenced a series of questions and answers having to do with all the various phases of projection. This material may be used as a supplement to the Practical Electricity Lessons now running and to other articles appearing in the projection department. The questions may also be used as the basis of examinations conducted by Local Unions.

If there are questions you wish answered send them to this department and they will appear in the order received.

1. What is electricity?

Electricity is a word commonly used to denote the cause by which electrical phenomena are produced, and for practical purposes may be described as a form of energy known by the effect which it produces.

2. Give a practical definition of the following: (a) volt, (b) ohm, (c) ampere.

(a) A volt is the electromotive force necessary to cause a current of one ampere to flow thru the resistance of one ohm.

(b) An ohm is the resistance of a uniform column of pure mercury 106.3 cm. long, having the cross section of one square millimeter.

(c) An ampere is the current which when passed thru a solution of nitrate of silver will deposit silver at the rate of .001118 grams per second.

3. How is voltage found? Amperage, watts, horsepower, ohms?

Voltage is found by connecting a voltmeter across the line and measuring the drop in potential.

Amperage is determined by placing an ammeter in series with the line.

For a D. C. circuit the watts consumed is the product of drop across the line by the current flowing. W=ExI.

Horsepower is found by dividing the watts consumed by 746. H.P.=W/746

The ohms resistance of the circuit may be found by dividing the line drop by the current flowing. Ohm's law R=E/I

4. What different ohms are there and what one is used in the U. S.?

The value of the ohm as a unit of resistance has undergone several modifications, the international ohm being the one most generally used at present. The international ohm is the resistance offered by a column of mercury 1 sq. millimeter in cross section by 106.3 centimeters high at zero degress centigrade.

5. What are the two great classes of electricity?

Electric circuits may be divided into two classes, those pertaining to direct current and those pertaining to alternating current.

6. Distinguish between A.C. and D.C. circuits.

An alternating current is one in which the polarity changes a given number of times per second, as is shown by the sine wave voltage curve.

A direct current is one in which the polarity remains the same and the current is unindirectional.

7. Give the theory of why electricity performs work.

Electricity is a means of storing or transmitting energy. When this energy is used up as in setting up inductive lines of magnetic force in a motor the armature is caused to rotate and work is performed.

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The NEWS devotes 26 pages this week to Accessories and Music

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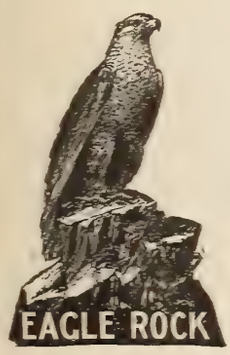
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Patron to Ouija:
"Tell me, Ouija, what do you think of Exhibitor Jones installing a Gardiner Screen?"

Ouija to Patron:
"Great! Fine! Wonderful! At last my friend Jones will make money and be successful. A Gardiner Screen will certainly pack his house because the patrons will like it and tell their friends about the wonderful pictures it reflects. I'll tell you more next week."

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The Story of Louis R. Fuster and His Accomplishments

The Los Angeles Photo-Chemist Known as "The Green Eyed Mystery"

A SELF adjusting emulsion has been perfected by Louis R. Fuster at his private laboratories in Los Angeles. The emulsion is the result of many experiments made by this photo-chemist who has spent the past five years in research work here to perfect a natural color process and other needs and improvements of present day photographic methods.

Interest has been centered in the activities of Fuster for the past five years for he has been most secretive concerning his work. Many people of the film colony who learned to know him called him "The Green Eyed Mystery" because of the colored glasses he wore when about the lawn of his laboratories. Fuster now explains that he wore the glasses so the light would not effect his sight when he returned to the darkness of his laboratories. Other laboratory men learned of the advantage of colored glasses when out of their laboratories during working hours and now practically all laboratory men wear goggles.

The first definite information given concerning his experiment was the outcome of tests made recently concerning which the Los Angeles Examiner contained the following:

"A new X-ray plate, claimed to be capable of detecting bones and solid substances in the human body many times more clearly than the plates now in use, was given a trial recently by a number of local X-ray specialists and hailed not only as a success, but as a great step forward for medical science. The plate was perfected by Louis R. Fuster, well-known photo-chemist.

"A man's hand wearing a ring with two stones was X-rayed on both Mr. Fuster's plate and the ordinary standard plate last night. Both stones in the ring were plainly visible in Mr. Fuster's plate, while the standard plate was capable of detecting but one stone. On each plate three expocures were made and all three on both plates produced the same result.

"X-ray specialists hail this as a decided leap toward the perfection of X-ray work. Last night's demonstrations were the culmination of a long series of tests made by Dr. H. A. Jones and Dr. A. C. Houghton of this new super-sensitive emulsion for radiography.

"Often a life depends upon the exactness of a picture taken with the Roentgen rays," said Dr. Houghton, who is a well-known X-ray specialist. "Heretofore all advancements have been made in the direction of the machinery and tubes and no step has been taken for the perfecting of the plates.

"This emulsion of Mr. Fuster's is self-adjusting and is synchronized with the raising of the E. M. F., capable also of increasing or decreasing the frequency of the undulations or 'discharge waves.'

"It is self-adjusting to a high, low or any degree of vacuum, and due to the virtue of this emulsion, the influence of the secondary rays is completely reduced.

"Specialists pointed out that X-ray plates now used register about 40 per cent of gall stones in a person. The new plate is capable of registering nearly twice as many."

Since the above tests were made with the Fuster emulsion a fairly good sized piece of film has been coated and the emulsion with slight alteration has been found to be adaptable to motion picture films which will serve to excellent advantage as the claim is made by Fuster that it will prevent the waste of time and expense occasioned by the necessity of retaking scenes.

Fuster will be remembered as the inventor of the first American two-color optical color process perfected and shown in 1912 known as the "Chrono-Chrome." He has also perfected numerous formulas for developing color plates without fog, sensitizers for color plates permitting instantaneous exposure in combination with his filters, formulas for dye-tones of any color or shade, color screen plate and film of unusual transparency and a number of mechan-



Left: Part of physical chemical laboratory. Right: Film testing laboratory and chemical room

Los Angeles of Motion Picture Fame



Lincoln High School, Los Angeles, California.

LINCOLN HIGH SCHOOL
LOS ANGELES
OFFICE OF THE PRINCIPAL

March 25, 1920

Mr. H. F. O'Brien,
Westinghouse Electric Co.,
Los Angeles, Calif.

Dear Mr. O'Brien:

About two years ago you installed a motor-generator set for our photo-play lantern. Our lantern is a Powers 6A of the commercial type, and the set furnished was of the commercial type, Since then the only care given the set has been the customary oiling, commutator cleaning, etc. As far as repair or trouble is concerned, we should not know we had the outfit. This is about my ideal of any set, and I can assure you we are entirely satisfied with the service it has given.

Very truly,
Martin L. Fluckey
Martin L. Fluckey,
Head Science Dept.,
Lincoln High School.

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Los Angeles, California, April 12, 1920.

Westinghouse Electric Co.,

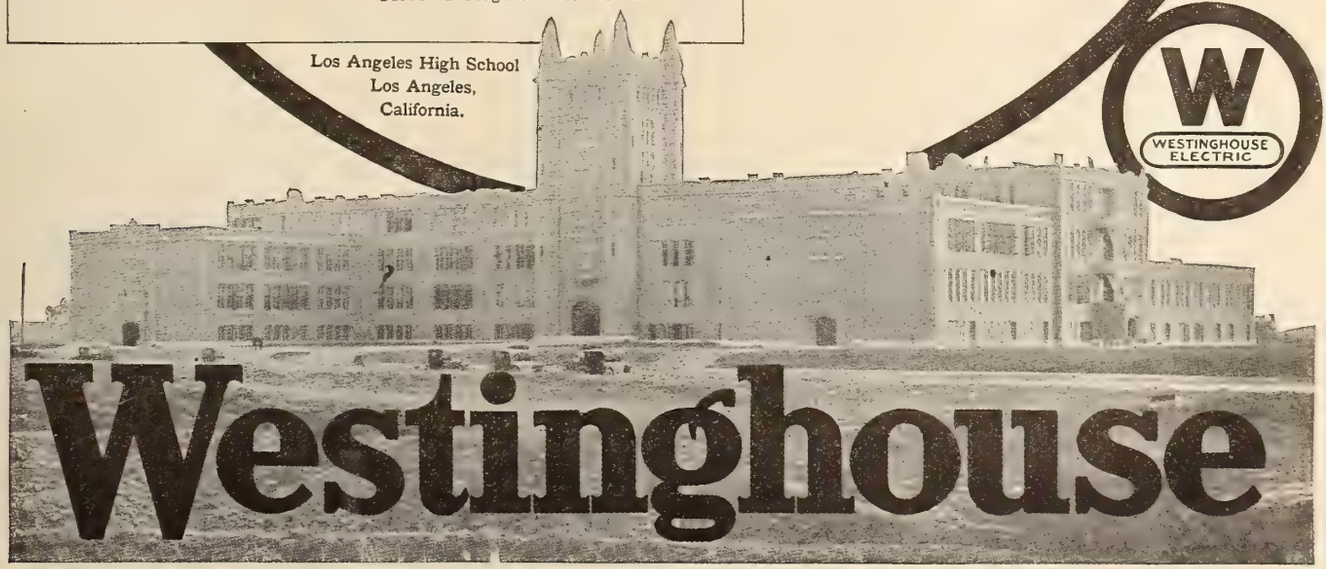
Dear Sirs:

The motor-generator set you installed one year ago has given satisfaction, notwithstanding its use and sometimes abuse by amateur operators.

For high school use a unit should be double fool proof if possible and so far your set is in that class.

Respectfully,
Charles L. Thorpe
Director Stage and "Movie" Activities.

Los Angeles High School
Los Angeles,
California.



W
WESTINGHOUSE ELECTRIC

Westinghouse



Emulsion coating laboratory showing the only film coating machinery in California. This is a late equipment manufactured by European firms.

ical devices useful in laboratories for both testing and finishing. His laboratory is without a doubt the most pretentious privately owned plant of its kind, representing as it does, a layout of approximately $50,000.

When asked concerning the color process for motion pictures on which he has been working for several years, Mr. Fuster stated his activities in this respect had been along lines of perfecting an emulsion with far greater speed than that used on any raw stock to be supplied today. "My early training as a photo-chemist thoroughly convinced me before I took up my research work for a color process for motion picture film that the success of such a process depended entirely upon the speed of the emulsion," Mr. Fuster said. "Others who have been working for the perfection of such a process have not followed the same lines that I have, although there are some who have reached the same conclusions. In conversation with C. B. de Mille more than three years ago I advised him that a faster emulsion was the requirement necessary for a perfect color process that would make interiors in any condition of light. Such a process will not be used by the film industry until an emulsion exposed with a lense opening not less than F-S for the photographing of interior artificially lighted sets through a camera fitted with color filters, gives a perfect exposure," I told Mr. de Mille.

"My experiments have been along these lines and the results that I have obtained will be made known shortly when final specimen on which I am now working is completed."

Bass Buys Cameras

President Charles Bass of the Bass Camera Company, is back at his Chicago headquarters after a visit to Washington, D. C. where he purchased a large amount of surplus equipment of the Army Signal Corp, including a number of standard moving picture cameras and tripods built especially for the exacting and hard work of the corps.

Mr. Bass states that the cameras are splendid machines and all bear the official O.K. of the army, given them after exhaustive tests.

A few of the cameras were used in active service overseas, but a number of them have never been out of their original wrappings.

New Camera with Many Excellent Improvements Makes Appearance on West Coast

George Mitchell Designs Latest Instrument After the J. E. Leonard Camera Patents

THE National Camera Company which for more than two years has been working on the perfection of a camera along lines of invention and patent of J. E. Leonard, have now sold their first instrument which bears the name of "National."

The new camera has a stationary head which contains floating a iris, the center of which may be taken to within an eighth of an inch of any edge of the frame; four-way mats; revolving disc containing eighteen standard mats to be made up to suit the wants of the user—This disc may be revolved from the center by means of a thumb screw; and a revolving lens holder of standard design containing spaces for four different sets of lenses. The front may also be raised or lowered thus doing away with the need of changing position of the tripod after once set up.

When the mechanism is in position for exposure of the film the focusing tube is directly behind the finder lens. To focus, the mechanism is moved to the right which brings the focusing tube immediately back of the lens. The mechanism has some new features and is similar to the Pathe camera and the Hausman printer. During exposure, the film is held between the aperture plate and a register leaf. After the exposure, claws enter the the film and the tension is released simultaneously. After the downward stroke of the claws which advances the film, the tension is again applied, the claws removed and raised to position and the mechanism is again ready to make exposure.

The mechanism is ball-bearing throughout and is made in units of standardized design so that they may be replaced by a new unit in case of accident of any kind.

Although the camera is made on the J. E. Leonard patents, practically all of the designing has been done by George A. Mitchell who is in charge of the National factory which devotes considerable of its time to mechanical work on cameras.

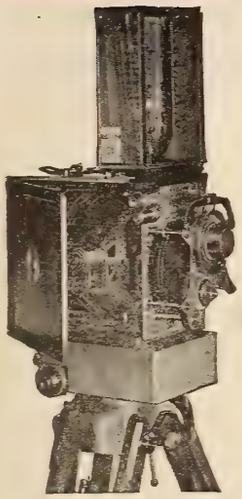
Condensed Course Selling Well

The book containing the Condensed Course in Motion Picture Photography by Carl Louis Gregory is finding a wide sale throughout the world. As the review of the book stated it is a volume without which no library of a worker in this industry is complete. No cameraman is too far advanced that he could not get full value from a study of its pages. No beginner should think of starting work without using it as a text book.



As a producing center Mexico offers much virgin territory, says Cameraman Ramon Marty

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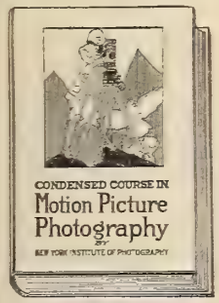
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Edited by **Lieut. Carl L. Gregory, F.R.P.S.**, Chief Instructor in Cinematography for the Government Signal Corps School of Photography at Columbia University, with special chapters by **Charles W. Hoffman**, formerly Feature Photographer for Thanhouser, Edison, Pathe, and World Film Companies, and by **Research Specialists**, Research Laboratories of the Eastman Kodak Company.

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Music for Your Theatre

No. 16

The Story in the Music

By Charles D. Isaacson

(Author, "Face to Face With Great Musicians")

AS indicated in the last issue of the NEWS, I am in this division attempting to put in words the meanings and moods, stories and interpretations of well known musical compositions.

It is so much easier to win audiences to the beauty of music when this method of visualizing the idea is discovered. I realize that many conservative musicians object to my method.

One night as we were conducting one of those delightful concerts where audience and artists find each other on a common plane, I was severely interrupted. The ideas we were preaching and experimenting with, had struck another snag. That is to say, a very serious, conservative musician, found fault.

In these concerts of which I speak, it has been the custom to look upon all music as an expression of an idea, a mood, or the description of a thing or the narration of a story. Thus, one composition may be the crystallization of a great gladness; another may be the development of the composer's feelings on a gray, stormy day; another may quite definitely show the progress of a mountain stream down its course from the little freshet to the rushing river below; another may with quick perception, interestingly and dramatically tell the story of a great drama.

Then, with such an ideal of music, the audience follows the splendid development of the number, comparing the narrator's idea with its own; or what is more invigorating, a composition is played without any hint from me, and members of the audience tell me just what the music meant to them. Quick to catch the spirit of the ideal, the listeners set their minds to find the clue in the notes, and so are chained fast to the performance by a common action with the interpreter.

In the midst of the aftermath of ideas, which came from the audience with poetic beauty, a gentleman arose, cleared his throat and very gruffly complained.

"This is all wrong, sir, all wrong. This is not the way to listen to music. You seem to forget that music does not need to rest on anything else for its interest. You hear it! It is beautiful or it is not, as an harmonic thing. Music is purely a pleasurable thing for the ear. It is cosmic, not specific. This, sir, is an insult to the art. It is, it is breaking down of old traditions and concepts."

He cleared his throat again, and sat down.

There was a movement in the audience of unrest, and one could see that what the gentleman had said, hit many of the crowd, especially the men.

"What the gentleman means to say," I began in explanation, "is that the best music is so called pure music. He is a professional musician—of the school, I might say. I can tell that by listening to him, and by looking at him. He looks like a musician. He will grant me that some music is also called programmatic music—"

The gentleman nodded severely.

"Programmatic music is a definite attempt on the part of the composer to describe some definite thing or idea. I will admit"—this in answer to severe frowns from the conservative, "that the programmatic music has been condemned on the same grounds as that on which my experiment is accused tonight. Music is a pure, unrelated thing, and not meant to be used as the vehicle of other ideas.

"Well, it is just here that I differ with the gentleman and all his conservative brethren. I find that the way to interest people in music is to show them the way of finding in it, a method of travel—they must think or feel or move with the music—or else the music can never be the great democratic equalizer we want it to be. I find that all the masters had something in mind when they wrote anything—they didn't sit down and say "I think I'll write a waltz in the key of G."

They probably were very much excited or very much depressed and actuated by their mood of the moment, they were inspired to compose—and it happened to take the form of a waltz in the key of G.

But with all their objections I am winning over in my free Globe concerts in New York City, over a million people a year to attend fine music, where they refused to do it before.

My interpretations are sometimes what might be called authentic, but more often they are my own. If they suggest a method whereby the public can devise "their own interpretations," I will be delighted; or if the musical director will make "his own pictures" when he learns the system, I will be glad.

Now, continuing on my series of pictures, let me give you now the story of the most popular Chopin Nocturne.

CHOPIN'S NOCTURNE,
Opus 9, No. 2, (Key E flat)

Night time. All alone. I, Chopin, maker of music. The sad moon rises pallid over the city and the darkening shadows of buildings grow black as ravines. My spirit soars off and beyond. Far away, far, to the dream woman.

Softly the gay laughter soars to my ears, but I hear not. I will not listen. I am trying to catch the voice of the dream throat—far off in the beyond. Oh, nocturne, whisper my words to her. Carry the longing of my heart. Say to her—I long for you phantom—say it to her, cry it to her, cry it aloud, over and over again. Oh heart, how you ache, how you tear at me. Oh, yes, I know—I believe. She will long for me.

Notes of my muse, make her long for me. Make her droop her head as the fair hair falls into the nightlight. Make her eyes grow dim and misty and pensive, until she stretches out her arms into the space, reaching for me — her dream armour.

And as she faints, I will catch her in my arms. None of you shall see as I embrace her. Through the vast space I long to touch you—through the night spaces and in the pale ocean of moonlight. Dance at her pearly ears, little notes, and curtesy at the threshold of her lips—kiss them ever so softly.

Dream woman—phantom of my music's muse!

Here in a very different mood is a typical Oriental phantasy. This is told of Amani's Orientale, but with adaptations it might be used with any oriental phantasy.

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ORIENTALE — *Amani.*

The priests in an Oriental city are gathered to pass judgment on an offender. It is a sultry day, and the justice-priests are in a mood to brook no interference.

Like the murmuring of a hundred voices whispering the music begins.

Then it bursts into a mutter and then a roar. It is a gray idea and a fierce passion which drones through the picture.

Dancers are summoned. The snake dancer is called and she wriggles through a moaning movement while the priests sit in judgment.

At last all jump to their feet and swing around the circle, muttering, moaning, singing and uttering their imprecations on the offender who stands tied and helpless at the stake.

Most musicians are familiar with Beethoven's "Turkish March" from the "Ruins of Athens." Does this seem familiar?:

TURKISH MARCH
(*Beethoven-Rubenstein*)

It is in the old Grecian city of Athens, after the Turks had conquered. Off in the distance the triumphant army approaches, gayly, comfortably. The lazy music of the band sounds pitifully to the defeated Athenians as the army approaches. As the soldiers near us the sound becomes louder — louder — still louder. The sultan sits on his throne, drawn by a hundred horses; the Turkish cabinet pass in their open carriages, leisurely smoking their pipes. The band plays loud and brazenly, until we can just see them before our very eyes. Then they pass, gradually, and off they go again into the distance. Softer, softer, softer sounds the mus ic. Then only a fleck of dust do we see as they disappear toward the horizon.

For Nachez's Gypsy Dance, which could be used with variations or adaptations I offer the following story:

GYPSY DANCE—*Nachez.*

The King was very disconsolate. He had received bad news of the neighboring tribe. These days all Kings are inconsolable. But the Gypsy King was very, very grouchy and blue.

His advisers and staff tried to cheer him up. But as you will notice it was all of no avail. They told him stories, but he made no comment. They brought him drink—for he was before temperance days. It mattered nothing. They tried to play games. But no, no, no, he stamped his foot and said, "Let me alone."

But one adviser, more wily than the rest, sent for the famous dancer. They brought her on a swift steed, and sat her quietly before the king. Hear the whispering sound of the accompaniment instrument and the soft steps of the bare feet of the dancer.

The King looked up—he looked again. Then began a swift dance, with the artist whirling like the wind before him, round and round, swirling the drapes and the cloths. The King smiled. Eagerly he watched the nimble feet of the girl, caught the rhythm of the music and forgot his trouble. The King was won over. The Gypsy Dancer had done it.

The other day I went to one of the biggest motion picture theatres in New York where I heard an Opera Medley—it was beautiful to me—but I knew that very few of the audience knew what it was all about. Then I said to myself, why shouldn't this theatre use the same method that I have employed in introducing grand opera. Why not tell or print a story. For instance, suppose I show you how I would describe the popular opera of Carmen?

Next week I will give this for you.

Have You Entered Your Name?

Every musician should have his name on the News list of picture-musicians. Even if you are thoroughly satisfied with your present employment, you want to be in the company of the leaders of the new art-industry who are associating themselves with the News.
No charge—just send your name along.

Questions, Answers and Discussions

I wish to register with your Musical Exchange. Have had experience as Manager of M. P. Theatres and as musician. Years ago, led the orchestra in the Old Bijou and later in the Sorg Opera House, this city, and at present, in the same capacity at the Gordon Theatre. We are to put on vaudeville and pictures September 6th. Prefer pictures only, but am led to believe by the manager's talk that the show is the 5 acts to be put on, so I desire a change.

Have been in correspondence with Mr. Paul Robinson, Roanoke Rapids, North Carolina—but he has not yet decided what he will do. I can do all and more than he wants done. Had three-almost four years with the Atlanta, Ga. Symphony under Carl Busch, theatre work in Cincinnati, Ohio, here, Atlanta, Ga. K. C. Mo. Miami, Fla. and last fall and winter played a Photo-player in the American Theatre, Canarsie L. I. and enjoyed the change. Prefer to manage a theatre and lay out the music program, (I have a large library) or will play part of time, or take charge of the music same as at present position.

Have had experience in all lines. Public School Music, Church Choir and Organ, Band Directing, and playing, Theatres, Dance, Symphony and instituted the Music Department in the State Normal School at Athens, Ga., and U. of G. same city.

Play piano, organ, violin and viola, and will be glad to get in touch with anyone to whom you may refer my name. I do not think I know it all by any means, but I can and do play pictures, use good music and have ideas as to the work. I am no artist, just a business player who knows the game.—Chas. S. Stanage, 731 East 4th Street, Middletown, Ohio.

Could you place me in a good house playing an organ. I am a steady worker and put my whole heart in playing to pictures.—Mr. S. Johnson, Palace Theatre, Ardmore, Pa.

Theatre Notes of Philadelphia

The Savoy Theatre, 515 Market St.

Has a seating capacity of 700, 500 down stairs and 200 in balcony; book in open market; use a piano; have two Power's machines, and show pictures on a plaster wall.

The Dockstader Theatre, 828 Market St.

This is a 1200-seat house. The Pathe Weekly opens each show and is the only film run, as the Dockstader is a vaudeville theatre. An orchestra furnishes the music. An Edison machine is used for projection, and the pictures are shown on a white screen.

The Grand Opera House, 818 Market St.

This theatre has a seating capacity of 1500 and is under the able management of F. L. Bradfield, who took over the management of the house for the Harris Amusement Co. of Harrisburg, Pa., after the death of his father. Mr. Bradfield reports a capacity business and states that the theatre will be remodeled. A pipe organ furnishes the music. Pictures are projected on an ordinary screen, Powers machines used for that purpose. Moving pictures are used exclusively in the Grand.

Nearly all of the Market Street theatres have beautiful fronts and a canopy or marquet covers the sidewalks.

The Polonial Theatre, 405 Maryland Ave.

This theatre, located in the residential district has a seating capacity of 500. The Select, Fox, Robertson-Cole, Universal and Vitagraph film are run. Two Powers machines are used, and the pictures are projected on an ordinary screen. A player-piano furnishes the music.

The Brandywine Picture Theatre Corp., of Wilmington, purchased lots at the corner of 20th and Market Streets, on which to erect a moving picture theatre. Plans were drawn and they were ready to commence work when it was discovered that the actual cost of the building would be twice the amount of the estimate furnished by the architect, so the corporation decided to hold the building of the theatre in abeyance until some future date.

The Park Theatre, at 4th and Union Sts.

Being erected by the West End Amusement Co., is progressing very nicely. Will probably be ready to open the last of Sept. Some of stockholders expect to go to New York within the next few days to look after an organ for the theatre.

The Victor Theatre, 1715 W. 4th St.

Work was started on this theatre the day the armistice was signed. Mr. Anthony Corleto, the owner named it Victor on that account. This theatre will open about Oct. 1st. One Powers and one Simplex machine will be used in projecting the pictures on a Gold Fibre Screen.

The National Theatre, 810 French St.

This theatre is owned and controlled by colored people. Has a very pretty front, canopy extending over the sidewalk, and the owners are doing a very satisfactory business.

"39 EAST"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—Theme (2 minutes and 30 seconds), until—S: At screening.
2—"May Dreams" (And. con moto), by Borch (3 minutes and 45 seconds), until—T: "39 East almost anywhere."
3—Organ solo to action (choir singing), (25 seconds), until—S: Close up of church.
4—"Mysterious Nights" (Valse Dramatique), by Berg (5 minutes), until—T: "But Penelope found no."
5—"Phantom Visions" (Mysterious skeleton dance), by Stevenson (4 minutes 50 seconds), until—T: "I wonder how long I can."
6—"Eccentric Comedy Theme," by Roberts (50 seconds), until—T: "Yes, I always sing falsetto."
7—"Lovelette" (Allegretto Grazioso), by Levy (5 minutes and 15 seconds), until—T: "Breakfast at 39 East."
8—"Kiss a Miss" (Valse Chantee), by Baron (3 minutes and 50 seconds), until—T: "Naughty—naughty."
9—"Flirty Flirts (Melodious rubato), by Levy (2 minutes and 30 seconds), until—T: "You must be glad to."
10—Theme (2 minutes and 35 seconds), until—T: "Say little girl, you are."
11—"Serious Dramatic Reproach," by Berge (4 minutes and 5 seconds), until—T: "I find that the law of."
12—"Budding Spring" (Moderato), by Platzman (4 minutes and 25 seconds), until—T: "If anyone calls for a."
13—Theme (3 minutes and 55 seconds), until—T: "No, we never met, I've."
14—"Sleeping Rose," by Borch (2 minutes), until—T: "My word but you are damp."
15—"Serenade Romantique (And. con moto), by Borch (1 minute and 35 seconds), until—T: "Mr. Eddy Tillotson theatrical."
16—Popular song to action (1 minute and 55 seconds), until—S: Close up of organ grinder.

NOTE: To be produced with grind organ effects.

17—"Capricious Annette," by Borch (5 minutes and 50 seconds), until—T: "Why don't you hire a hall."
18—"Frivolette" (Entr'acte), by Baron (3 minutes and 30 seconds), until—T: "But that night."
19—"Oriental Dance," by Aronson (2 minutes and 45 seconds), until—T: "Bring forth the slave."
20—"Impish Elves," by Borch (1 minute), until—S: Close-up of girls at piano.
21—"Dramatic Suspense," by Winkler (4 minutes and 35 seconds), until—T: "The seventh encore and the."
22—Theme (1 minute and 15 seconds), until—T: "I thought I liked him."
23—"Rocked in the Cradle of the Deep" (35 seconds), until—T: "Rocked in the Cradle of."

NOTE: To be produced as vocal solo.

24—"Dramatic Recitative" (For intensive and heavy dramatic situations), by Levy (3 minutes and 25 seconds), until—T: "You bunch of respectable."
25—Continue ff (1 minute and 15 seconds), until—T: "Please, please if she should."
26—Theme (2 minutes and 20 seconds), until—T: "I am leaving now, Mr. Tillotson."

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"ONCE A PLUMBER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Lovelette" (Allegretto Graziose), Levy

1—Theme (3 minutes and 30 seconds), until—S: At screening.
2—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 50 seconds), until—T: "Henry Hoban, the millionaire."
3—"Flirty Flirts" (Melodious Rubato), by Levy (3 minutes), until—T: "Unexpected guests arrive."
4—"Comedy Allegro," by Berg (3 minutes and 55 seconds), until—T: "It's a job at Hoban's."
5—"Frivolette" (Light Entr'Acte), by Baron (1 minute and 45 seconds), until—T: "Gee, ain't it wonderful!"
6—Theme (3 minutes and 55 seconds), until—T: "I still say that if."
7—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "I am the valet sent to."
8—"Impish Elves" (Intermezzo), by Borch (4 minutes), until—T: "Forget about the tools."
9—"Budding Spring" (Moderato), by Platzman (3 minutes and 25 seconds), until—T: "Now, gentlemen, go out and."
10—"Laughing Beauties" (Light), by Berge (6 minutes and 25 seconds), until—T: "This has gone far enough."
11—"Capricious Annette" (Light Moderato), by Borch (2 minutes and 15 seconds), until—S: Moran squeezing lemon.
12—Theme (2 minutes and 20 seconds), until—T: "Pardon me, is there a?"
13—"Capricietta" (Light Allegretto), by Varley (2 minutes and 30 seconds), until—T: "Now, boys, it's time to dress."
14—"Caprice Joyeux" (Allegretto), by Seligson (3 minutes and 50 seconds), until—T: "Stop anyone that tries to."
15—"Comedy Hurry," by O'Hare (3 minutes and 45 seconds), until—T: "The game is up slip."
16—"Gavotte and Musette" (Allegro), by Raff (2 minutes), until—T: "We're Federal agents, you."
17—"Galop No. 7," by Minot (2 minutes and 20 seconds), until—T: "Please let us change our."
18—"Hurry," by Minot (2 minutes), until—T: "I am the guilty party."
19—Theme (1 minute and 50 seconds), until—T: "Awakening to the sweet aroma."

UNTIL THE END.

"HONEST HUTCH"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Scherzetto" (From Symphonette Suite), Berge

1—Theme (4 minutes and 5 seconds), until—S: At screening.
2—"Adolescence," by Collinge (3 minutes and 55 seconds), until—T: "Ellen Hutchins with ribbons."
3—"Twilight Reverie," by Berge (4 minutes), until—T: "Mrs. Hiram Joy, wife of the."
4—"Norma" (Valse Lente), by Luz (1 minute and 45 seconds), until—T: "If he didn't have to watch."
5—"Laughing Beauties," by Berge (2 minutes and 25 seconds), until—T: "Tom Gunnison, son of the."
6—"Dramatic Suspense," by Winkler (4 minutes and 10 seconds), until—T: "I've told you to quit."
7—Theme (2 minutes and 45 seconds), until—T: "How can he realize?"
8—"Babillage" (Entr'Acte), by Castillo (3 minutes and 55 seconds), until—T: "Gunnison's store the clearing."
9—"Pizzicato Misterioso" (For burglary or stealth), by Minot (50 seconds), until—T: "Yes, sir, $50,000."
10—"Serenade Romantique" (And. con moto), by Borch (1 minute and 40 seconds), until—T: "The next step in the."
11—"Frivolette" (Entr'Acte), by Baron (4 minutes and 40 seconds), until—T: "If the Hutchin's table ever."
12—Theme (4 minutes and 20 seconds), until—T: "If Sarah had seen Hutch the."
13—"Spring Blossom" (Novelette), by Castillo (1 minute and 25 seconds), until—T: "Durn wimin anyhow."
14—Organ accompaniment to action (church services) (4 minutes), until—T: "The Hutchin family creates."
15—"Lovelette" (Allegretto Grazioso), by Levy (3 minutes and 20 seconds), until—S: People leaving church.
16—"Chiribiribim" (Italian Waltz), by Pestalozza (50 seconds), until—T: "Afore leaving I'll be."
17—"Skeleton Dance," by Stevenson (3 minutes and 5 seconds), until—T: "Someone had told Hutch."

NOTE: Watch shots.

18—Theme (1 minute and 25 seconds), until—T: "What have you got thar?"
19—"At Twilight," by Golden (2 minutes and 25 seconds), until—T: "Supernatural means having."
20—"Kiss a Miss" (Valse Chantee), by Baron (4 minutes and 5 seconds), until—T: "With the harvest season."
21—"Recuerdos" (Spanish Caprice), by Santos (25 seconds), until—T: "Hutch makes a slight."
22—"Reve D'Amour," by Zamecnik (3 minutes and 45 seconds), until—T: "Well, I hope some poor man."
23—"Flirty Flirts," by Levy (3 minutes and 45 seconds), until—T "Now listen to what I."
24—Theme (50 seconds), until S: Close-up of woman with wash basket."

UNTIL THE END.

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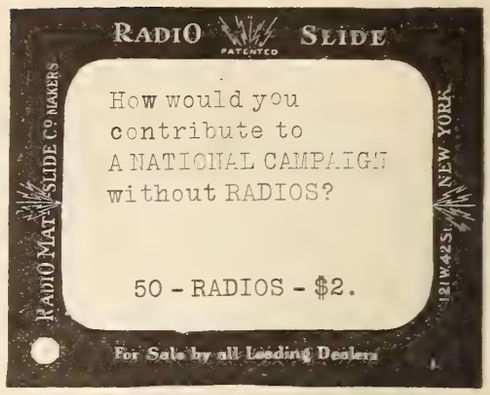
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DOINGS IN LOS ANGELES BRIEFLY TOLD

Production on the West Coast

BY J. C. JESSEN, 412 WEST SIXTH STREET

VITAGRAPH

ALBERT E. SMITH president of Vitagraph Company, arrived in Los Angeles from New York September 6th, and plans to remain at the West Coast studios for several months supervising scenarios and productions. President Smith's arrival was simultaneous with the filing of a suit for $407,338.22, against Larry Semon, in which the Vitagraph Company charges that approximately $42,000 was needlessly spent in Semon's most recent production, "The Suitor," and that the Vitagraph Company is damaged to the extent of $365,000 as Semon has completed but seven of the twelve pictures he was to complete within one year according to provisions of the Vitagraph Semon contract.

It was also announced by President Smith that upon completion of the serial, "The Veiled Mystery," within the next month, Antonio Moreno is to be starred in feature productions. This is the first definite statement from the Vitagraph Company regarding the report which has been rumored for several months.

Mr. Smith has been going over the plans for the filming of the Vitagraph special, "Black Beauty" which will star Jean Page. Her most recent work was opposite Joe Ryan in the Vitagraph serial, "Hidden Dangers."

Director William Bertram and the Joe Ryan serial company, producing the "Purple Riders" are working at Campo California, and from there will journey to Lower California for a number of scenes.

A number of books and original screen plays have been read by Earle Williams and Director Chester Bennett as a suitable vehicle for Williams, but no selection has been made. His most recent work was in "The Romance Promoters."

The Jesse Robbins comedy company is working along the Ventura highway, sixty miles north of Los Angeles, where they have occasioned considerable delay because of injury which befell Aubrey when he leaped from a barn door. He is now almost fully recovered.

GOLDWYN

NO apparent effect has been felt at the West Coast studios of the Goldwyn Company resulting from the resignation of Samuel Goldwyn as president and the appointment of Mesmore Kendall as general manager until a successor is elected. Production continues with all companies working on subjects previously announced in this department.



From a new Sunshine Fox comedy, "Kiss Me Quick," in which Clyde Cook is featured

Wallace Worsley, who has been directing Madge Kennedy at the eastern Goldwyn studios, has returned to the coast, and it is expected will shortly be assigned to the direction of a coming subject.

Circus day was celebrated by all members of the Goldwyn staff this week even though the circus was staged exclusively for members of the Edgar series of comedies. Scenes from the parade and circus were taken for the eighth release of this series now being made under the title of "Fans."

As a result of the debate held before one of the largest meetings in the history of the Advertising Club of Los Angeles Tuesday of this week on the subject: "Resolved, that cowboys have done more for the benefit of civilization than preachers" in which Will Rogers took the affirmative and Rev. J. Whitcomb Brougher, pastor of the Temple Baptist Church, the negative. Rogers has been invited to occupy the pulpit of the Baptist Church, and preach to Brougher's flock on the subject of Humor and Religion.

F. P.-LASKY

THE second of the Sir James M. Barrie plays purchased by the F. P.-Lasky corporation was put in production this week under the direction of William C. de Mille. This is the Maud Adams starring vehicle, "What Every Woman Wants" which played for two seasons at the Empire Theatre, New York City, and had long runs in many other cities. Mr. de Mille has Lois Wilson and Conrad Nagel as his principals and the screen script was prepared by Olga Printzlau.

George Melford will begin the filming of the "Faith Healer" from the Dwight Moody play within the next few days. Scenario for this play has been prepared by Mrs. Moody and Milton Sills. Sills will play leading male role in the production.

Tom Foreman is still at work in the direction of "Easy Street" with Tom Meighan and Gladys George and Joseph Henaberry is making the final scenes for the Arbuckle play "Brewster's Millions" following which he will take up the making of "A Dollar a Year Man" an original screen play by Walter Wood.

Wallace Reid is working in final scenes for "Always Audacious" and will shortly begin work in "Free Air" which is from the Sinclair Lewis serial story adapted for the screen by Byron Morgan.

Paul Powell, who has been directing for F. P. Lasky for the past six months is to be sent to their London studio and will sail from New York on September 30th.

FOX

THE preparatory work for the super feature "The Queen of Sheba" to be produced by J. Gordon Edwards by the William Fox studio is going forward and practically all of the big sets are nearing completion. Carl Harbough arrived from New York this week to assist in the direction of this spectacle subject.

The studio manager Sol Wurtzel and aides are now engaged in casting the picture and the two players taking the leading parts have been selected. They are Betty Blythe who is to play the title role and Fritz Leiber who appeared as Louis XI in "If I Were King" will appear as King Solomon.

Both the Shirley Mason and Eileen Percy companies are between pictures and directors E. J. LeSaint and Howard M. Mitchell are working with scenario department in the selection of stories.

William Russell and company being directed by Scotty Dunlap are at Big Bear filming exteriors for "The Iron Rider" and Buck Jones and company directed by Jack Ford have gone to Pleasanton, California for exteriors for 'Bimbo" which was prepared for the screen by Paul Scardon.

An addition to the Sunshine Comedy force is announced to be Al St. John who is to direct as well as act. His engagement dates from September 8th and up to this time no story or cast has been selected.

Jack Cooper who was under contract with the Wiliam Fox organization for featured parts in Sunshine comedies has been released from his contract.

A number of the former Fox Sunshine comedy directors who left recently are now identified with other companies. Roy Del Ruth is directing for Henry Lehrman and Vin Moore and James Davis are both directing comedy companies for Universal. Abe Linkof former assistant director at Fox is now assisting Harry Revere in the direction of the "Tarzan of the Apes" serial.

BRUNTON

THE Bessie Barriscale company has begun the filming of another subject for Robertson-Cole which is an adaptation from the Marion Lerner story "The Living Child." Continuity for the screen play has been written by H. H. Van Loan and Paul Scardon who directed Miss Barriscale's most recent production has been retained to direct the making of this subject. This will be Miss Barriscale's first release on the Robertson-Cole program. The supporting cast includes Walter McGrail, Albert Cody, Winter Hall, Ethel Grey Terry, Margurete McWade, Eugenie Besser and Irene Yager.

Roy S. Clements whose most recent work was the direction of "The Tiger's Coat" for the Dial Film Company at Brunton has been placed under contract by Louis B. Mayer and will in all probability direct the making of Anita Stewart productions.

B. B. Hampton's production "The Spender" adapted from the Harry Leon Wilson novel has been entirely completed and negative was shipped to Eastern laboratories this week. The production was directed

by Jack Conway from scenario by W. H. Clifford.

Sidney A. Franklyn has completed all scenes for Parrott & Company co-starring Sylvia Breamer and Richard Dix which is his first independent production and his time is now being spent in the cutting room at the Brunton studio.

The Los Angeles branch of Westinghouse Electric & Manufacturing Company has just installed an additional three unit motor generator set with a 300 kwt. capacity. Other electrical improvements being made provide for the laying of 800 feet of cable to all of the seven stages and the erection of an annex to the fire proof generator building. The estimated costs of these improvements are $15,000.

Stuart Edward White the author who has just returned from a hunting trip in Alaska spent the week with B. B. Hampton in going over matters pertaining to his recent novel "The Killer" now in production under direction of Howard Hickman.

UNIVERSAL

RELEASE titles were announced this week for the three Universal productions now receiving final attention at the hands of the editors. The subject made under the title of "Black Friday" and starring Frank Mayo will be known as "The Marriage Pit"; "Wanted at Headquarters" is the name given the story filmed under the title of "Kate Plus Ten" which is the initial starring vehicle for Eva Novak, and "Pink Tights" is the name selected for the circus picture originally titled "Out of the Sky" which features Gladys Walton and Jack Perrin.

Eddie Lyons and Lee Moran have selected a complete cast for their fourth comedy special "Fixed By George" from the Edgar Franklyn story. The principal players will be Hazel Howell, Beatrice La Plante, Daisy Robinson, Maud Wayne, Fred Gamble, Earl Martin and Jack Biron. Complete working script has been prepared by C. B. Boadley and the company began filming this week.

Fred Datig, casting director at Universal, is now picking players for the second Eva Novak subject which will be a film version of the George Ricks Pacific island tale "Out of the Sunset" which is to be directed by Stuart Paton.

Edward Burns has been selected as leading man for Carmel Myers in the production of "The Orchid" and Irving Cummings has arrived from New York to play the leading male role of the story, a man of the frenzied financier type. George B. Williams has also been cast for an important role.

Upon the completion of "West is West" the Eugene Manlove Rhoades story, Harry Carey will begin the filming of an original screen play written by himself. This is to be a Western but no title has been selected.

Norman Dawn will direct Edith Roberts in an original play titled "White Youth" by Clara Baranger and Forest Halsey. Miss Roberts is now in New York on vacation but is expected to return to Universal City within two or three weeks.

The Universal companies working on location during the past two or three weeks have completed their out of door shots and the several troupes have returned to Universal City. Tod Browning, Priscilla Dean and company filming "Outside the Law" are back from San Francisco; director Jacques Jaccard, Frank Mayo and players appearing in the South American rubber plantation subject "The Throwback" are back from filming beach scenes at Balboa Beach, and Val Paul with the Harry Carey aggregation working on "West is West" have returned from the mining districts of Arizona. Other companies to return to the studio are those directed by Rolin Sturgeon making "The Gilded Dream" which has been working at Santa Barbara and the Stroheim organization filming "Foolish Wives" which made many exterior scenes in the vicinity of Monterey, California.

The Universal has three comedy companies at work under the direction of Fred Fishback, Tom Buckingham and Chuck Reisner. Hoot Gibson is working on a short western titled "Teacher's Pet" and the other companies now busy are the three units filming serials. The episode subjects now being made are "The King of the Circus" starring Eddie Polo with Pansy Porter as leading woman and J. P. McGowan as director; "Queen of Diamonds" starring Eileen Sedgwick under the direction of Edward Cull and the Elmo Lincoln serial "The Flaming Disc" which is being directed by Robert F. Hill. The latter company is now on the seventeenth episode and plan to finish the subject within the next two weeks.

David Brandman who has served as secretary to manager of production Isadore Bernstein for the past five months has been promoted to the position of assistant manager of production.

A technical organization has been at Monterey, California, for the past eight weeks creating a gigantic set measuring 1,600 feet in length and representing the terraces on the bay of Monaco with the Hotel de Paris situated on higher ground and overlooking the terraces and bay.

A set of freakish construction has been devised for the use of the Tod Browning company making "Outside the Law" with Priscilla Dean. It represents a six room cottage and the construction is such that any wall may be moved to enable better photograph effects. Some walls are on wheels while others are fitted with block and tackle apparatus. The inside walls are built with 2x4 studding with lath and plaster and the outside walls are of brick. It was necessary to make this building very strong as more than an ordinary fight is to be staged therein and when the building is knocked to pieces as will be recorded by the celluloid it is necessary that the walls have a realistic appearance.

METRO

CHANGE in production plans at Metro studios caused an off shore pirate F. Scott Fitzgerald story to be the next starring vehicle for Viola Dana instead of "Rings and Things" by John A. Morosco, previously announced as the play for Miss Dana. Dallis Fitzgerald has been selected to direct this production, story of which is by the same author as "The Chorus Girl's Romance." Most of the scenes are laid on an ocean going yacht in the Atlantic where the heroine is kidnapped by a strange band of pirates and wooed by the handsome leader until she is rescued by Government revenue cutter. Cast is being selected while the story is being prepared for the screen and production will be started shortly.

The Doraldina company resumed work this week after a delay of several weeks because of the absence of Sidney Bracey who began playing in the picture when it was first started but was called East. Edward Earle is the leading man and Florence Turner takes an important role. This story was originally titled "The Passion Fruit" the name of the Carey Wilson story from which it was adapted and the release title is now announced to be "But Yet a Woman." Stuart Holmes is another member of the cast selected this week for the Doraldina production and immediately upon completion of his work in the "Four Horsemen" he will play the heavy role in "But Yet a Woman."

Gareth Hughes as the result of his exceptionaly good work in "The Chorus Girl's Romance" has been placed under a long term contract by Metro and will appear in leading man parts, for the present, and later is to be starred. Bayard Veillers is now in search of suitable stories for this young actor. Hughes has been playing for the screen but a year following several years on the speaking stage.

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Just completed: "The Husband Hunter," introducing Eileen Percy as a star.

In preparation: "Beware of the Bride," staring Miss Percy.

William Fox Productions

DEAD MEN TELL NO TALES

Edward Connelly has been added to the cast of the "Four Horsemen" and is to play one of the important character roles.

Announcement is made from the Buster Keaton studios of the beginning of work on the fourth comedy for Metro. The third, titled "Paradise Alley" was recently completed and is still being edited by director Edward Cline. In the forthcoming production Keaton will have a new leading woman in the person of Virginia Fox who is one of the original members of the Sennett bathing beauties, toured with one troupe in connection with the showing of "Yankee Doodle in Berlin" and has since played in Sennett's "Married Life."

1st NATIONAL

THE last scenes for two First National subjects were made Monday, Sept. 6th. Marshall Neilan on this day took the last shots for his fourth release "Dinty" in which Westley Barry is starred in the title role. The story is an original one by Marion Fairfax and the subject is set for early release in November.

Producer Neilan is now preparing his fifth subject which will be titled "Pards" and is based on the Ben Aimes Williams story "Not a Drum Was Heard" which appeared in a weekly magazine recently. This is a decided western type of story and is the first western to be made by Neilan for more than two years. Aside from a few interiors which will be made at Hollywood studios all of the scenes will be filmed in Glacier Park Montana, the company going there shortly.

The other First National film to be finished so far as the taking of scenes is concerned is "Man, Woman, Marriage" the first Al Kaufman subject produced by Alan Holubar and starring Dorothy Phillips. Holubar on Labor Day took the important scenes for the amazonian allegorical scenes in which the battle for physical supremacy of the sexes was fought on the stony banks of Chatsworth Park reservoir forty miles north of Los Angeles. The completion of these scenes marked the breaking of camp where for more than ten days eight hundred players, technical workmen and others have lived in camp life that two brief episodes totaling less than 600 feet of finished film in all could be taken for this subject.

"Peaceful Valley" the second Charles Ray release adapted from the Sol Smith Russell stage success was given its initial studio preview this week and the negative was accepted by First National's representative, Sol Lesser. The screen version for this play was prepared by Isabelle Johnston and Bernard McConville.

First National is to have another Lehrman comedy in the very near future as this week the final scenes were taken for the third of the series which is to be known as "Wet and Warmer". It is spoken of as a laugh-making mixture of prohibition and pyrotechnics and has a cast that includes Al Ray, Billie Richie and Charles Conklin.

King Vidor is now casting for the "Sky Pilot" the Ralph Conner story recently purchased and plans to make his first scenes next week. David Butler by special engagement with D. N. Schwab Productions, Inc., will play one of the important parts in the third Vidor First National release.

INCE

COMPLETE cast for the Thomas H. Ince super special "Magic Life," has been selected and the subject will go into production immediately under the direction of John Griffith Wray. Florence Vidor and House Peters will be the co-stars of this all-star cast composed of Joseph Kilgore, Emit King, Lillian Langdon, Margurite Livingston, Edith Yarke and Charles Smiley. The company is leaving shortly to spend a week securing location scenes near San Francisco.

The Douglas MacLean coming play, "One a Minute" is now being cast and it is expected production work will be started the first of the week under the direction of Jack Nelson.

The third Ince company is now at work on filming "The Bronze Bell" from the Louis Joseph Vance story with Courtney Foote and Doris May in the leading roles under the direction of James Horne.

Casts are being selected for three new Thomas H. Ince plays. One is the "Bronze Bell" to be known as a Louis Joseph Vance special which will have Doris May as leading woman in an all star cast headed by Courtney Foote. This Vance story has been adapted for the screen by Louis Stevens and will be directed by James W. Horne, recently engaged by Ince. This subject will be a Paramount release.

House Peters and Florence Vidor are to head the cast for "Magic Life" from the novel by May Edington which is to be made under the direction of John G. Wray with Harry Schenck as assistant director. Joseph Kilgore will appear in the role of heavy and the screen version was written by Miss Bradley King.

The Fred Jackson farce "One a Minute" will be the next vehicle for Douglas MacLean who recently completed work in "When Johnny Comes Marching Home."



Gladys Walton, who is to be a new Universal star. Her first production will be "The Flip Flapper"

Madge Bellany who has been appearing in "Dear Brutis" in New York has been engaged by Ince through John H. Blackwood now in New York and will play opposite MacLean. This farce is to be directed by Jack Nelson. Joseph Franklyn Poland has written the screen version.

Thomas H. Ince has purchased the Helen Topping Miller novel "Deuce High" and it will probably serve as a vehicle for an all star cast.

Violet Clarke is a new member of the T. H. I. scenario department following considerable experience in writing continuities for Whitman Bennett and B. A. Rolfe.

Material change has been made in the comedy department of the Fox studio as a result of the retirement of Hampton del Ruth who for two years has been supervising director. Del Ruth announces that he is to open a studio for the production of feature comedies and shorter comedy subjects for an organization backed by Wall Street money.

The Sunshine Comedy department in the future is to be under the management of Sol M. Wurtzel who is general manager at the studio. The announcement is made that the number of producing units is to be increased to make possible the production of thirty-four comedies each year. J. G. Blystone is to direct a series of eight comedies featuring Clyde Cook the former Hippodrome clown and the other directors engaged by general manager Wurtzel are Harry H. Williams, Melville W. Brown and Del Mar Lord.

THE EIGHTH ART

[*Edited by Robert DeCamp Leland*]

A QUARTERLY JOURNAL *Established* MAY 1920 *Devoted Exclusively* TO THE ART *of the* MOTION PICTURE

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Here is Gaston Glass as he appears in "The Foreigner," now being filmed in Canada from the Ralph Connor novel of the same title

Lucy Cotton Chosen

Lucy Cotton, who recently completed her work in the Metro production of "The Misleading Lady," has been selected for the leading feminine role in "The Devil," the much talked of picture-play for which Edmund Goulding was brought back from England just to write the scenario. This should be of flattering consequence to Miss Cotton—for it is a distinction much to be envied by feminine screen players.

Big "Explosion" Thrill in "Bride 13"

One of the most realistic of motion picture "explosions" was staged by Director Richard Stanton to provide a thrill for serial fans in "Bride 13," the Fox serial. This was accomplished on a desolate island off the coast of Gloucester, Mass. A plastic and wooden "castle," apparently built of granite, was sent into oblivion by the dynamite magic of Henry McAvoy, of the Fox forces, with many of the natives as eager spectators.

human Harry Carey says



EVERY hobo knows that those who have the least give the most. (Excuse me, pardner—I didn't mean to make you feel bad.)

—*Watch for "SUNDOWN SLIM"*

"Polite Comedy Has Arrived"

So Says Al Christie in Exclusive Interview

"THERE has been a judge and jury working on the 'polite comedy' moving picture for the last few years, and now it may definitely be stated that our judgment of four years ago has been vindicated," is the claim made by Al. E. Christie, of Christie Film Company. "I mean by this that four years ago the polite comedy—that which approaches the comedy-drama in short length pictures—was a thing unheard of and the judge, that is to say, the picture exhibitor, was harder to convince that the idea was right than was the audience jury.

"This is illustrated in our own case. We started out on a theory or a principle several years ago and my brother and I were firmly convinced that audiences would appreciate comedies which were free from slapstick, clean and with a modicum of cleverness. They were in reality little comedy-dramas in one reel. The exhibitor was hard to "sell" on the idea, but once the pictures were past him, audiences did appreciate them. That judgment has been backed up by the fact that now, after several years of struggle to get this same type of picture before audiences, they or rather their two-reel counterparts, are now getting more money in leading theatres throughout the country than any other type of two-reel fun film.

"In fact it used to be hard for producers to get any money at all for any sort of film comedies, chiefly for the reason that comedies were mainly made by producers who were also making feature length productions and the exchange managers generally had to "throw in" a comedy after they had closed a fat contract with an exhibitor for a feature film. This was the greatest handicap of the independent producer of film comedies who had no feature films on which to rely to pay expenses.

"But now all that has been changed. Comedies are made and sold on their own merits."

Holubar's Difficulties

THE big task necessary for the making of a spectacle is beyond the conception of anyone who is not intimately identified with production of such a spectacle and should the public be permitted to see the making of scenes requiring certain heroic action enacted by hundreds of people, the people will not wonder why directors sometimes lose their leads and step into the ranks designated as temperamental.

"It is not the thousand and one details that prey upon the mental energy of a director," director Alan Holubar said in speaking of his experience in directing the amazonian scenes for his coming production. "What annoys a man responsible for the result of a big expenditure is that people employed at $10.00 per day do not attempt to follow instructions or worse still, try to get out of doing anything after once they secure their time order with the costume order in the morning."

"A big movie camp is a genuine melting pot," Mr. Holubar continued, "and it is impossible to congregate hundreds of people for this class of work unless such a melting pot is brought together. In the 800 people working in the amazonian period scenes we had everything from a college professor to a red, red bolshevik, all creeds, all nationalities and people with all degrees of ambition. Such a horde cannot be handled with the same discipline as an army for numerous reasons, and while we introduced army tactics in our organization and attempts at discipline, we found our work each time greatly handicapped by the scores who would leave their posts and wander away into some secluded spot to avoid the action assigned them. At meal time they were always there—sometimes twice and when pay checks were issued they had no scruples about falling in line the second time. It is unfortunate that this condition exists but it cannot be avoided—it is one of the features in film production where mobs are required that add hundreds of dollars in expense every hour. It required nine days to make the scenes which in the final release will consist of not more than 600 feet and the cost for the production of this nears the 100,000 dollar mark."

The scenes referred to by Mr. Holubar are those appearing allegorically in his coming production "Man, Woman, Marriage" starring Dorothy Phillips which will be the first Al Kaufman release through the First National exhibitors. The allegorical scenes were made forty miles north of Los Angeles where a camp was prepared by the producing company and the 800 men, women and horses constituting the troupe, lived during the ten days required for the making of the scenes.

Music Department

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DEAD MEN TELL NO TALES

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CLEVELAND

The Cleveland office of the Educational Film Company recently received a telegram from E. W. Hammons, president of the Educational Film Company, relative to the controversy between the company and Babe Ruth, baseball star, which read: "No injunction granted. Therefore go ahead and release picture." (Signed) E. W. Hammons.

On the strength of this telegram from Mr. Hammons, local manager, Harry Skirboll, announced that beginning Sunday, Sept. 8 "Babe" Ruth would be exhibited in the picture, "How He Knocks His Home Runs," simultaneously at the Stillman, Mall and Alhambra theatres, Cleveland; Rivoli, Toledo; Walnut, Cincinnati; Strand, Dayton; Schade's theatre, Sandusky; New Regent, Lima; Ceramic, East Liverpool; and the Strand, Canton.

Another "Babe" Ruth picture, "Over the Fence," is distributed locally by the Standard Film Service Company, of Cleveland. The Standard Film reports they are booked up solid on "Over the Fence" for many weeks to come. It opened its first-run engagement last Sunday at the Orpheum theatre. Subsequent runs include the Bank, Empress and Goodyear Auditorium, all of Akron.

Cleveland, the fifth city of the land, has awakened to the importance of the motion-picture industry. This public acknowledgment of the industry's importance became manifested recently when the local exchanges received communications from The Advertising Cleveland Community, located in the Statler Hotel. The Advertising Cleveland Community is an organization composed of the city's representative business men. The organization promotes public activities and in this capacity held a meeting at the Statler Hotel last Wednesday for the purpose of boosting motion pictures. The letter states that it is the object of the organization to "make Cleveland nationally recognized as a film centre, second only to California."

Harry Charnas, president of the Standard Film Service, is in New York, buying more pictures to be released in this territory through his organization. Standard Film has recently purchased "The Son of Tarzan" for Ohio and Pennsylvania.

Buster Keaton and his first comedy, "One Week," was very much in evidence here the week of Sept. 8. It played at the Stillman, Mall and Alhambra simultaneously for an entire week. Davis movie critic of The Press, says of Buster Keaton, "I think him funnier than Larry Semon and as funny as Harold Lloyd."

Paramount week in Cleveland was celebrated at approximately twenty-five motion picture houses, five among them being first-run houses. The Stillman played "Lady Rose's Daughter." The Euclid played "The Right to Love." The Mall and Alhambra offered "Hairpins" for the week, and the Liberty played "The Cost," featuring Violet Heming. Practically every first-run neighborhood house ran Paramount pictures, making the directory of attractions look like a Famous-Players Lasky release schedule.

Frank Gross sold his Crown theatre, East 105th street, the other day to Mr. Jules Schwartz. Schwartz also bought the Manhattan theatre, Superior avenue, near East 105th street.

Victor Kremer stopped for a day in Cleveland last week, going over some details of interest with Fred Schram and Mr. Papineau of the Ohio Film Classics, who are handling the distribution of the Kremer pictures in Ohio.

E. J. Smith, who used to steer the Universal boat in northern Ohio and who now is waking up Philadelphia with his cyclonic sales methods, was here last Sunday, partly on business and partly for "auld lang syne." All the Universal force turned out to welcome Smith back and to speed him on his way East again.

INDIANAPOLIS

Famous Players-Lasky Corporation's new Indiana exchange at 40 South Capitol avenue was opened last week with C. C. Wallace in charge. Oscar A. Kantner, theatrical advertising man for the Indianapolis News for a number of years, is a newcomer to Mr. Wallace's sales staff.

The Grand, Indiana and Lyric theatres at Marion, Ind., have been added to the Frank Rembusch circuit. Mr. Rembusch took over the houses from the Mutual Theatre Company of Marion.

Wrecking operations on the south wing of the Hotel English, preparatory to construction of Famous Players-Lasky's new $2,000,000 house, has been postponed until some time in 1922 because of the high price and scarcity of building materials, it was announced last week.

The musician's strike, which compelled photoplay houses to use vaudeville teams, pipe organs and phonographs for a month, has been settled, the union men getting a salary increase of twenty-five per cent. This, it is understood, is what the managers offered before the walkout.

Joseph N. Webber, national president of the American Federation of Musicians, and John J. Murdock, head of Keith's circuit, came from New York to attend the meeting at which the settlement was arranged, and both were instrumental in bringing it about.

NEW ORLEANS

New Orleans is soon to have an office of Educational Films Corporation. Henry Ginsberg, domestic sales manager, was here last week completing arrangements for the branch.

Decorators employed by the Saenger Amusement Company are painting the new stage and lobby of the Crown theatre in Biloxi, Miss. A $10,000 pipe organ is to be installed this fall.

The Saenger Company has acquired control of the Hauber theatre in Pine Bluff, Ark. Officials say the theatre will be renovated, remodeled and improved up to the Saenger standard. It is also rumored that vaudeville is contemplated with pictures.

Three motion-picture reels, showing the port facilities of New Orleans, were screened for the New Orleans Ad Club recently. The pictures were made by the Harcol Film Company of New Orleans.

PROVIDENCE

Manager William J. Mahoney of the Rialto theatre has just closed negotiations with the Associated Producers, Inc., for the firm's pictures. The first one was shown Sept. 13, "Homespun Folks." Manager Toohey of the Emery theatre has taken on the Universal first-run subjects.

The Providence Opera House opened its winter season on Labor Day. Instead of the usual big-time dramas, the house put on moving pictures, the principal attraction being "While New York Sleeps." The prices were placed at 50c. to $1 for evenings and 25c. and 50c. for matinees.

All moving-picture theatres in this city on Labor Day announced an increase in the admission fees. In most cases the increase amounted to the war-tax, plus one cent.

DETROIT

Several Detroit theatres announced increases in admission prices, to become effective last week. Phil Gleichman, operator of the Broadway Strand and Ferry Field theatres, has raised prices in the former house to 75 cents, lower floor; 50 cents, first balcony; 30 cents second balcony; and $1.10 for box seats, for evening and holiday performances. Matinee prices will be 40 cents, lower floor; 25 cents for the balconies; and 60 cents for box seats. At the Ferry Field, prices will be: boxes, 40 cents; main floor, 30 cents; balcony, 20 cents, with no change in the week day matinee prices. The figures for both Broadway Strand and Ferry Field theatres include war tax.

Charles H. Miles, owner of the Regent, Majestic, Orpheum, and Miles theatres, presenting both vaudeville and picture programs, has announced the following scale of prices: boxes, 75 cents; lower floor, 60 cents; first balcony, 40 cents; second balcony, 20 cents. No change is made in the week-day matinee prices. The ten per cent war-tax is included in the new prices.

Higher rail and Pullman rates, increased cost of films, salary increases to employes, and higher prices for everything used in the operation of the theatre are assigned as reasons for the increases.

"A Trip to Mars," portraying an imaginative voyage to the planet in the year 1930, with the action centering about an astronomer's home in Mars; and "The Heart of a Woman," featuring Pat O'Malley and Mignon Anderson, have been secured by Joe Horwitz for release in this territory in September.

Eight Detroit theatres will open "The Lost City," a new serial released by the Standard Film Serve Company, at the same time, according to Jess Fishman, manager of the company. The theatres are: Ferry Field, Rialto, Stratford, Lincoln Square, Gladwin Park, Kramer, Oakman Boulevard and the New Home.

BUFFALO

The Associated First National franchise in Buffalo goes to the Strand theatre, according to an announcement by Hugh Rennie, local exchange manager. The Strand in Binghamton; the Strand and Eckel in Syracuse; and the Amusu in Waverly, N. Y., have also purchased franchises. Mr. Rennie has just returned from a ten-day tour of the territory. Murray Hawkins in Syracuse and G. E. Dickmon in the Buffalo territory are both sending in large numbers of contracts and City Sales Manager E. O. Hayes is closing up a large number of local houses.

Walter Roberts, for several years assistant manager at the Strand theatre, has been appointed to a similar position at the new Mark-Strand theatre in Albany. He will leave for the Capital city about September 14.

C. John Predari, local W. W. Hodkinson branch manager, has signed "Love Madness" for a week's presentation at the Palace theatre. This is the first seven-day run ever put on at this house. Through Mr. Predari's efforts the local office has jumped from twenty-seventh to seventh place in the amount of business done among the Hodkinson exchanges. "Love Madness" has also been booked by the Lumberg, Niagara Falls; Wintergarden, Jamestown; and the Lyceum, Elmira.

Buffalo Shriners will show the films made by Elmer C. Winegar, manager of the Central Park and Premier theatres, of the Portland Pilgrimage, the outing of the Patrol down the Niagara River and the big Shrine picnic at Hamburg, N. Y., in Elmwood Music hall, Tuesday evening, September 14. Following this presentation, Mr. Winegar plans to release the films for presentation by other Shrines throughout the country.

The Palace theatre has signed up for the Realart franchise, and Manager Harry E. Lotz of the local exchange reports that Harold B. Franklin will present Constance Binney in "39 East" at Shea's Hippodrome in October.



W. Griffith Mitchell

W. GRIFFITH MITCHELL, manager of the Majestic Gardens of Kalamazoo, Mich., has been exhibiting since 1914. Back in 1901 he joined the Royal Northwest Mounted Police and can relate more than one thrilling experience that befell him during his period of service which terminated in 1906. Maybe it was the desire for more "thrills" or maybe a keen business sense, but at any rate along in 1914 Mr. Mitchell fell victim to that modernly discovered microbe, popularly designated "the lure of the movies," and following his entry into the new field he managed the Strand and Regent at Toronto, Canada; the Strand at White Plains, N. Y.; and later the Orpheum at Jackson, Mich.

Mr. Griffith runs First National, Paramount-Artcraft and big specials. Of the News he says, "A valuable trade-paper which every exhibitor should have," and Mr. Mitchell knows whereof he speaks.

The Glen theatre in Williamsville has been purchased by J. Cardina of Buffalo and will be reopened following remodeling on September 19. Mr. Cardina also operates the Kensington theatre in this city. Al Becker of the Becker Theatre Supply Company is installing two new Simplex machines.

Otto Siegel is now on the road for Robertson-Cole. Otto was formerly assistant manager, in which position he has been succeeded by Ray Powers, who was formerly assistant manager at Universal. P. H. Smith, R.-C. manager, recently held a private screening in the Strand theatre of "The Wonder Man," which was attended by members of the executive committee of the American Legion, exhibitors and guests.

Leo Murphy, formerly with Empire State Sales Company, is now handling "Shipwrecked Among Cannibals" for Universal in this district. A. A. Fennyvessy has booked this production for the Rialto, Rochester, and the Palace will show the film here.

M. H. Hoffman, vice-president and general manager of the Pioneer Film Corporation, visited the local exchange on Thursday, September 9. With Bob Murphy, manager, he visited exhibitors here. Mr. Murphy reports the Empire having booked "The Tiger Band" for a first-run. J. L. Cook and Byron Interbitzen are members of the Pioneer sales staff.

Bruce Fowler, manager of the Elmwood theatre at West Utica and Elmwood avenue, reports that his company has purchased property in the rear of the theatre on which an addition to the Elmwood will be built. The stage will be eliminated, the screen pushed back and the boxes along each side of the house extended further to the rear. The improvement will give the theatre 650 more seats. The remodeling will be done next summer. The Elmwood has raised its admission price five cents.

Hub Taylor has resigned from the Nu-Art Pictures Corporation staff and is now devoting all his time to his new venture, The Buffalo Theatre Supply Company at 249 Franklin street. Mr. Taylor has acquired the state-rights for the Motiograph machine.

The Majestic was opened by Fred Peters in Hornell, N. Y., on Thursday, September 2. This house has a seating capacity of 2,000.

The Orpheum theatre at Niagara Falls has been taken over by J. C. Berkey. The house was formerly owned by Howard Carroll.

The Van Curler opera house at Schenectady has been purchased by the Miles interests and will be re-named the Miles. The J. F. MacDonald Company formerly owned this theatre. W. G. Bondy will be manager. The policy will be pictures and vaudeville.

DETROIT

One of the first acts of Sid F. Lawrence, newly appointed manager of the Ferry Field theatre, was to sign up the entire output of Educational subjects, from M. Harlan Starr, Detroit manager of the Educational exchange.

"The Fall of Babylon" has been rebooked by the Shubert-Detroit theatre for the eight days from August 28 to September 4, inclusive. James M. Minter, of the Minter-United Amusements, Inc., will visit the larger towns and cities in the territory soon, to make bookings for this picture and for the "Soul of Raphael" which has just completed a first-run at the Madison theatre.

Three men who gave their names as Joe P. McCormick, James E. Lawrence and Joseph J. Claves, have been arrested in Detroit on charge of conducting a real-estate business without a license, following their distribution of a species of lottery-tickets at outlying motion-picture theatres. The tickets were numbered, and the names of the recipients taken. The latter were informed that those holding lucky numbers would obtain a lot on Dickinson's Island, in the St. Clair River, it is stated. One man, replying to notification of his lucky number, is said to have been informed that a payment of $49.50 was necessary to cover the expenses of transfer. Each ticket-holder was also given a year's subscription to a magazine. Examination of the defendants will take place later in the week.

Fred Shafer, former manager of the Adams and William Fox Washington theatres, Detroit, and recently employed in the East by the Fox organization, has been engaged as manager of the Miles theatre here.

The Globe theatre, Flint, opened on Wednesday of last week, to a crowded house. The new theatre has been beautifully built. It will show first-run pictures only. It has an orchestra of 14 pieces. The projection equipment includes two arc 75 ampere Hertner transverters and two type S. Simplex projectors. Leon Melekov and his brother, owners, plan the erection of several other theatres. Al Ruttenberg, former manager of the Grand Circus theatre, Detroit, is the house-manager of the Globe.

"The Devil's Passkey," a Universal special production, is booked for early exhibition at the William Fox Washington theatre.

The LaSalle Garden theatre, Fourteenth avenue and West Grand boulevard, Detroit, was crowded to the doors at its opening performance Monday night of last week. The new theatre, seating 2,500, and beautifully decorated, will offer combination programs of vaudeville and motion-pictures, the programs to be changed twice weekly. Bert R. Williams, manager of the Palace theatre, is the general manager.

Contracts for the Riveria theatre, Grand River and Maplewood avenues, were let last week to Frank Farrington, who plans to start building as soon as he can get adequate materials. Harry A. Ross, Clyde Quimby and several Michigan exhibitors are interested in the theatre.

W. R. Priest, a veteran film-man, arrived in Detroit Monday of last week to assume the management of the Goldwyn office in Detroit. He succeeds J. E. Flynn, who has been promoted to division manager. Mr. Flynn will make his headquarters at the Detroit office, but will give a good deal of attention to Cleveland and Pittsburgh, which offices are included in his territory.

SPRINGFIELD, Mass.

Springfield, Mass., Sept. 4.—Walter J. Linehan, superintendent of Poli's Palace theatre here for the past year, will be manager for the Goldstein Bros. Amusement Company, of Springfield, of their newly acquired Bijou motion-picture house at Ware, Mass. The Bijou will be reopened this month. Manager Linehan came to this city from Holyoke, Mass., where he was in charge of the P. F. Shea house. At one time he managed the Gilmore theatre in this city, a Shea house.

The Allah theatre at 688 Main street has been reopened under the general direction of Abraham Cheffetz, manager of the Garden theatre, also of this city, who recently bought the block in which the former playhouse is located. Active management of the Allah will be in charge of Asa Cheffetz, son of the new owner.

Added to the financial problems of local theatrical managements, due to demands from the bill-posters and musicians for substantially increased pay, received several weeks ago and under consideration since, is that of the motion-picture machine operators, who have "climbed on the band wagon" and want a 50 per cent increase in their pay envelopes. Included in their organization are the electricians. Conference between theatrical managers and operators, with a satisfactory compromise being offered, is said to practically eliminate likelihood of a strike. Theatrical men intimate that if the demands are granted, in whole or substantial part, the public will have to "pay the freight" by paying an increased admission schedule this fall and winter.

CINCINNATI

Lazarus Hoffman, owner of the Bon-Ton theatre, Montgomery road, filed suit in Common Pleas Court against G. E. Hunteman, seeking to compel him to complete a lease and give bond for its performance, and for an injunction directing Hunteman to replace two motion picture machines, two pianos and other articles which Hoffman declares Hunteman removed from the theatre. Hoffman says the lease was entered into last February, Hunteman to pay $75 a month for the rental and have a privilege of purchase at any time within three years for $12,000. Hoffman alleges Hunteman failed to give a bond to perform the lease and removed the articles.

Talk of a new theatre, to take the place of the Walnut Street theatre, ceased this week with the letting of contracts to the Ohio Building and Construction Company for general alterations to the present auditorium. The work is to result in the addition of slightly more than 200 seats, this to be brought about by moving the stage toward the east wall.

H. Serkowich, former lieutenant-commander in the United States Navy, stationed in Cincinnati, has opened offices in New York as president and general-manager of the Luke McLuke Producing Company. The new company will release "Film-osophy," the screen version of the famous Enquirer humorist's wittiest and cleverest sayings, as well as a number of features written by J. S. Hastings, better known as "Luke McLuke."

Mr. Serkowich is well known among Queen City movie men, as he was formerly managing-secretary of the Associated Film Exchanges, Motion Picture Exhibitor League, and the Theatrical Managers' Association of this city.

It is rumored that the People's Theatre Company, owning the People's theatre at 1301 Vine street, is contemplating the purchase of another theatre in or near Cincinnati involving approximately $75,000. The theatre under consideration is at present a vaudeville and motion picture house, it is stated.

SPOKANE

Paramount week, observed universally in picture houses over the country, was made a big feature at Spokane picture houses, the annual festival falling on Interstate Fair week at that city. Spokane picture palaces are drawing big houses every night, and fair week has brought thousands of visitors to the city from Inland Empire towns. Box office receipts are expected to go away ahead of any previous year.

As a special Paramount week bill, the Liberty and the Clemmer, Paramount houses here, are showing feature attractions and conducting special musical programs in addition. At the Liberty, Miss Viola Krantz, organist, who has returned from an absence of several weeks for a summer outing, is scheduled to give a special concert three times daily during Interstate Fair week. The picture bill includes Charles Ray in "The Village Sleuth," said to be one of his best characterizations, with a Mack Sennett comedy, "Let 'Er Go." The Thursday bill of the week includes Enid Bennett in "Hairpins."

The Clemmer bill features the George Fitzmaurice production, "The Right to Love," with Mae Murray and David Powell. The picture will be shown throughout the week, with special musical attractions.

The Clemmer will show the super-production, "Humoresque," for the week beginning September 19. "Humoresque" shattered records in New York, running twelve weeks at the Criterion theatre. Its tenth week was the biggest in the history of the theatre, and the eleventh was almost as good.



"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS
Edited by LILLIAN *and* GEORGE RANDOLPH CHESTER

It is an ill wind that gives the supreme dramatic fillip to this simple, powerful story. It is of a girl, forced into unhappy marriage; of a man, drunk with sudden millions. They should have mated, but barriers of money stood between.

The girl went for a honeymoon trip in the clouds, the man to a lonely island to make himself over. Disaster overtook the girl, but instead of the death she craved, it gave her life and true happiness in the arms of a man of her choice—on Trumpet Island. A virile narrative, natural, fascinating, impressively scened, brilliantly enacted.

VITAGRAPH
ALBERT E. SMITH, President

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Cradle of Courage"

(Starring William S. Hart—Paramount)

WILLIAM S. HART lays aside his chaps and Stetson for the none-the-less becoming uniform of a San Francisco policeman in "The Cradle of Courage," and to the many admirers of the Western star, the change will not lessen their admiration. Hart has tried to get away from the tried-and-true portrayal with which his name is now associated, and that he succeeds, attests to the ability of the sterling actor that he is. "The Cradle of Courage" is adapted from a story by Frederick Bradbury and the director is again Lambert Hillyer.

The entire action is laid in San Francisco, and strange to relate, the majority of the scenes are interiors. At the opening, the return of Frisco's Own is pictured with consummate skill. Here, evidently a number of "shots" taken during the war festivities have been worked in to advantage. The dock scenes have been directed with originality and some humorous types are introduced in pleasing fashion. The action then shifts to San Francisco's underworld, and with the exception of a few scenes, remains there 'til the finish.

Hart appears as "Square" Kelly, the smoothest worker in the smoothest gang in Frisco. Returning from the Great Conflict he finds that the war has exerted an influence to go "straight" and this influence is furthered by his "buddie," the son of the Sergeant of Police, and his girl, the adopted daughter of Tierney, the manipulator of the gang. After a moral struggle, he accepts the Sergeant's offer of a position on the force, but not until he completely "beats up" Tierney and his mother drives him from home as "the only yellow Kelly and disgrace to the name." To get even, Tierney and the gang victimize the section in which Kelly has his beat. Then follows a daring burglary, in which Kelly's own brother is killed before his very eyes, although the pal who did the killing makes his escape. Kelly finds out later, who the traitor was, and confronts Tierney with the accusation. By a queer twist of circumstances, Tierney is shot, and although Kelly is wounded, he finds happiness in the returned love of his mother, and the love of "the girl."

Hart is as effective as usual in the leading role, but could, perhaps, stand the elimination of some of the close-ups, as his role calls for the expression of a great deal of the same emotion. Ann Little has but little to do in the leading feminine role, and appears once in boy's clothes. One of the best portrayals of the entire picture is that of Gertrude Claire as the Mother. An unsympathetic role, she makes of it one of the outstanding ones of the picture. Thomas Santschi returns to the screen after a considerable absence as Tierney, and makes of the part a thoroughly despicable character. The fight staged between him and Hart is a real stand-up-and-scrap affair and each uses his fists with telling effect.

GEO. P. BISHOP.

Reviewed at the Imperial Theatre, Jacksonville, Fla.

"Don't Blame the Stork"

(Christie Comedy—Educational—Two Reels)

IF an exhibitor wants to book a comedy which is founded upon a logical idea, which carries a perfect continuity, which is well fortified with amusing incident, which is zippy and to the point in its flashes, and which is well acted by a competent comedian and fellow players, let him look no further than the latest Christie, "Don't Blame the Stork." The wedding ceremony is utilized again but with delightfully new trimmings. So simple is its development that it puzzles one why it has not been thought of before. The title is a knock-out when you learn the meaning of it.

The bride-groom is tendered a farewell banquet on the eve of his wedding day. He is intriqued into getting intoxicated by sipping from an apparently innocent punch bowl. While navigating home he discovers a baby on the door-step. Eventually, why not now? So he takes it in to the discomfiture of his valet and his intended bride. For when calling up the next morning she hears the child squalling. Explanations are futile. Meanwhile Harry Gribbon, as the disappointed benedict, puts the audience in a happy frame by his high jinks with the infant. Washing and feeding and all the other jobs of a nurse are indulged in with nary a slip. There is no hokum, nor slapstick. The points used are natural and funny. Finally Harry takes the babe out for an airing and wishes it off on a flirtatious girl—a girl who consents to become his bride eventually.

The moral is here too, for it brings home the truth that one shouldn't jump at conclusions. The first fiancee loses a husband by accusing him of being faithless. The Christie girls are given a spare moment. Attired in bathing suits, the shot is hard on the eyes because of the absence of close-ups. They really serve no purpose in a story which builds with plenty of idea, punch and humor. Mr. Gribbon's assistants are Helen Darling and Teddy Sampson.—Length, 2 reels.—*LAURENCE REID.*

"Get Out and Get Under"

(Harold Lloyd Comedy—Pathe—Two Reels)

IT'S Harold Lloyd with a flivver this time. Not the picture, but the tin grass-hopper as it is called by one of the comedian's foils. One would think that Ford jokes and tricks had spent themselves by this time—that nothing could be offered that would bear the stamp of originality. But trust Harold Lloyd to invent something new. Taking advantage of a sure-fire title, he starts just like a Ford—with plenty of zip and with the confident manner that a flivver owner always manifests when he passes a Rolls-Royce on the road. The star is determined to reach the party at which he is to impersonate Romeo. Being a new driver, the car jumps into reverse and tears out the back wall of the garage.

With this scene as the first laugh, the comedy develops spontaneously until it becomes a riot. Harold has a breakdown. Which is sufficient cause to squeeze out some hokum with the engine. The motor-cycle cops ride into the picture and the manner in which they are foiled by the hero's ability to disguise himself and the car proves the high spot of a comedy rich in new tricks and surprises. The reason why Lloyd is forging ahead is because he refuses to stand still. He never uses an old stunt over again. He even introduces here the familiar sight of a Ford passing a high-powered car—a trick which is constantly being played on the highways. Ask any owner of a Packard or Pierce-Arrow!

One of the funniest bits is found in the little pickaninny jumping on the running board when Harold is under the car and causing it to vibrate. The owner thinks he has started it and hops in to put it in gear. Such pleasant bits as these—none of which are burlesqued are the vital props behind this comedy. There is no let-down through the two reels. Lloyd has more fun with his flivver than all the slapstick presentations on the stage (which are built around it), rolled into one. The exhibitor who passes up this comedy deserves to be passed up by his audience.—Two Reels.—*LAURENCE REID.*

"The Perils of Paul"

(Keefe-Lifograph-Arrow—Comedy)

MISS OUIJA and her w. k. board have their innings in William Keefe's two reel satire, "The Perils of Paul." Through the medium of the talkative woman from the spirit world and a thrust at man's inability to cope with woman in this modern day, Mr. Keefe may be said to have furnished a likely idea even though it doesn't generate a great deal of humor. More fun is obtained from Wee-Gee than from the presentation of the gentler sex assuming masculine characteristics and vice versa. Probably because there is nothing amusing in the sexes adopting opposite traits.

There is a laugh contained in the scene of the Korset Krusaders coming to the rescue of the innocent and asinine Paul. In all "The Perils of Paul" is amusing comedy in spots. It is quite original with the Wee-Gee stuff. The title is a good take-off on Pauline.—Length 2 Reels.—*LAURENCE REID.*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 15, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.

ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19
"Little entertaining value in this slight story."—M. P. News.
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business." "Only moderately entertaining. Billie Burke, who starred in it, was good. Returns fair."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19
"Bosworth's acting and graphic incidents make entertaining picture."—M. P. News.

Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction" "A good picture with a novel and daring story. Played it one week week to big business." "A splendid production to big business for three days." "Great business. Wonderful production."
Consensus—"Good picture, good puller."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.
Exhibitor Comment—"Fine picture, playing to big audiences."

BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....MAY 29
"London's vital story makes good audience picture."—M. P. News.
Exhibitor Comment—"A good picture to big business three days." "A big attraction which went well—good acting." "Wonderful and unusual picture. Brought extra large receipts."
Consensus—"Good picture, good puller."

BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....MAY 29
"Sumptuous production with weak plot in society picture."—M. P. News.
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better."
Consensus—"Average picture, average puller."

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."
Consensus—"Good picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News:

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business." "Pleased in an average way. Average business for three days."
Consensus—"Average picture, average puller."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....JULY 24
"Novel crook story suffers from development."—M. P. News.

Box Office Reports continued on page 2494

Feature Subjects of Short Length

"The Tamer the Wilder"
(Educational)

CHESTER OUTING PICTURES need no introduction, yet in "The Tamer the Wilder," there is introduced a clever way of finding out and telling the world a great deal about four footed animals of our own United States, which we did not know before. There are some close up views of the moose, the buffalo, the bear and kindred animals of the north woods, which, in order to get, must have given the camera-man an uncomfortable thrill, especially when shooting the quarrel settled by the more clever user of his horns, between two buffalo. We see how the bear climbs out of his own and everybody's way and we see him when he climbs down again, and the most interesting feature of the footage is that the camera has caught the players absolutely unaware. There are antics of each animal portrayed which will interest the adult and delight the juvenile. Withal, the actual settings being the country in which they live within the camera-line supplies the basis of interest, with comedy touches playing upon the tricks of different species, bearing out an over-used description "the female of the species is more deadly than the male."—*LILLIAN GALE.*

"A Painter's Paradise"
(Prizma—Selznick—One Reel)

THIS contribution by Prizma is all that the name implies. The color process is certainly appropriate in giving soul to a painter's canvases. In Brittany a country of fisher-folk the camera catches the simple people in their bizarre costumes. It also catches the broad bay, the glint of the sun on its lapping waves, and the vari-colored ships. A pattern for any painter to feast his eye. As a subtitle says it reveals a beauty, an aristocracy, an enchantment that only the Old World's touch of time can give it. Sunday dawns and the natives of Concarneau hold their regattas. The strife of the New World, the wars of the Old are unknown. For these people are nature's children. The fishermen fish and the painters paint in Concarneau, Brittany. The sails of white, the skies of blue, the waters of blue-green, the air of perfect contentment in these marine shots—these are truly vistas to be caught by a painter or by a mere picturegoer for that matter. Terry Ramsaye's titles are fashioned in the proper spirit.—Length, one reel—*LAURENCE REID.*

"Syria, the Land of Religious Hatred"
(Educational)

THERE may be some question as to whether the great picture-going public is interested in what might be termed "religious pictures," meaning the kind with no other mission than to preach. But, what about the kind that teach?

Such is "Syria, the Land of Religious Hatred," a couple of reels of film which bring us back to earth, so to speak and remind us that in other countries, by comparison, our labor strikes and general uprisings are likened to comparing the Pacific Ocean's perhaps uncomfortable storm, with one that would break a record for the Atlantic.

"Syria, the Land of Religious Hatred" is what may be called of an informative nature, but is not to be construed as boresome history. It is current fact and recites intelligently of actual conditions in the countries where there is a huge remnant of the religious quarrels such as we picturize with the days of Martin Luther. The photography is excellent and the scenic value commendable. We see such portrayals as would give our best equipped and largest studios something to worry about. "Syria, the Land of Religious Hate," might be recommended to act as a relief subject to immediately precede or follow a feature founded upon light comedy.—*LILLIAN GALE.*

"The Great Mystery"
(Mutt and Jeff Cartoon—Fox—One Reel)

WHEN an exhibitor presents a picture which features crooks and detectives—especially if it carries a strong vein of humor, he should book this little trifle from the Mutt and Jeff lots to send them away satisfied. Keeping a bill in harmony has much to do with an exhibitor being called a capable showman. Bud Fisher has placed his two comedians in detective roles. A man enters their office to engage them for solving the mystery of a haunted house. Mutt trots out his disguises, which are in reality other freaks. But when he investigates a trunk in the house, Jeff jumps on the lid and the elongated Sherlock is imprisoned. The little pal thinks he has "copped" the spook who has caused the mystery. The climax reveals the fact that the owner of the haunted house is a "nut" recently escaped from an asylum. And Mutt executes the w. k. revenge when he breaks out of the trunk. The cartoon hits a higher mark than some of the recent releases.—Length, one reel.—*LAURENCE REID.*

"Tropical Nights"
(Bruce Scenic—Educational—One Reel)

THIS Bruce scenic, "Tropical Nights," takes the spectator on a dusky journey in a land of perfect atmosphere. The whipping of the waters, the giant trees, the expanse of tinted skies—these contribute toward making this animated landscape a thing of enchantment. Quiet solitude forms the background—the solitude of the explorer or painter who stops and wonders at the soul of a night in the tropics. The offering affords the spectator a real treat. While it doesn't vary to any extent from other Bruce shots insofar as photographic appeal is concerned, the fact that it catches a charm and conveys it is sufficient to bring a satisfactory response.—Length, one reel.—*LAURENCE REID.*

"Edendale"
(Special Pictures—One Reel Comedy)

THIS is a series of manipulations of clay within a minature stage setting showing in a humorous sort of way the creation of Adam and Eve, their bibical temptation and fall through acquaintance with the serpent and their subsequent recourse to fig leaves to cover their naked bodies. It is in this last sequence that the reel oversteps making the tag of the offering suggestive.

Except for this one scene the reel is mildly amusing carrying the same sort of appeal as does a cartoon production. The artist who handles the clay is clever. The reel might have been given a little more human interest if the clay modeler had been shown at his work now and then instead of waiting until the very last few feet of film and then shooting only his hands.—*J. S. DICKERSON.*

"The Castaway"
(Educational)

LEAVE it to Robert Bruce to find the spots to photograph which are a story in themselves. However, in the instance of "The Castaway," he goes via the story of a man who was aboard a seagoing freighter, and who was finally discovered, exhausted, lying upon one sandy beach of the Caribbean Cea, where no ships seem to come close enough to hear his cry for help.

The first thing we get a glimpse of is the onrush of water, during a storm on said Caribbean, which dashes in unruly fashion right over the bow of the boat and picks up a small quantity such as a man and deposits him within the aquatic surroundings.

It was not his time to drown, altogether, so we find him in a half drowned condition, hungry and very wet. His quest for food furnishes a logical reason for showing us the things which grow on the island where he is isolated, except for the monkeys who chatter and make a general denial of the human right to eat of the unpicked cocoanut. After months of living upon clinging mussels, which he finds clinging to rocks near shore, and upon fruits we have heard of yet failed to taste, there heaves a ship in sight, but it is a wrecked one, and all it has to offer is a welcome amount of matches, a new shirt and some tools.—*LILLIAN GALE.*

"Out of the Inkwell"
(Max Fleisher Cartoon—Bray—Goldwyn—One Reel)

A CLEVER cartoon is this contribution of Max Fleisher's entitled "Out of the Inkwell," and offered by the Bray studios. The cartoonist takes his brush, dips it in the ink and the figure on the compo board becomes animated. The secret has not been given out concerning this process. Another company has used the idea, too. Mr. Fleisher leaves the room to play cards with some friends and the plot of the little drama shows him cheating considerably.

One wonders just what this game has to do with the tiny Pierrot on the board. But he takes it into his head to wander into the card-room, climb atop the moulding and tip off his maker. Then becoming real devilish, developing temperament as it were, he jumps on his creator's head and snatches off the toupee. This is done at the moment the cheater has accused his opponents of crookedness. And he is exposed as a genuine fakir when the cards come tumbling down his head. This little sketch is not so humorous as it is interesting. One's curiosity is provoked as to how he does it. A capable filler.—Length, one reel.—*LAURENCE REID.*

Further Advance Reviews will be found on page 2503

Exhibitors' Own Box Office Reports

(Continued from page 2492)

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business."
Consensus—"Good picture, good puller."

DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON.MAY 22
"Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.
Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."
Consensus—"Average picture, average puller"

DEAD LINE, THE (FOX) GEORGE WALSH.....MAY 15
"George Walsh will please in feud story."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....MAY 22
"Japanese star in fantastic involved story."—M. P. News.
Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day." "Picture pleasing. Star charming. Business good."
Consensus—"Average picture, average puller."

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE.....JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....JUNE 26
"Pickford acts as well as O. Henry writes."—M. P. News.
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "Very good; audience seemed to like it."
Consensus—"Average picture, average puller."

EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN.MAY 22
"Bedroom farce, only mildly amusing."—M. P. News.
Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business." "A poor picture to poor business two days."

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A good all around picture, well directed, with splendid locations and good action. Should please most audiences. One week to big business every day." "Excellent business." "They liked this one and it played three days to big business." "A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12
"Colorful production carries little entertainment value."—M. P. News.
Exhibitor Comment—"Very good to big business three days."

FORBIDDEN TRAILS (FOX) BUCK JONES.....MAY 22
"Buck Jones in good average western."—M. P. News.
Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."

FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU.....MAY 22
"Story of mother-love theme is nearly swamped with incident."—M. P. News.
Exhibitor Comment—"Not very good. Played it three days to average business." "Fine picture to average business."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY.....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Doing tremendous business. Combination of Charles Ray, who is very popular around here, and the play which is well known seems to be enough reason for seeing this show."

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced."
Consensus—Good picture, good puller."

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.

GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH.....MAY 22
"Good combination makes a very pleasing picture."—M. P. News.
Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business." "Fair picture with average box office receipts."
Consensus—"Average picture, average puller."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL....JULY 3
"Picture has many traits of the old time melo."—M. P. News
Exhibitor Comment—"An average feature to three days of average business." "They liked this one and it went well. One day to big business."
Consensus—"Average picture, avrage puller."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST..JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best." "Did exceptionally good business. Picture all that is claimed for it." "Good picture because audience picture, not too much love or too much display of villain." "Good picture, played to big business." "Extra business all week. Unusually fine picture."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST.....JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business."
Consensus—"Average picture, average puller."

GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 3
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....JULY 24
"Kerrigan has interesting detective story here."—M. P. News.

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"Perhaps this is Miss Bennett's best effort. A good interesting story, well directed and splendidly acted by a good stock cast. Hairpins is the typical of pictures demanded today." "A pleasing picture to big business for three days." "Played it three days to average business." "A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual."
Consensus—"Good picture, good puller."

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Commnt—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON...JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praisworthy picture."—M. P. News.

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week." "This picture did not go very well in my house. Just an average production."
Consensus—"Good picture, good puller."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST.....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST.....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.

HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN....JUNE 5
"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26
Exhibitor Comment—"A good Harry Carey picture. One day to big business."

Box Office Reports continued on page 2496

"MID-CHANNEL"
(Garson-Equity)

Drama Lost Amidst Family Squabbles and Omnipresent Dream Ending

CLARA KIMBALL YOUNG starring in a former Ethel Barrymore play by Sir Arthur Wing Pinero, sounds like a far more thrilling picture than it is really is. The story is one of conjugal difficulties—a neglected wife allowing herself to be entertained by some half dozen men friends, and her eventual separation from her husband. The star never really gets beneath the skin, possibly because of the lukewarm incidents that are intended to make up the drama. She wears beautiful gowns and becomes very emotional in places that do not seem to warrant such intensity.

We don't see how any audience can quite forgive the ending. All the characters are hopelessly involved, and the only way out is the original ending—suicide by the heroine. Then comes the flash of the star turning the last pages of the novel she has been reading. Her husband returns, promising to neglect her no longer, and the fade-out ends with this artificial, unsympathetic happy ending. If tragic endings are absolutely impossible from an exhibitor's standpoint, this "it-was-only-a-dream" idea will soon be in the same category.

Neither of the two leading characters are sympathetic. The wife is quick-tempered; the husband, lacking in understanding. Their relations are strained when a kindly friend tries to patch matters up. But they break forth into another quarrel over a picayune matter, and the breach is wider still. The wife finds another lover, and her husband a sweetheart. At a second attempt at reconciliation, each confess their faults. The wife's former lover is now engaged to be married and the despondent heroine, thinking that he had truly loved her, commits suicide.

The picture has been artistically produced and there are plenty of striking interiors. The English atmosphere is partially created. The cast is average. No one will be offended by the scenes, for the delicate points of the story are brought out by subtitles only.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Zoe Blundell ..... Clara Kimball Young
Theodore Blundell ..... Edward M. Kimball
Hon. Peter Moltram ..... J. Frank Glendon
Leonard Ferris ..... Betram Grassby
Mrs. Pierpont ..... Eileen Robinson
Mrs. Annerly ..... Helen Sullivan
Ethel Pierpont ..... Katherine Griffith

From the play by Arthur Wing Pinero.
Directed by Harry Garson.
Photography by Arthur Edeson.

PRESS NOTICE—STORY

One of the established favorites of the screen, Clara Kimball Young, will be the attraction at the ———— theatre on ———— in the popular stage play, "Mid-Channel." It was in this play that Ethel Barrymore appeared in several seasons ago, and which registered a hit on Broadway. It is from the pen of Sir Arthur Wing Pinero, one of the most popular and successful of British playwrights.

"Mid-Channel" is laid in London and gets its name from a comparison of a crossing of the English Channel, between Folkstone and Boulogne, and married life. All is clear sailing in the beginning, but when one reaches mid-channel, or passes the first few years of married life, the troubles are likely to commence. So also when mid-channel is safely passed all is clear sailing.

It is in this dramatic story that Clara Kimball Young has one of the best opportunities of her screen career. Playing opposite her is the popular J. Frank Glendon, and others in the cast include Betram Grassby, Eileen Robinson, and Edward M. Kimball.

"Mid-Channel" will remain at the ———— theatre for ———— days. The host of followers of this star are expected to crowd the theatre during every performance, for Miss Young has been rising rapidly in popular favor ever since her remarkable portrayal of the role of Trilby in the gripping play of the same name.

PROGRAM READER

A special attraction is offered to the patrons of the ———— theatre on ———— when "Mid-Channel," a photoplay adapted from the popular stage success of the same name, in which Ethel Barrymore starred, will be the feature picture on the bill. In its picture version none other than Clara Kimball Young is given the starring part. "Mid-Channel" was written by that master playwright, Sir Arthur Wing Pinero, and revolves about the domestic life of a wealthy English couple. A comparison is made between the crossing of the English Channel and the years of married life. As one starts out on the voyage, everything is clear sailing, but in mid-channel the storms are encountered. So in married life, after the first few years, the troubles arising from misunderstandings are liable to wreck the barque of marriage. "Mid-Channel" is a highly dramatic play, with an entirely capable cast to interpret it.

SUGGESTIONS

You have a number of big names to exploit in connection with this picture. First there is the star. You know her drawing power, and what her personal following in your community is. Among a colony of theatre-goers the name of Sir Arthur Wing Pinero will also mean a great deal, but in the smaller communities it will not have the same prestige. You can dress your lobby up in imitation of the deck of a boat and have a sign across your door—"Mid-Channel—a voyage on the sea of matrimony." Do not forget to state that the part was a former success of Ethel Barrymore.'s.

CATCH LINES

There is danger in mid-channel. Although the sea runs smoothly near the shore, there are breakers beyond the horizon. Such is the sea, and such is matrimony. Pass mid-channel and the sailing is clear.

A remarkable interpretation by Clara Kimball Young of Ethel Barrymore's famous part in Sir Arthur Wing Pinero's drama of domestic life.

"PINK TIGHTS"
(Universal)

Slight Story, But Entertaining Incident, in Circus Picture

"PINK TIGHTS" luckily does not attempt to be a big picture. It is satisfied with dessing up its slight story with a few interesting incidents of circus life, mixed with Puritanical New Englanders, and getting as much entertainment as possible by this means. The story, in fact, is not feature material, being merely a tale of the intolerance of the stern villagers against circuses in general and tights in particular. It is only when Gladys Walton, the wearer of the tights, rescues a small boy from a burning church tower, that they change their attitude.

The leading male role, that of a minister, is played by Jack Perrin. His congregation is forcing him to prepare a sermon against tights, when the circus girl, "the queen of the air," drops by means of her parachute from her balloon and lands on his roof. He takes her in his house, but when a crowd of parishioners come unexpectedly, he hides her in his room. She is discovered there by a small boy, but by a clever story, she saves the minister from gossiping tongues. Then comes the church fire and the thrilling rescue. The novel part of it all is that the expected romance dies out. The girl returns to her first sweetheart and the circus, and the lonely minister is still a bachelor at the end.

There is some fair comedy in the situation of the circus girl in the minister's home, and the fire scene is effective. Gladys Walton is attractive, but put little personality behind her characterization. Perrin is stilted in some scenes and does not seem very well cast as a clergyman. The honors should go to little Reeves Eason, Jr., who looks and acts the American boy to perfection. The various villagers are well choosen, and Stanton Heck is the strong man of the circus and Dave Dyas the good looking manager. Director Eason has injected some padding of the most appealing type (there is a dog and a baby and a jar of jam), but disappoints in not showing more intimate views of the circus freaks, which a subtitle promises. If offered as mild entertainment it may not disappoint. It is entirely inoffensive.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Marie Darnton ..... Gladys Walton
Rev. Jonathan Meek ..... Jack Perrin
Jerry McKeen ..... Dave Dyas
Bullato ..... Stanton Heck
Mrs. Shamfeller ..... Rosa Gore
Smiley Dodd ..... Dan Crimmins
Mrs. Bump ..... Dorethea Wolbert
Johnnie Bump ..... Reeves Eason, Ja.
Willie Shamfeller ..... Martin Neilan

Story by J. U. Giesy.
Directed by Reeves Eason.
Photography by Virgil Miller.
Scenario by Philip Hurn.

PRESS NOTICE—STORY

"Pink Tights," which will be the feature attraction at the ———— theatre on ———— is a story of circus life that is bound to entertain all those who have some happy memories of the "circus days" of their youth, tucked away in the corner of their minds. The romance of the "big tops" is faithfully depicted upon the screen to bring back before the tired business man visions of those glorious days when he watched the big tent rising like a giant mushroom at dawn, or when he carried pails full of water to earn his way into the "greatest show on earth."

Gladys Walton is the featured player in this entertaining picture ,and Jack Perrin plays opposite her. The scene is laid in a Puritanical New England village, where an outraged populace protest against the appearance of the dainty aviatrix in pink tights. So they appeal to their new minister, fresh from the divinity school, to make an example of her. But when the girl, tights and all, falls on the roof of his house after her parachute jump, he finds himself sheltering the very person he promised to condemn. To make matters worse, the admirering members of his flock decided to give him a surprise party and he is forced to hide the girl in order to avoid the gossiping tongues.

"Pink Tights" will remain at the ———— theatre for ———— and is expected to prove one of the most popular comedy dramas that have appeared recently.

PROGRAM READER

Throughout the town of Pleasanton rang the slogan "Pink Tights Must Go!" The circus had come to town and with the circus was the dainty aviatrix who wore the pink tights, which so offended the good church people. So they appealed to their young minister to condemn her. But Miss Pink Tights, jumping with her parachute from a baloon, landed on his roof and he found himself enjoying the company of this strange young lady he had promised to denounce from his pulpit. Such is the opening of the story of "Pink Tights" the feature photoplay which will be the attraction at this theatre on ———— . Gladys Walton plays the leading feminine role, and opposite her is Jack Perrin, both of whom are largely responsible for the success which this picture is going to be. "Pink Tights" will be shown ———— days and is expected to win the verdict of one of the most popular of comedy dramas.

SUGGESTIONS

You have no author or big star to feature in this production. Gladys Walton and Jack Perrin are not very well known as yet. Emphasize the circus atmosphere of the story however, and bring out the contrast between life in the circus and life in a clean, neat, and quiet New England town. Street stunts without number suggest themselves for this picture. You can put a tent top across the front of your door. Your doorman can be a clown, or a ringmaster. A tie-up might be arranged with a dressmaking shop.

CATCH LINES

An entertaining story of the day when the "greatest show on earth"—brass bands, animals, bareback riders and so forth—hit a sleepy New England town.

A story of the meeting of circus life with New England church life and the clash that followed.

The Index to The Complete Plan Book

(Continued from page 2494)

PICTURE BRAND STAR RELEASED PLAN BOOK

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business."
Consensus—"Good picture, good puller."

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST.....AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.

JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....JUNE 5
"Rogers has rich character study in story of homespun quality."—M. P. News.
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. Its photography is remarkable." "They liked this one and it did good business for one week." "Picture fair. Business fair. Will Rogers' name has little box office value here."
Consensus—"Good picture, good puller."

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM....JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation." "A competent star with a small cast in a well handled and interesting story. Pleasing to women. Average business one day." "Although this feature seemed to be average in production it played three days to big business."
Consensus—"Average picture, average puller."

LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....MAY 29
"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.
Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days."
Consensus—"Average picture, average puller."

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON.....SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Opened to medium business, which kept up steadily all week in face of rainy weather. The picture has nothing startling to recommend it, but seemed to have a strong pull with the patrons by reason of the popularity of the book."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST.....SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.

LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY.....JUNE 26
"Mild but pleasing picture with Ince's co-stars."—M. P. News.
Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days." "An average picture to average business for three days."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER.....JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN)...FEB. 28
"Civil War period popular novel given fine production."—M. P. News.
Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business" "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many a day. Certainly will help to bring him back in popular favor. Three days, to big business, two days and average one."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON.....AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST.....SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST.....SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM.....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.

LOVE'S HARVEST (FOX) SHIRLEY MASON.....JUNE 5
"Dainty star in comedy drama of high order."—M. P. News.

MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST....JUNE 26
"If you want a spectacular production, here it is."—M. P. News.

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....AUG. 14
"Probably Russell's best work to date."—M. P. News.

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MISS HOBBS (REALART) WANDA HAWLEY.....JUNE 26
"Frail story with a single-track idea, presents Wanda Hawley as a star"—M. P. News.
Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all."
Consensus—"Average picture, average puller."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line." "Did good business on second week's run."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JULY 31
"Commonplace story has artistic settings."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.

MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....MAY 22
"Bryant Washburn is fairly successful in adapted farce."—M. P. News.

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES.....MAY 29
"Farce picture drags and carries very little humor."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A poor picture to poor business three days."
Consensus—"Average picture, average puller."

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days."

NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....JUNE 19
"Trite story with interesting and dramatic moments."—M. P. News.

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....JUNE 26
"A good feature which should interest and excite."—M. P. News.
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"

Box Office Reports continued on page 2498

"THE HUSBAND HUNTER"
(Fox)

Farcical Development of Fitzgerald's Comedy Drama

"THE HUSBAND HUNTER" was written by F. Scott Fitzgerald and appeared in the Saturday Evening Post in story form. In its screen version some of the characters are burlesqued and the sub-titles descend to a less subtle form for their humor. The picture on the whole can be summed up as sheer nonsense, done in a clever way and containing some good laughs on this account. Undoubtedly some who see it will fail to find entertainment because of its extremely frothy style, but the nonsense lovers will enjoy it immensely.

Eileen Percy is the star, but the comedy depends upon situations and the various types introduced for its success, and she has few opportunities. She plays the "husband hunter"—a girl who is openly and frankly on the trail of unattached millionaires. She catches one, who decides to put her to a test by introducing her to his eccentric "family." The "family" is surely a test for any girl, for her fiancee has hired actors to play the parts of his mother, father, sister and butler. The girl is led to believe that she is marrying into a family of semi-lunatics. Edward McWade plays the rheumatic, miserly father and makes a most ridiculously funny character out of him.

The sub-titles are certainly modern, "Ponzi's Good-bye" is sung. It consists of "a lot of noise and a few bad notes." There are numerous others along the same lines. Of course the audience is kept in suspense in regard to the trick of the fiancee and the less sophisticated will be given a genuine surprise when they learn that the "family" is a frame-up. In the end the girl reciprocates by fooling her lover by arranging a phoney marriage.

Mr. Fitzgerald's story is changed somewhat to afford a happy ending. The heroine is not made very sympathetic, but it makes little difference. The comedy situations are the big thing, backed by the types. "The Husband Hunter" is novel, inasmuch as it stoops to farce, to put across a good comedy idea. Some well produced society scenes enliven the opening reels. Emory Johnson is satisfactory opposite the star.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Myra Hastings ..... Eileen Percy
Kent Whitney ..... Emory Johnson
Lilah Elkins ..... Jane Miller
Arthur Elkins ..... Harry Dunkinson
Bob Harkness ..... Evans Kirk
Charles Mack ..... Edward McWade
Kelly ..... John Stepling

Story by F. Scott Fitzgerald.
Scenario by Joseph F. Poland.
Direction by Howard M. Mitchell.
Photography by Walter Williams.

PRESS NOTICE—STORY

It is a Saturday Evening Post story by F. Scott Fitzgerald, translated to the screen by the Fox Film forces, that is to be the attraction at the ———— theatre on ————. "The Husband Hunter" is its title and it was published in story form under the name of "Myra Meets His Family."

Eileen Percy, newly raised to stardom, is the featured player. Mr. Fitzgerald's story is one admirably suited for this latest recruit to the heights of starland, and one that contains an almost limitless amount of humor, with a thousand laughs guaranteed. The direction was done by Howard M. Mitchell, who has turned out, among many other successes, the popular Shirley Mason pictures.

Miss Percy plays Myra—one of the types known to society as a husband hunter. She hunts and captures her prey, but before the marriage the prey decides to make a test of her love. So he introduces her to his family, and a most peculiar family it proves to be. Poor Myra finally comes to believe that she is engaged to the son of a lunatic, and a feeble minded old lady who keeps for pets some thirty odd poodle dogs. But the test works, and Myra proves her love and also punishes her fiancee for developing a mythical family with the idea of scaring and terrorizing her. The picture is chock full of surprises, one following on top of the other. It is one of the daintiest comedies of the season, and Eileen Percy helps to make it so.

PROGRAM READER

Summer is the open season for husbands. Any game is fair prey, and any weapon—even the choicest of bathing suits and the most vampish eyes, are legitimate weapons. Eileen Percy, playing Myra in "The Husband Hunter" at this theatre on ————, uses both her figure, eyes, and the daintiest of dresses to bring home the kill. Then someone warned the nice young millionaire's son that she was husband hunting. So he decided to make a test of her love. And what a test it was. It makes one of the most amusing and interesting comedy dramas of the season, and gives Eileen Percy an opportunity to make many more friends. The story is from the pen from none other than the popular F. Scott Fitzgerald, and was originally published in the Saturday Evening Post under the title "Myra Meets His Family." It is a delicious bit of clean humor, and a guaranteed chaser of weariness and ennui for an entire evening and as long after as you think of the humorous situations—which will be some time.

SUGGESTIONS

You can boost this as a refreshing comedy, good for any number of laughs and without a real serious moment in it. Tell them Eileen Percy looks exceedingly pretty and wears plenty of nice clothes and an attractive bathing suit. Spend considerable energy in catch lines which will get over the idea of "husband hunting." Have a "game warden" in your lobby and signs about saying "This is NOT the open season for husbands." Do not neglect by any means the fact that the author is F. Scott Fitzgerald and that the story was originally published in the Saturday Evening Post.

CATCH LINES

Young Kent, the millionaire, thought he was the victim of a "husband hunter," but when the hunter stopped hunting, he found that he liked being the prey.

A Saturday Evening Post story by F. Scott Fitzgerald, chock full of humor. And admirable story for Eileen Percy.

"39 EAST"
(Realart)

Entertaining Picture Made From Stage Success

IT has remained for the screen version of Rachael Crother's successful play, "39 East," to present Constance Binney at her best. The Realart star has been burdened with poor material aside from "Erstwhile Susan"—material which has almost engulfed her. Her personality never had a chance. But now the personable and talented actress comes forward in an adaptation of her own stage success and scores as surely as in the spoken version. It is seldom that a play can stand such a close translation without losing some of its spark or vitality, but "39 East" follows the original in every important incident and entertains without any padding being discernible. The dialogue is the only element missing and since it is a play of character studies and atmosphere one can truthfully say that the picture is every bit as entertaining as the original.

The boarding house which "39 East" represents, the views of Central Park—these are more significant in the silent version. The peculiar types that compose the list of boarders are as real since six or seven of the original company are enacting their parts again. Indeed "39 East" is a sample of faithful fidelity. The fact that practically the same company is interpreting the photoplay is an assurance that the characters are well depicted. The original offering didn't strike us as particularly good screen material—as if it lacked substance or vitality.

It is a feather in John Robertson's cap that he has been able to give it so much life and to keep an audience constantly interested. He has taken the spirit of the play and Miss Binney, knowing the part so well, has given it animation. Her study of the wistful country girl who comes to the city to gain a livelihood and who has a hard time keeping the wolf from the door is rich in sympathetic appeal. The gossips of "39 East" endeavor to make her unhappy. But she conquers in the end and finds romance with the youth who never gave up believing in her. The picture builds to a satisfactory climax with Robertson showing good taste in not spoiling it with melodramatic hokum. "39 East" may be obvious, but it is so perfectly constructed, so well balanced with humor and pathos, and so finely directed and acted, that every spectator will enjoy it. Certainly it is Constance Binney's best bet.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Penelope Penn ..... Constance Binney
Napoleon Gibbs, Jr. ..... Reginald Denny
Mrs. de Mailly ..... Alison Skipworth
Mrs. Smith ..... Lucia Moore
Miss McMasters ..... Blanche Friderici
Sadie Clarence ..... Edith Gresham
Myrtle Clarence ..... Mildred Arden
Count Gionelli ..... Luis Alberni
Dr. Hubbard ..... Albert Carroll
Timothy O'Brien ..... Frank Allworth

By Rachel Crothers.
Scenario by Kathryne Stuart.
Directed by John S. Robertson.
Photographed by Roy Overbaugh.

PRESS NOTICE—STORY

Constance Binney, the charming and talented Realart star, is coming to the ———— theatre next ———— in an adaptation of Rachel Crother's play, "39 East." This is the offering with which the star has been identified upon the speaking stage and it has done more than any other vehicle to establish her following. Miss Binney appears in the part of a country girl who comes to New York to gain a livelihood. She finds refuge at the boarding house situated at 39 East on some street, and has a difficult time keeping the wolf from the door.

The boarders are a gossipy lot with one exception. Napoleon Gibbs, takes a kindly interest in her—an interest which soon ripens into love. A time comes when she is provoked at him and danger looms ahead but the youth shows his steadfast purpose by watching after the girl. The picture abounds in pretty sentiment and homely humor. In fact the boarding house touches are rich with atmosphere, quaintness and humor. Miss Binney is supported by many players who were in the original company. Thus the picture is assured of perfect interpretation. Kathryne Stuart adapted this charming play, while John S. Robertson directed.

PROGRAM READER

Constance Binney is the star of the Realart production, "39 East," which comes to the ———— next ————. This is an adaptation of the play of the same name in which the star has appeared with great success.. So she comes to the screen in a perfect study of her delightful role. Many others of the original company are in support, thus assuring the spectators that the picture is every bit as good as the play. How the little country girl comes to New York to find expression—how she suffers trial and heart-aches—how she triumphs in the end is told in scenes rich in sentiment, humor, pathos and romance. The atmosphere is perfect. The direction by John S. Robertson is splendid. A very pleasant evening is in store for you.

SUGGESTIONS

Here is an adaptation of a play which can be exploited in several novel ways. The title can be used to good effect in arousing interest. And much can be made of the fact that the star of the picture is the same star of the play. Mention that the original version scored a wide success in New York and wherever it appeared. Bring out the value of Miss Crother's' name. She has been responsible for many successes. Tell that seven of the original cast are present in the picture. Make use of the director's name. He will be remembered as the man in charge of "Dr. Jeykll and Mr. Hyde." Treat it as a sentimental comedy-drama with the personable and talented Constance Binney.

CATCH LINES

See "39 East" with Constance Binney. A play of New York boarding house life with the talented Realart star appearing in her original role.

She went to 39 East, a boarding house. Did she find happiness? Did she find romance? See Constance Binney, the dainty star in "39 East."

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PICTURE BRAND STAR RELEASED PLAN BOOK

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....MAY 29
"Interesting despite slight story."—M. P. News.
Exhibitor Comment—"Good—big business one day."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds."

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.JULY 24
"Sentimental story has few interesting moments."—M. P. News.
Exhibitor Comment—"Played this one a week to big and average business. A good picture and they liked it." "One of the best pictures of the season." "Exceptionally pleasing to all, especially the women folks. Good business for one week." "Played it three days to big business. It pleased and they liked it."
Consensus—"Good picture, good puller."

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....JUNE 19
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."—M. P. News.
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."

RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT).....JUNE 26
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR).....JUNE 12
"Fantastic picture fails to meet expectations."—M. P. News.
Exhibitor Comment—"A fine picture which did good business during its two weeks' run." "Good—appeals to all who like excitement."
Consensus—"Good picture, good puller."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
Exhibitor Comment—"Broke all house records on opening day, maintaining this standard during the week. House packed for every performance. The tremendous success of 'On With the Dance' seems to be a buarantee with patrons that they are not gambling on 'The Right to Love.' Interesting to biggest percentage of patrons." "Pleasing picture which did splendid business."

ROMANCE (UNITED ARTISTS) DORIS KEANE.....MAY 29
"Artistic production given play of love and sentiment."—M. P. News.
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. P. News.

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....JULY 3
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good." "Played this feature one week to better than summer business usually is."
Consensus—"Good picture, good puller."

SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....JUNE 19
"Scintillating comedy is a sure-fire hit."—M. P. News.
Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint." "A good picture to big business for three days."
Consensus—"Good picture, good puller."

SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....JUNE 5
"Seafaring tale carries an adequate punch for Morey."—M. P. News.

SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST..MAY 29
"Good action, melodrama typical of Jack London."—M. P. News.
Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."
Consensus—"Average picture, average puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....JUNE 5
"Has interesting moments, but rather long drawn out."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....JULY 10
"A good production which should interest."—M. P. News.
Exhibitor Comment—"This picture was a riot and a fine box-office attraction."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....JULY 3
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days. "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunitis for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business." "This picture pleased in an average way. It did big business for three days, however."
Consensus—"Good picture, good puller."

SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....MAY 22
"Interesting, but rather short on drama and action."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business." "Excited about the average amount of interest from my patrons. Played it three days to average business." "This one pleased. Average to poor business two days."
Consensus—"Good picture, average puller."

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction." "Great picture. Went big." "Good picture. The crowds apparently agree, for they certainly made the box office thermometer mount."
Consensus—"Good picture, good puller."

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT.....AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES.....AUG 14
"A familiar story in average western."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE.....AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day." "Played four days to good business and caused more comment than any picture shown at this theatre in past six weeks."
Consensus—"Average picture, average puller."

SUDS (UNITED ARTISTS) MARY PICKFORD.....JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played toaverage audiences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

TERROR, THE (FOX) TOM MIX.....MAY 29
"Tom Mix thriller more than satisfies."—M. P. News.
Exhibitor Comment—"Star, picture and business—all good."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAY 22
"Good combination makes interesting picture."—M. P. News.

Box Office Reports continued on page 2500

"THE VILLAGE SLEUTH"
(Ince-Paramount-Artcraft)

Ray Scores Again as Country Yokel

THE combination of Charles Ray and Jerome Storm makes "The Village Sleuth" loom up as acceptable entertainment. This story by Agnes Christine Johnston does not measure out the customary logic and homespun incident. It is really quite impossible. Yet there is a sparkle about it—a rich vein of humor which will captivate any audience. Hokum, it has in abundance. Nearly every scene charged with it, but Charles Ray contributes so much of his inimitable style, and Director Storm has embellished it with such appropriate atmosphere and provided a spontaneous development, that the hokum is excusable. The star is more of the buffoon here. So the strong note of pathos which usually accompanies his stories is absent.

Miss Johnston has simply taken the idea that at some time in a youth's life he is anxious to become a sleuth. Which is natural considering that Nick Carter and Sherlock Holmes are favorite characters. So Ray neglects the cows, horses, chickens, et cetera, to sleuth, as it were, in a neighboring sanitarium. Much hilarity is gained from the star's efforts to invent mystery. He plays the boob for all he's worth. Mr. Storm has given him the character and all the room in the world and it must be said that not a trick is missing. The yokel stumbles on to several important clues and is certain that a crook is in hiding somewhere. Romance enters and is taken care of by Winifred Westover. In reality this element is not needed, since a youth, determined to be a detective, would have no thought of love.

The action finally develops into a grand chase which is saved from slapstick by Mr. Storm's sense of proportion. A mysterious character—in fact a "nut" walks around and utters—"Have you found the knife?" This is occasion to bring forth a loud guffaw. And the incident isn't overdone. The heroine is suspected of murder, but the village sleuth with his peculiar powers of deduction, saves her and the story by detecting the real criminal. The "victim" turns up and no crime, other than robbery, has been committed. Of course the story is weak and ridiculous, but there is such an abundance of amusing incidents, such unadulterated hokum, that the average audience is certain to like it. Ray and Storm have worked together so long that their combined efforts have always spelled success.—Length, 5 reels.—*Laurence Reid.*

THE CAST

William Wells ..... Charles Ray
Pinky Wagner ..... Winifred Westover
David Keene ..... Dick Rush
Dr. Roberts ..... Donald MacDonald
Mr. Richley ..... George F. Hernandez
Mrs. Richley ..... Betty Schade
Pa Wells ..... Lew Morrison

By Agnes Christine Johnston.
Directed by Jerome Storm.
Photographed by Chester Lyons.

PRESS NOTICE—STORY

Charles Ray, the inimitable star, who has established his place in the film firmament through his remarkably human studies of homespun characters, is coming to the ———— theatre beginning ———— in the latest of his small-town stories, "A Village Sleuth," by Agnes Christine Johnston. This picture presents the psychology of boyish character at the age when youth is desirous of becoming a sleuth. Detective stories compose the favorite reading matter. So the star as William Wells, a farmer boy, has ambitions to become a Nick Carter in the flesh. He evolves some novel and amusing methods for detecting crime.

He notices the disappearance of watermelons from his father's patch and solves the mystery by running a string from the patch to the barn and then sprinkling lime around the melons, so that the thief might be traced. William finds himself involved in deeper mysteries and solves them. His various disguises and implements are sufficient to make him a genuine village sleuth. The star contributes an undeniably good study of the part, giving it his generous gift of humor and keen characterization. Miss Johnston's story is ably directed by Jerome Storm, who has been responsible for much of the star's success.

PROGRAM READER

Every youth at some time in his life has longed to be a detective. To solve mysteries, to detect crime carries with it an element of danger. The suspense attached is what fascinates the youth. He would like to emulate Nick Carter or Sherlock Holmes. So it happens that Charles Ray appears as a detective (even though an amateur) in a country town. He was inspired through reading detective stories and so found expression by a natural impulse. The story is written by Agnes Christine Johnston and directed by Jerome Storm. The latter deserves a great deal of the credit which has made the star so popular. "A Village Sleuth" comes to the ———— next ————. A sure-fire entertainment, rich in local color humor and homely touches.

SUGGESTIONS

Here is one of Charles Ray's country stories again. The fact that he appears as an amateur sleuth and solves a few crimes in the village is highly conducive of laughter. Make much of the theme and dwell particularly on the fact that there comes a time in a boy's life when he would like to be a detective. Go after your patrons with atmosphere. Of course play up the star's name, the director who was instrumental in establishing him and the author.

CATCH LINES

He had read so many detective stories that he was sure he could beat Nick Carter at his own game. See Charles Ray in another homspun picture, "A Village Sleuth."

He had several disguises, a gun and a lantern. And became the village sleuth. Come to the ———— and see Charles Ray. A picture of laughs and homely touches.

"THE KENTUCKY COLONEL"
(National-Hodkinson)

Old Time Favorite Makes Moss Covered Picture

IN taking Opie Read's old time favorite, "The Kentucky Colonel," and making a photoplay of it, the producers have turned out a moss-covered entertainment—one which is vastly more interesting in its original shape. The time-worn ingredients are revealed in all their nakedness. Which is to say that every element is incorporated to supply interest and suspense. Heroes are present with their haloes and villains with their evil faces. Contrasts and conflicts are seen in rich abundance. The director who fashioned it has paid too much attention toward adding every little detail. There is much that might be called extraneous and, taken out, would make the action more compact. With such atmosphere as this tale of the South abounds it strikes us that some of it might have been incorporated. Their is no glamour, no color in the backgrounds. And the photography is not up to present day standards.

The main plot has to do with a Kentucky feud carried out in the familiar way. Various counterplots are offered which tend to make the action quite confusing at times. For instance, the conflict between the two young aristocrats for the love stakes. One of them becoming disappointed drags in the melodrama by the heels. Which is occasion to introduce an assortment of characters. A few of these may be catalogued as an adventuress, an escaped convict, gangsters and what not. A bank is robbed, feminine honor takes the count, and the feud brings with it the death of the disappointed lover and villain.

The final touch in this hectic play is the conflict between "those old friends for forty years"—the Colonel and the General. Through a "poison pen" letter, the latter is led to believe that his friend has been faithless all this time. An understanding is never brought about through quiet discussion. The evil thought predominates always. Until such time as the threads of sympathy and pathos are stretched to the breaking point. The quarrel is patched up quite as innocently as it was developed. The figures in this story have become stilted with time. So that in this day they have lost their appeal. Yet "The Kentucky Colonel" is fair entertainment to those who like plenty of hokum, false incident and melodramatic fireworks. It is capably enacted by Joseph J. Dowling, who in the title role, contributes a colorful sketch. Frederick Vroom is adequate as his crony, the General. Re-editing would help the picture. Less titling, details and characters would give it a unity and even a simplicity,—two elements which it needs.—Length. 6 reels.—*Laurence Reid.*

THE CAST

Colonel Remington Osbury ..... Joseph J. Dowling
General Buck Hineman ..... Frederick Vroom
Luzelle Hineman ..... Elinor Field
Phillip Burwood, the Colonel's nephew ..... Francis MacDonald
Mrs. Hineman, the General's wife ..... Cora Drew
Boyd Savely ..... Lloyd Bacon
Eila Mayhew ..... Jill Woodward
Jim Britsides ..... Fred Kohler
Sam Britsides ..... Gordon Griffith
Jack Gap ..... Dudley Hendricks
Mirandy Gap, his wife ..... Mary Talbot
Liza Ann Gap ..... Thelma Salter
Reverend Gardner Boyle ..... Ed Brady

By Opie Read.
Scenario by L. V. Jefferson.
Directed by William A. Seiter.
Photographed by Allan Davey and Bert Glennon.

PRESS NOTICE—STORY

"The Kentucky Colonel," an adaptation of Opie Read's celebrated novel of the same name, is the feature attraction at the ———— theatre next ———— and ————. Many of the ———— patrons will remember the story of the two cronies who grew old together and who loved the same girl in their youth. Colonel Osbury is rejected because he is thought dead, but he returns to make his home with his best friend and the only woman he ever loved. The story develops counterplots in the romance of the daughter of the union and the Colonel"s nephew, and a feud between Osbury's kinsmen and certain neighbors.

The action pilots the spectators through exciting situations and climaxes. Romance, sentiment, hate, conflict, jealousy, pathos—these are a few of the vital ingredients which compose this stirring drama. Joseph J. Dowling appears in the leading part of the Colonel and contributes a performance marked by dignity and poise. Others who render capable assistance are Frederick Vroom, Francis MacDonald and Elinor Field. The picture is scenariozed by L. V. Jefferson and directed by William A. Seiter.

PROGRAM READER

Coming to the ———— theatre on ———— and ———— is "The Kentucky Colonel," a picture version of Opie Read's famous story. The patrons are assured of excellent entertainment in this tale of the Kentucky Blue Grass, of the belles and beaux of that romantic region. As a story it thrilled our parents. As a picture it will bring back memories and offer new delights to their children. The feature abounds in crackling action and suspense, offers real atmosphere, generates humor and pathos and sends forth a delightful romance. How the Colonel was disappointed in love—how he resolved to make the best of his sorrow—is told in six reels of interesting drama. Don't forget—next ———— and ————.

SUGGESTIONS

In exploiting this picture be sure to play up the fact that Opie Read's name is well known and that the famous book which has been adapted into a play has had a universal appeal everywhere. Bring out the value of the title. Play up the name of Joseph J. Dowling as the featured member of the cast, telling that he created a sensation as the "miracle man" in the play of that name. Bring out in your copy that the picture carries a wealth of action and suspense. Tell that it deals in romance and sentiment among the blue-blooded, hot-blooded Kentuckians. Bring out that it offers an exciting feud. Get atmosphere in your exploitation. Dress your ushers in crinolines. Fix up your lobby with Southern atmosphere. Go after the elderly patrons—those who remember the book.

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(Continued from page 2498)

PICTURE BRAND STAR RELEASED PLAN BOOK

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK .....JUNE 12
"Warwick starred in average romantic drama."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."

3 GOLD COINS (FOX) TOM MIX.....JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.

TOKIO SIREN, A (UNIVERSAL) TSURU AOKI.....JUNE 26
"Story with Japanese star lacking in punch."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE .....JUNE 12
"Mystery story well produced and thoroughly interesting."—M. P. News.

TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST.....MAY 29
"Should furnish average entertainment."—M. P. News.

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL....JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCHARTED CHANNELS (ROBERTSON-COLE).....JUNE 26
"Theme is timely and H. B Warner puts it across."—M. P. News.

UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY....JUNE 5
"A mildly entertaining western."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN .....JUNE 12
"Action and incident make colorful melodrama."—M. P. News.
Exhibitor Comment—"This one pleased. Played it one week to big business." "Exploitation put this picture over to good business."

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.

WALL STREET MYSTERY, A (ARROW) GLEN WHITE.....JUNE 5
"Love interest lacking in average detective story."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN .....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"One hundred per cent entertainment. Story, cast, photography, direction, in fact every bit of it was just good stuff." "Audience liked popular star, Wallace Reid, in this picture. We played to big business for entire week." "Great picture. Drew large audiences." "Picture was excellent. Drew well all week. Exceptional crowds."
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.
Exhibitor Comment—"Pearl White makes hit on her entry into feature field and picture did excellent business."

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WITS vs. WITS (HALLMARK) MARGUERITE MARSH.....JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB .....JUNE 5
"Unsatisfactory production of Wall street story."—M. P. News.
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER .....JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.
Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather." "Audience turned away first three days. Filled house remainder of week. One of the best attractions of the season." "Not considered good because too much rough stuff and audience disappointed with acting."
Consensus—"Average picture, average puller."

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature."
Consensus—"Good picture, good puller."

WORLD OF FOLLY, A (FOX) VIVIAN RICH.....JUNE 26
"Hackneyed story fails to create interest."—M. P. News.

YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART .....MAY 22
"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.
Exhibitor Comment—"Played it one week to average business. An average feature." "A very good picture. Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one." "Box office returns all that could be wished. Picture very good."
Consensus—"Good picture, good puller."

YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather." "An excellent picture to big business for one week." "Went big and played to good business for one week." "Drew well its entire run because of star, Norma Talmadge. She was not at her best. The story was only ordinary." "Drew fair patronage. On the whole, was not given favorable press criticism." "Good business; star the drawing card. A fairly good picture."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"His Wife's Money" (Selznick)—"Four days, to big business three days and average one."

"The Woman Game" (Selznick)—"Average business three days."

"Should a Husband Forgive" (Fox)—"It pleased my patrons and did average business for three days."

"The Spitfire of Seville" (Universal)—"They liked it. One day to average business."

"Deadline at Eleven" (Vitagraph)—"Very good. Average business three days."

"The Shepherd of the Hills" (State Rights)—"Opened big but fell down on second and third day. A rather poor production. Big average and poor business for three days' run."

"The Sins of St. Anthony" (Paramount)—"A good picture to extra big and average business for two days."

"When a Girl Loves" (Universal)—"Fair—to average business for two days."

"Footlights and Shadows" (Selznick)—"Poor business for one day."

"The Woman Gives" (First National)—"Nothing to rave about. Big to average business for two days."

"The Confession" (Pioneer)—"Splendid business on this. Extra big business one day."

"A Fool and His Money" (Selznick)—"Average business one day."

"The Stolen Kiss" (First National)—"Average business one day."

"Nurse Marjorie" (Realart)—"Average business one day."

"In Search of a Sinner" (First National)—"A fine picture. Average to poor business one day."

"Idol Dancer" (Paramount)—"Very good business for one week."

"Nurse Marjorie" (Realart)—"A fair picture to average business for three days."

"Married Life" (First National)—"Played it one week to fair business during unusually hot weather."

"Polly of the Storm Country" (First National)—"A good picture to average business for two days."

"Everywoman" (Paramount)—"Wonderful production. Big business for two days."

"Huckleberry Finn" (Paramount)—"An average picture to average business for two days."

"The Turning Point" (First National)—"Average picture to average business two days."

"Dangerous Talent" (American)—"It pleased. Average business for three days."

"Should a Woman Tell" (Metro)—"A splendid picture to extra big business for three days."

"Nurse Marjorie" (Realart)—"Average picture to big business for three days."

"THE DWELLING PLACE OF LIGHT"
(Hampton-Hodkinson)

Picture Is Heavy and Morbid, Though Well Acted

THAT ancient pattern, which seems to be ever with us, and which may be called Capital vs. Labor, is resurrected again in the film adaptation of Winston Churchill's novel, "The Dwelling Place of Light." Every incident which formerly found a place in the ten, twent and thirt melodrama is emphasized here, so much so that the picture reaches the height of morbidity. An erring daughter, a grasping capitalist who is as lustful as he is mercenary, a good Samaritan, the poor, working "peepul," the evicted tenants, the strike-breakers—these are the stilted figures in this uninspired picture. Churchill usually has something to say in his stories. Whatever he said in "The Dwelling House of Light" has not been caught.

The grewsome details are everywhere. Why, one of the evicted tenants is lugged out on top of his mattress and lugged back in again. And they call this realism. Again, the figure of a poor, downtrodden mother is shown in a particularly morbid light. A close-up of her blood-shot eye peering through a curtain and her subsequent appearance after she loses her memory isn't healthy to watch. Nor the sight of the dead man, arms crossed in his last sleep. The plot builds to the depths as if the director was determined to present all the eyesores of life for the sake of realism. The forces of right and wrong are sharply divided and in the conflict between them nothing has been left out which might aid in establishing a hectic and far-fetched melodrama.

It is like an oasis in a desert when a flash of "sweetness and light" enters in the shape of romantic interludes. But these are mostly subordinated to present the heartaches, the lustful desires, the depressive depiction of tenement and factory life. Mob violence and mercenary greed rule for five reels. The sixth brings the sunshine. The poverty stricken workers are not told how to better themselves. It is a drama temperaments. If a capitalist happens to have a kind heart, a big well of generosity in his soul, then all is right with his workers. If not—well, bring on your eternal conflict between them. Such a picture may be entertaining if one looks no further than the interpretation. But it is too morbid and heavy otherwise. It is excellently acted.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Janet Butler	Claire Adams
Brooks Insall	King Baggot
Claude Ditmar	Robert McKim
Chester Sprole	Ogden Crane
Elsie Butler	Lassie Young
Hannah Butler	Lydia Knott
Edward Butler	George Berrell
Julia Gallagher	Beulah Booker
John Gallagher	William V. Mong
Mrs. Gallagher	Aggie Herring
James Rolfe	Nigel de Brullier
Guido Antonelli	C. B. Murphy

By Winston Churchill.
Directed by Jack Conway.
Photographed by E. J. Vallejo.

PRESS NOTICE—STORY

An adaptation of Winston Churchill's famous novel of New England factory life, "The Dwelling-Place of Light," is coming to the ———— theatre next ———— and ———— with an all-star cast which includes Claire Adams, King Baggot, Robert McKim and Aggie Herring. Produced by Benjamin Hampton, and directed by Jack Conway, the picture may be said to be technically perfect. It tells a tale of throbbing life in a factory town where the oppressed workers rebel against the tyranny which controls them. Interspersed with this melodramatic incident, is a romance which is tender in its appeal. The figures will be recognized as real, everyday people who face the same problems as the spectators who watch them.

It depicts the age-old conflict of Capital versus Labor, though the story proper uses one family to establish its moving moments. It is one series of trials for the heroine, who is determined to find happiness even in the shadowy corners of her environment. Claire Adams, as this heroine, plays with much tenderness and charm. King Baggot, as the benefactor, extracts much sympathy from the part, and Robert McKim, ac Capital's representative, is villainous to a realistic degree. The others are conspicuous with good performances.

PROGRAM READER

Winston Churchill's celebrated novel, "The Dwelling-Place of Light," is coming to the ———— theatre in the near future as a motion picture with an all-star cast that includes King Baggot and Robert McKim, interpreting its gripping situations and climaxes. The picture details the problems of the working people of a New England factory town—problems which are ever with us and which will be recognized by the majority of patrons. There are abundant flashes of tense drama, romance, sentiment and realistic incidents. Mr. Churchill is a finished author who always has something to say. And his story as a motion picture is rare entertainment. Watch for further announcements.

SUGGESTIONS

The name of Winston Churchill should be exploited here. Tell what he has accomplished in the literary world. Make use of his novel picturized here, and play up the title and covers, using facsimiles for newspaper space. Treat the feature as a gripping drama of New England life as it flourishes in a factory town. Tell that it depicts the age-old battle between Capital versus Labor. Go after the working people if you are located in a factory town. Play up the cast. Most of your patrons are familiar with the names of King Baggot and Robert McKim. The title can be used for teasers or newspaper briefs.

Dead Men Tell No Tales

"HONEST HUTCH"
(Goldwyn)

Rogers Scores Again in Human, Likeable Role

WILL ROGERS, a perfect cast of great types, an ingenious although simple and quite obvious story so far as plot is concerned, all contribute about equally in making this production a very much worth while bit of entertainment, especially for those who enjoy characterizations that are out of the ordinary and are tired of the eternal "marry and live happy ever after" pictures.

The star is cast as a shiftless happy go lucky individual with a brood of ragged and dirty children and a jewel of a wife, Mary Alden, who supports the family while her no account spouse spends his time hunting up excuses to keep out of work and fishes if some one else will dig the bait. That he is perfect in the role goes without saying. In the hands of a less distinct personality it would have been a dangerous part, since most people haven't much patience with the lazy and shiftless "white trash" type of man; but Rogers makes "Old Hutch" likeable and lovable by sheer skill in portrayal. You find yourself glad that the plot makes it perfectly apparent that before the end "Hutch" will have reformed and that "Sary" will enjoy a reasonable amount of prosperity that she herself didn't provide.

There are times when the offering comes perilously close to being burlesqued, but the sincerity and skill with which Rogers and Miss Alden portray their roles save it from criticism on this score. There are a lot of terribly long titles that threaten to kill the nice tempo in which it is played, but these are written in that droll, dry humor style for which Rogers is famed and are entertainment in themselves.

As to detail, seldom does a picture come through where so much care has been exercised. From fish pole to bait can, all the little properties have been provided. Some nice scenic shots have been secured as backgrounds and the photography is of the best. All in all, a very good production, with little that can be really called drama, but much that should be labeled entertainment.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Honest Hutch	Will Rogers
Mrs. Hutchins	Mary Alden
Ellen	Priscilla Bonner
Thomas Gunnison	Tully Marshall
Hiram Joy	Nick Cogley
Three Children	Trebaol
(Eddie, Jeanette Yves)	
Thomas Gunnison, Jr.	Byron Munson

Directed by Clarence Badger.
Story by Garret Smith.

PRESS NOTICE—STORY

Good old "Bill" Rogers who is so homely he is handsome and so good an actor that apparently he doesn't act is to be seen in another Goldwyn picture "Honest Hutch" at the ———— theatre for ———— days beginning ————.

"Honest Hutch" is a story of how "Ort Hutchinson" the laziest, most shiftless, no account man who ever married a jewel of a woman, capable of and willing to support herself, her brood of a half dozen children and her lazy spouse, reformed even if it was almost under duress and became a real honest to God plutocrat, as the result of hard work and some good luck.

It is perhaps the best role that Rogers, the famous rope twirling ex-cowpuncher has ever had in pictures. Best because it fits him so well and presents such wonderful opportunities for charactization, all of which are accepted.

In support of Rogers is Mary Alden who as Mrs. Hutchinson is entitled to as much praise as is the star for her splendid acting in a role of almost equal importance. Then there is a cast of players, including Tully Marshal and Nick Cogley, all selected for their ability and peculiar fitness for the roles. "Honest Hutch" is a wholesome, fine bit of entertainment with many a laugh and chuckle mixed in, not only in the scenes but in the titles many of which are the work of the one and only Rogers when it comes to writing the kind of humor that never grows stale or stilted.

"Honest Hutch" adapted from the story "Old Hutch Lives Up To It" with Will Rogers in the best role of his craeer comes to this theatre as the feature attraction for a ———— day engagement beginning ————. Rogers has been cast as a lazy, shiftless, no account, yet likeable and lovable personage residing on the banks of the Mississippi down in the sugar growing belt whose greatest claim to fame lies in the fact that he is the husband of a jewel of a wife and the father of smart but dirty lot of children. How the finding of $50,000 in thousand dollar bills which he doesn't dare attempt to use knowing that even a ten dollar bill from his pocket would be unbelievable, stirs him into actually working long enough so he finds that he rather likes it, is a story that entertains every foot of the way. There are no thrills, no great problems to be decided, no trite examples of movie romances, although "Old Hutch's" daughter does marry the grocery clerk as sort of a side issue and no sex truths or untruths according to the way one looks at, revealed but there is five reels of entertainment with many a laugh contained in this offering. It is presented as one of the most enjoyable pictures of the season. A distinct novelty and a welcome change.

PROGRAM READER

Bill with full information of the kind of a role Rogers, Miss Alden and Tully Marshall play. Give a synopsis of the story promising plenty of humor much of it contained in titles of the well known Roger's brand. As a prologue the river boat idea with a ragged fisherman as a vocalist is appropriate.

Quote from the subtitles in your advertising with attention to the humor contained in many. For a lobby display, we suggest the front of a "poor white trash" cottage with tin cans, fish poles and all manner of odds and ends lying about.

CATCH LINES

"Women are queer critters," says Will Rogers in "Honest Hutch." "When they ain't bawlin' they're singin'.

The thing "Old Hutch" did best was hunt up excuses for not working. He claimed he was just able to fish if someone would dig the bait. Then he actually reformed and inside of a year he had contracted the habit of working so strong that he decided that he liked it.

A story of a lazy, shiftless, no account "whitetrash," living on the banks of the Father of Waters who went to work because he found fifty thousand dollars when all his life without a cent in his pocket he had loafed and fished while his wife earned the living for the family.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5
The Week End (Margarita Fisher).....6
A Live Wire Hick (William Russell).....5
The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
The Black Lagoon (Special Cast).....5
Before the White Man Came (Indian Cast).....5
Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5

SERIALS

Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....6
Days of Daring (Tom Mix).....5
Persuasive Peggy (Peggy Hyland).....6
Eternal Penalty (Henry Kolker.....5
Roses and Thorns (Lenore Ulrich).....5

C. B. C. FILM SALES

State Rights

The Victim 6

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

At Shady Rest.....1
Pleasure Bent.....1
Andy on the Beach.....1
Andy the Actor.....1
Andy the Chicken Fancier.....1
Andy's Picnic.....1
Andy the Hero.....1
Equestrian 1
Wim and Wigor.....1
Ice Box Episodes.....1
Andy Fights the H. C. L.....1
Militant Min.....1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....2
Eleventh, Cupid's Roundup.....2
Tenth, "Breezy" Bob 2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty)....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway 1
Solitude 1
Wanderlust 1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1
Some More Samoa.....1
Old Budda's Maze.....1
One Drop Was Enough.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1
Horseshoe—Bridal Veil.....1
Forbidden Fanes.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)....6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh Ford Prod.).....
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Humoresque (Cosmopolitan Production)..5987
Sept.—What's Your Hurry (Wallace Reid).....5040
Sept.—Lady Rose's Daughter (Elsie Ferguson)..4585
Sept.—The Village Sleuth (Charles Ray-Ince Prod.) 4082
Sept.—The Right to Love (George Fitzmaurice Prod.) 6661
Aug.—Hairpins (Enid Bennett).....4796
Aug.—Guilty of Love (Dorothy Dalton).....4989
Aug.—What Happened to Jones (Bryant Washburn) 4539
Aug.—The White Circle (Maurice Tourneur's)..4017
Aug.—Crooked Streets (Ethel Clayton).....4750
Aug.—The Prince Chap (Wm. DeMille's).....6168
Aug.—The Fighting Chance (Special).....5894
July—The Sins of St. Anthony (Bryant Washburn) 4565
July—Away Goes Prudence (Billie Burke).....5046
July—Let's Be Fashionable (Douglas MacLean-Doris May).....4501
July—The Ladder of Lies (Ethel Clayton).....4271
July—Homer Comes Home (Charles Ray).....4555
July—The Fourteenth Man (Robert Warwick)....4639

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 26—A Reckless Romeo.....2
Jan. 11—The Garage .....
Nov. 16—The Hayseed .....

PARAMOUNT-SENNETT COMEDIES

Sept. 19—It's a Boy.....2
Sept. 5—Don't Weaken.....2
Aug. 15—Great Scott 2
July 4—The Quack Doctor.....2
June 27—You Wouldn't Believe It.....2
June 6—By Golly 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning .....
Dec. 21—Those Distant Cousins .....
Dec. 7—After the Circus.....

PARAMOUNT-DE HAVEN COMEDIES

Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again 2
Aug. 1—Vacation Time 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 26—Farmers of Formosa.....1
Sept. 19—In Rural Belgium.....1
Sept. 12—Luzon Lingerie.....1
Sept. 5—Alsatian Days 1
Aug. 29—Souvenirs of the Singapore.....1
Aug. 22—The Sentence of the Sarre.....1
Aug. 15—Hunting for Formosan Headhunters.....1
Aug. 8—Heroic Liege 1
Aug. 1—Cocoanuts and Copra.....1

PARAMOUNT-BURLINGHAM

Sept. 19—Down the Strand in London.....1
Dec. 28—Winter Sports at St. Moritz.....1

PARAMOUNT-POST NATURE PICTURES

Sept. 5—From a Piscatorial Angle.....1
Dec 7—Memory Lane .....

PARAMOUNT MAGAZINE

Sept. 26—The Art of Tanning.....1
Sept. 19—Dangerous Occupations.....1
Sept. 12—Milady's Wardrobe.....1
Sept. 5—Human Tides.....1
Aug. 29—Why Do They Do It?.....1
Aug. 22—The Unseen Land.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy 2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law 6
The Grain of Dust 6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....5
Beware of Strangers.....5
Persuasive Peggy 6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....1
Artless Artie (Harry Fox).....1
Neptune's Stepdaughter (Gertrude Selby).....1
Breaking Into Society (Armstrong-White).....1
A Close Shave (Ben Turpin).....1
Hubby's Mistake (Gertrude Selby).....1
Girls Will Be Girls (Leo White).....1
Pardon Me (Gertrude Selby).....1

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....
The Jacknife Man (King Vidor.....
Curtain (Katherine MacDonald).....
Yes or No (Norma Talmadge).....
The Yellow Typhoon (Anita Stewart).....
Passion's Playground (Katherine MacDonald)...5962
The Love Expert (Constance Talmadge).....
Don't Ever Marry (Marshall Neilan's).....6518
Polly of the Storm Country (Mildred Harris)....6038
The Woman Gives (Norma Talmadge).....5923
The Idol Dancer (D. W. Griffith).....7033
The Family Honor (King Vidor's).....5884
The Inferior Sex (Mildred Harris Chaplin).....5695

FOX FILM EXCHANGES

SPECIALS

A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Over the Hill to the Poorhouse (Special Cast).....7
My Lady's Dress (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Mountain Woman.....6
The Tiger's Cub.....6
The Thief.....6

TOM MIX SERIES

Prairie Flowers.....6
The Texan.....6
The Untamed.....6

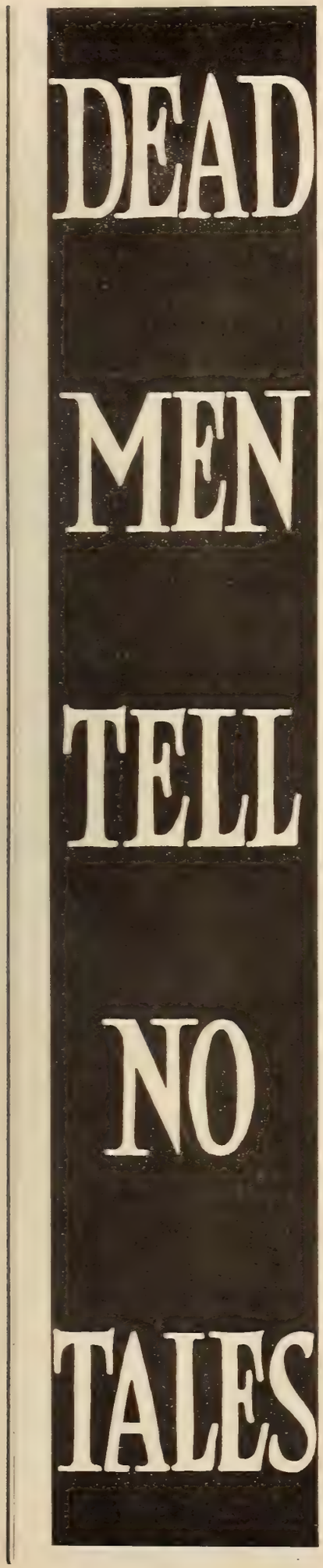
WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

Chin Toy.....6
Girl of My Heart.....6
Merely Mary Ann.....6

Release Information continued on page 2504



"The County Fair"

(Tourneur—Guy Croswell Smith)

Founded on Neil Burgess' play of the same name.
Scenario by J. Grubb Alexander.
Supervised by Maurice Tourneur.
Photographed by Charles Van Edger and Rene Guissart.
Cast of characters:

Aunt Abigail ..... Edith Chapman
Sally (her niece) ..... Helen Jerome Eddy
Joel (with whom she is in love) ..... David Butler
Bruce Hammerhead (in love with Sally) ..... Arthur Housman
Solon Hammerhead (his father) ..... William V. Mong
Otis Tucker (admirer of Aunt Abigail) ..... John Steppling
Tim Vail (farm hand and jockey) ..... Charles Barton
Tommy Perkins (juvenile hero) ..... Wesley Barry
"Cold Molasses" ..... By Herself

"The County Fair," the new rural screen drama, made under the supervision of Maurice Tourneur from Neil Burgess's classic stage success of the same name, is a simple, entertaining tale of simple life and complex emotions. Just as the scenes are mostly simple natural country scenes, so are the people simple, and natural. There isn't any sex problem in "The County Fair," nor any murders, nor any robberies. The million dollar lobster palaces are conspicuous only by their absence. French modiste shops were not scoured for new sensations.

"The County Fair" wasn't made to thrill audiences. It was made only to entertain. And it does just that. Instead of the problems that have confronted the photoplay plans during the past few seasons, there is a big fair, with its funny side shows; a greased pig chase with a surprise ending; a shinny race up a slippery pole which the youngsters will enjoy; a horse race with a new twist to the stereotyped ending and a lot of the human interest love stuff that makes the world go round.

Helen Jerome Eddy, like the famous professor in economics so often quoted, who made the problems so simple that they didn't seem like problems, made the role of the young girl seeking to save her aunt's farm from going under the hammer so simple and natural that it seemed as if she weren't acting at all.

Wesley Barry carried off second honors in the production. He and his younger associates duplicated the efforts to win the girl of his choice, just as Joel, the young farm hand strives to win Sally, and just as old Otis Tucker uses the same tactics to win Aunt Abigail.

"County Fair" is a human interest picture unalloyed.—*ELSIE LOEB.* (*Reviewed at Rivoli theatre, Toledo, O.*)

Pathe Review No. 70

THIS reel is up to the usual standard set by its predecessors. It contains many interesting subjects among which are "The Four Legged Detectives," showing the various ways in which weasels are trained for sport; the raising and picking of "Sunshine Berries" otherwise known as "Strawberries"; "Sea Ghosts," some beautiful scenes of rock bound coasts, which with the tinted clouds above and the sea below gives an entrancing effect.

Ultra-rapid motion pictures are again shown this time illustrated by a young man who is an expert in twirling a stick, which he keeps in motion with the aid of two smaller sticks held in each hand.

The Grecian Festival Dance is also featured in this number, the Misses Williams, three very pretty dancers giving pleasing portrayals of ancient classics.—*FRANK LEONARD.*

"Rock a Bye Baby"

(One Reel—"Snub" Pollard Comedy—Released Through Pathe)

ONE of the best Pollard's we've seen to date. It is bright, snappy, full of action and has plenty of comedy incident.

The star does about everything in the tumbling line, gets into many mixups and for a little novelty in the comedy line rides one of the old time-high wheeled bicycles through the streets. And how he does ride that old machine or rather fall off it; sometimes on his head, at other times on his chest and shoulders and at others on his back.

When one considers the height of these old "runabouts" with their enormous front wheels, it is really marvelous that he escaped a dangerous accident, even though he knew how to break the falls with his hands, for he does these stunts out in the streets.

In this picture he is cast as the judge of a baby show in which entries are made by various nationalities.

The part gives him plenty of opportunity to display his talents as a comedian and he is ably assisted by a well selected cast, who put plenty of life and action into their roles, especially in the scenes where objection is raised to the method in which "Pollard" distributes the prizes.

The picture builds to a strong finish.—*FRANK LEONARD.*

"Dawnland"

(One Reel Scenic—Sponsored by the Sunset Magazine)

"DAWNLAND" is a most beautiful tinted and wonderfully photographed scenic that has no faults except that it has nothing to identify it from hundreds of other pictures of its kind which depend on good shots of exceptional bits of nature's handiwork for their entertainment value.

The Capitol theatre program on which the picture is shown announces it as "a pictorial tour across dawnkissed water passages and over snow capped mountain peaks that lead from our great Northwest into Canada, produced by Leland J. Burrud in conjunction with the Sunset Magazine" which is a nice poetic way of saying that the reel is a better than average offering and suitable for any theatre where scenics are appreciated.—*J. S. DICKERSON.*

"It's a Boy"

(Sennett Two-Reel Comedy — Released by Famous Players-Lasky)

"IT'S a Boy" is a bird of a slapstick comedy if you are not too particular about some of the individual scenes such as the blacksmith searing his helper's rear portions with a hot iron, a big buck sheep trying out his battering ram abilities on Louise Fazenda in a like manner, etc. It gets off to a good start with action and incident of a semi-new variety and keeps going until the end.

As usual the plot is of the impossible melodrama variety which burlesqued in playing provides some good laughs.

The cute baby used in many of Sennett's recent comedies and the Sennett dog contribute to this offering. Some good titles also help in putting the picture over. The usual Sennett players are all given parts and for once the bathing girls are missing.

Good for any theatre where slapstick is appreciated.—*J. S. DICKERSON.*

Prizma Scenic

"TROUVILLE, WHERE PARIS PLAYS" is a combination scenic and educational subject showing scenes at the Trouville, France, bathing beach with a number of good looking girls parading around in one-piece bathing suits.

The costumes have been colored by the Prizma process as well as some of the scenic shots making the offering very artistic.

J. S. DICKERSON.

Advance Information on All Film Releases

(Continued from page 2502)

GEORGE WALSH SERIES
The Plunger....5
Number 17....5
From Now On....5

20TH CENTURY BRAND
The Rangers (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunser Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5
The Hsuband Hunter (Eileen Percy)....5
Firebrand Trevison (Buck Jones)....5

SERIALS
Bride 13 (Fifteen Episodes)....2

FOX NEWS
Twice a Week....1

SUNSHINE COMEDIES
Chase Me....2
Farmyard Follies....2
His Wife's Caller....2
A Water's Wasted Life....2
Mary's Little Lobster....2

CLYDE COOK COMEDIES
Kiss Me Quick....2
The Huntsman....2

MUTT AND JEFF CARTOONS
Flap Jacks....½
Cleopatra....½
The High Cost of Living....½
The Politicians....½
The Brave Toreador....½
The Tailor Shop....½
The Merri Cafe....½
Hot Dogs....½
The Song Birds....½
Napoleon....½
Home Sweet Home....½
The Cow Punchers....½

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES
Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES
Nimrod Ambrose....2
Ambrose and the Bathing Girls....2
Ambrose in Bad....2
Ambrose's Winning Ways....2

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)
The Unpardonable Sin (Blanche Sweet)....9
The Hushed Hour (Blanche Sweet)....

GAUMONT COMPANY
(At State Right Exchanges)
Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS
Cupid the Cowpuncher (Will Rogers)....5
The Slim Princess (Mabel Normand)....5
Roads of Destiny (Pauline Frederick)....5
Jes' Call Me Jim (Will Rogers)....6
The Great Accident (Tom Moore)....6
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7
The Strange Boarder (Will Rogers)....5
The Woman in Room 13 (Pauline Frederick)....5
Duds (Tom Moore)....5
The Little Shepherd of Kingdom Come (Jack Pickford)....6
The Blooming Angle (Madge Kennedy)....5
The Paliser Case (Pauline Frederick)....5
Water, Water, Everywhere (Will Rogers)....5
Pinto (Mabel Normand)....5

EMINENT AUTHORS PRODUCTIONS
Going Some (Rex Beach)....
Out of the Storm (Gertrude Atherton)....5
Dangerous Days (Mary Roberts Rinehart's)....7
Partners of the Night (Leroy Scott)....5

BOOTH TARKINGTON'S EDGAR SERIES
Edgar Camps Out....2
Edgar's Sunday Courtship....2
Edgar Takes the Cake....2
Edgar's Jona Day....2

CAPITOL COMEDIES
Aug. 29—In and Out (Flanagan and Edwards)....2
Aug. 15—His Wife's Husband (Flanagan and Edwards)....2
Aug. 1—The Road to Ruin (Flanagan and Edwards)....2
July 18—A Counter Plot (Buddy Post)....2
July 4—Mum's the Word (Buddy Post)....2
June 20—A Money Mixup (Buddy Post)....2

FORD EDUCATIONAL WEEKLY
Oct. 10—For the Future....1
Oct. 3—Between Friends....1
Sept. 26—In the Glory of the Past....1
Sept. 19—"Air" Istocracy (Bird Life)....1
Sept. 12—Having a Circus (Chicago Zoo)....1
Sept. 5—In for a Raise (Baking Powder)....1

GOLDWYN-BRAY PICTOGRAPHS
Aug. 29—This Wonderful World....1
Aug. 22—World's First Scientific Harness....1
Aug. 15—If You Could Shrink....1
Aug. 8—Eternal Nature....1
July 18—The Life-History of the Pearl....1
July 11—Our Wonderful World (Tripoli)....1
July 4—Beating a Man at His Own Game....1
June 27—Speeding Up the Play....1

GOLDWYN-BRAY COMICS
Aug. 22—Shedding a Profiteer (Judge Rummy)....1
Aug. 15—A Fly Guy (Happy Hooligan)....1
Aug. 8—The Rotisserie Bros. (Judge Rummy)....1
Aug. 1—The Last Rose of Summer (Happy Hooligan)....1

GRAPHIC FILM CORPORATION
Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6
A Child for Sale (Leslie-Hale Connelly)....6

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS
Sept. 2—All Balled Up....2
Aug. 19—Clever Clubs....2
Aug. 5—Some Champs....2
July 22—Wild, Wild Women....2
July 8—Stung Again....2
June 24—Back on the Farm....2
June 10—Misfortune Hunters....2
May 27—Tit for Tat....2
May 13—Movie Madness....2

HALLMARK PICTURES CORP.
TRIANGLE RECREATED STAR PRODS.
July—Wild Winship's Widow (Dorothy Dalton)....5
July—The Deserter (Frank Keenan)....5
July—The Aryan (Wm. S. Hart)....5
July—The Lamb (Douglas Fairbanks)....5
July—The Coward (Frank Keenan)....5
June—Fifty-Fifty (Norma Talmadge)....5
June—Hell's Hinges (Wm. S. Hart)....5
June—Love or Justice (Louise Glaum)....5
June—The Americano (Douglas Fairbanks)....5

COMEDIES (TWENTY-SIX)
(One every two weeks)
Dodging His Doom....2
Madcap Ambrose....2
Thirst....2
The Betrayal of Maggie....2

BURTON KING PRODUCTIONS
The Discarded Woman (Grace Darling-Rod La Rocque)....6
Love or Money (Virginia Lee)....6
The Common Sin (Grace Darling-Rod La Rocque)....6

PLIMPTON PICTURES
What Children Will Do (Edith Stockton)....5
Should a Wife Work (Edith Stockton)....5

SERIALS
The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes)....
The Screaming Shadow (Wilson-Gerber (15 Episodes)
The Trail of the Octopus (Wilson-Gerber) (15 Episodes)....
The Evil Eye (Benny Leonard) (15 Episodes)....

FAMOUS DIRECTORS SERIES
A Veiled Marriage (Lehr-Kellerd)....5
Carmen of the North (Anna Bos)....5
Chains of Evidence (Breese-Shotwell)....5
High Speed (Edward Earle-Gladys Hulette)....5

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt....2
A House Divided (Sylvia Breamer)....6
The Littlest Scout (Violet Blackton)....6
Wanted for Murder (Elaine Hammerstein)....6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy)....6

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Green Flame (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)
Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....

JANS PICTURES CORP.
A Woman's Business....6
Love Without Question (Olive Tell)....7

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
Feb. 1—The Champion....2
Mar. 1—Jitney Elopement....2
Apr. 1—Work....2
May 1—By the Sea....1

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Oct. 1—The Four Horsemen of the Apocalypse (Special Cast)....6
Sept. 27—Clothes (Special Cast)....6
Sept. 20—The Saphead (Crane-Keaton)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)....6
Aug. 2—Held in Trust (May Allison)....6
July 19—The Misfit Wife (Alice Lake)....6
July 5—Parlor, Bedroom and Bath (Special Cast)....6
June 7—The Cheater (May Allison)....6
May 31—The Best of Luck (Special Cast)....6
Apr. —Alias Jimmy Valentine (Bert Lytell)....6
Apr. —Dangerous to Men (Viola Dana)....6

C. E. SHURTLEFF PRODUCTIONS
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6
Apr.—Burning Daylight (Mitchell Lewis)....6

Release Information continued on page 2505

Advance Information on All Film Releases

(Continued from page 2504)

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....6
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

The White Rider (Joe Moore-Eileen Sedgwick) Peerless Feature Producing Co.....
Hell's Oasis (Neal Hart) Independent Films Assn..
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.....
The Heart of a Woman (Jack Richardson-Mignon Anderson) Peerless Pictures Co.....
For the Freedom of Ireland (Creation Films).....5
Neal Hart Productions (Independent Film Assn.)...
Headin' Home (Babe Ruth) Kessel and Baumann...
Urban Popular Classics (Kineto Company of America) .....300 feet
Youth's Desire (Forward Film Distributors, Inc.)...
The Woman Untamed (Doraldina) Elmer J. McGovern .....
Love's Flame (Carrigan-Osborne) Fidelity Pictures Co. .....
Fickle Women (David Butler) D. N. Schwab Prods.
Brain Cinema (Special Cast) Film-Lore Prods.....

COMEDIES

Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)... Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4
The Aero-Nut (Al St. John) Warner Bros.....
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..5
July 4—A Broadway Cowboy (Wm. Desmond)....5
June 6—The Little Cafe (Max Linder).....5
May 30—Sherry (Pat O'Malley).....7

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2
Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2
Aug. 22—Second, Dynamite 2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 15—Run 'Em Ragged (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1
Aug. 1—Live and Learn (Snub Pollard).....1
July 25—Call a Taxi (Snub Pollard).....1
July 18—The Home Stretch (Snub Pollard).....1
July 4—Don't Rock the Boat (Snub Pollard).....1
Aug. 8—Little Miss Jazz (Beatrice La Plante)....1

ROLIN TWO REELERS

Sept. 12—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS

Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2
What Next? 2
Going Straight 2
The Artist 2
Beauty Shop 2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2
Convict's Happy Bride.....2
Squirrel Time 2

WILLIAM FRANEY COMEDIES

Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1
Snitch 1
Moonshiner 1
No. 13 1
The Pest 1
Pile Driver 1
Undressed Kid 1
Live Wire 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess 1
Lake Chelan 1

MILBURN MORANTI COMEDIES

Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2
Barber Shop Gossip.....2
Jealousy 2
Simp and Satan.....2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1
Perils of the Beach.....1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2
The Champeen 2

Release Information continued on page 2506

Advance Information on All Film Releases

(Continued from page 2505)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale).....5
The Third Woman (Special Cast).....5
The Flame of Hellgate (Beatriz Michelena).....5

SPECIALS

Sept. 12—Occasionally Yours (Lew Cody).....6
Aug. 29—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6
The Wonder Man (Georges Carpentier).....7
The Fortune Teller (Marjorie Rambeau).....7
Butterfly Man (Lew Cody).....5

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Fickle Women.....5

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Pink Tights (Gladys Walton).....5
Once a Plumber (Lyons-Moran).....5
The Secret Gift (Special Cast).....5
Hitchin' Posts (Frank Mayo).....5
In Folly's Trail (Carmel Myers).....5
Blue Streak McCoy (Harry Carey).....5
Under Northern Lights (Special Cast).....5
La La Lucille (Lyons-Moran).....5
The Girl in the Rain (Anne Cornwall).....5
The Red Lane (Frank Mayo).....5

JEWEL PRODUCTIONS, INC.

Sept. 6—Once to Every Woman (Dorothy Phillips).6
Aug. 30—The Devil's Pass Key (Special Cast).....7
Aug. 23—Shipwrecked Among Cannibals.....6
Aug. 16—The Breath of the Gods (Aoki-Carew)....6
July 5—Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

Sept. 13—A Prohibition Monkey.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Oct. 4 First, A Son of the North.....2

THE FLAMING DISH

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Oct. 4—First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Oct. 4—Fifth, A Jump for Life.....2
Sept. 27—Fourth, Into the Chasm.....2
Sept. 6—Third, A Watery Grave.....2
Aug. 30—Second, Thrown Overboard.....2
Aug. 23—First, The Mysterious Murder.....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Oct. 4—Eighteenth, Silver Linings.....2
Sept. 27—Seventeenth, Beasts of the Jungle.....2
Sept. 20—Sixteenth, Beneath the Sea.....2
Sept. 13—Fifteenth, the Great Pendulum.....2
Sept. 6—Fourteenth, Walls of Doom.....2
Aug. 30—Thirteenth, Spears of Death.....2
Aug. 23—Twelfth, An Evil Plot.....2
Aug. 16—Eleventh, A Race to Scotland.....2
Aug. 9—Tenth, When London Sleeps.....2
Aug. 2—Ninth, The Lights of Liverpool.....2

CENTURY COMEDIES

Oct. 6—A Shot-Gun Wedding (Sweet-Sterling)....2
Sept. 27—His Master's Breath (Century Dog).....2
Sept. 20—Love and Gasoline (Henley-Keaton).....2
Sept. 13—The Profiteering Blues (Sterling-Lambert).2
Sept. 8—You Tell 'Em, Lions, I Roar (Century Lions).....2
Aug. 30—A Movie Hero (Adams-Fortune).....2
Aug. 25—Brownie the Peace Maker (Brownie).....2
Aug. 18—A One-Cylinder Love Riot (Engle-Byron).2

STAR COMEDIES

Oct. 4—Bill's Wife (Wilson-Gerber).....1
Sept. 27—The Belle and the Bill (Bartine Burkette).1
Sept. 20—Rings and Things (Hill-Burns).....1
Sept. 13—Fix It For Me (Bartine Burkette).....1
Sept. 6—Her Night Out (Burkette-Howard).....1
Aug. 30—Who's Crazy Now (Burkett-Howard).....1
Aug. 23—The Nuisance (Burkett-Howard).....1
Aug. 16—Cutting Out His Vacation (Burkett-Howard).....
Aug. 9—Ringing Hill Belle (Burkett-Howard).....1
Aug. 12—Cards and Cupid.....1
July 26—Thru the Keyhole.....1

RAINBOW COMEDIES

Aug. 10—An Oil Can Romeo (Dorety-Byron).....2
Aug. 4—Won by a Nose (Dorety-Keating-Henley)..2
July 21—Off His Trolly (Engle-Dickerson).....2
July 7—Should Waiters Marry (Geo. Ovey).....2
June 30—A Villain's Broken Heart (Engle-Zemlick).2
June 23—A He Male Vamp (Monty-Sweet).....2
June 7—Moonshines and Jailbirds) Engle-Jackson-Joby).....2
June 2—An Artist's Muddle (Mann-Byron).....2

WESTERN AND RAILROAD DRAMAS

Oct. 9—The Grinning Granger.....2
Oct. 2—A Gamblin' Fool (Hoot Gibson).....2
Sept. 25—The Big Catch (Hoot Gibson).....2
Sept. 18—The Honor of the Range (Maloney-Neilson).....2
Sept. 11—The Champion Liar (Hoot Gibson).....2
Sept. 4—The Lone Ranger (Maloney-Busch).....2
Aug. 28—Blazing the Way (James B. Warner).....2
Aug. 21—A Smilin' Kid (Hoot Gibson).....2
Aug. 14—The Smoke Signal (James Warner).....2
Aug. 7—The Great Round Up (Leo Maloney).....2
July 31—Fighting Pals (Magda Lane).....2

THE MOON RIDERS

(Featuring Art Accord)

Aug. 23—Eighteenth, Clearing Skies.....2
Aug. 16—Seventeenth, Rushing Waters.....2
Aug. 9—Sixteenth, The Flaming Peril (Art Acard).2
Aug. 2—Fifteenth, The Hour of Torture.....2
July 26—Fourteenth, Unmasked.....2
July 19—Thirteen, The House of Doom.....2
July 12—Twelfth, The Pit of Fire.....2
July 5—Eleventh, Death's Door.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....2
May 31—Seventeenth, The Trap.....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

JIMMY AUBREY COMEDIES

The Decorator.....2

HARRY T. MOREY PICTURES

The Gauntlet.....5
The Sea Rider.....5
The Flaming Clue.....5
The Birth of a Soul.....5

VITAGRAPH SPECIALS

Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman)....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....2
Fourteenth, The Fatal Escape.....2
Thirteenth, A Woman's Grit.....2
Twelfth, Human Bait.....2
Eleventh, The Tank's Secret.....2
Tenth, A Fanatic's Revenge.....2
Ninth, An Inch from Doom.....2
Eighth, Hemmed In.....2
Seventh, Hindoo Hate.....2
Sixth, Springing the Trap.....2
Fifth, Hands of Horror.....2
Fourth, The Fatal Choice.....2
Third, Plucked from Peril.....2
Second, The Murder Mood.....2
First, The Evil Spell.....2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond-Calhoun).....6
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Bessie Barriscale).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5

ONE AND TWO REELERS

W. S. Hart Dramas.....2
Shorty Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
Kay Bee Dramas (Columbia Brand).....2
Arbuckle Comedies.....1
Chaplin Comedies.....1 & 2
Sennett Keystone Comedies.....3

WILK (JACOB) FEATURES

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Stolen Voice.....5
Friday the 13th.....5
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Simplex

GEE! SHE'S A BEAUTY!



The same expressions of admiration are heard when the first SIMPLEX projector hits the town –

For men who know – everywhere – admire quality –

That's why entire communities are so quickly SIMPLEXIZED

There's a big difference between motor car prices – but –

Ordinary picture machines cost almost as much as SIMPLEX

SO WHY NOT GET THE BEST!

THE PRECISION MACHINE CO. INC.
317-29 East 34th St. New York



Lionel Barrymore
in
"The Master Mind"

The Art of Barrymore
In *"The Master Mind"*
Presented by Whitman Bennett.
A First National Attraction—
Rothacker Prints

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.
TRADE MARK REG.



There are reasons—
Come and see them.

Established 1910

OCTOBER 2, 1920

Motion Picture News

Reg. U. S. Patent Office



378

Since the first January issue, and including last week's issue, dated September 25th,—

Motion Picture News has published three hundred and seventy-eight more pages of advertising than its nearest competitor.

The "Four to One" paper is getting its reward. Watch the growth in that figure.

378

The News Alone Covers the Field

VOL. XXII No. 15 Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

THE MOST IMPORTANT ANNOUNCEMENT ever made to the independent exchanges will be carried in this publication next week ·

HARRY A · SHERMAN ·

Something To Think About



"Thus at the flaming forge of life
Our fortunes must be wrought
Thus on its sounding anvil shaped
Each burning deed and thought."

WHO shall come out of the forge of life unscathed? Who shall come through the fires of suffering and the blows of the hammer of fate as strong and true as steel?

Only those to whom there has come a vision of understanding.

A few men and women, caught in the toils of tragedy, suffer and struggle—dumbly, pitifully—

And then suddenly, a radiance, an enlightenment!

Cecil B. De Mille has accomplished in this production something never done before. He has unlocked the secrets of the human heart.

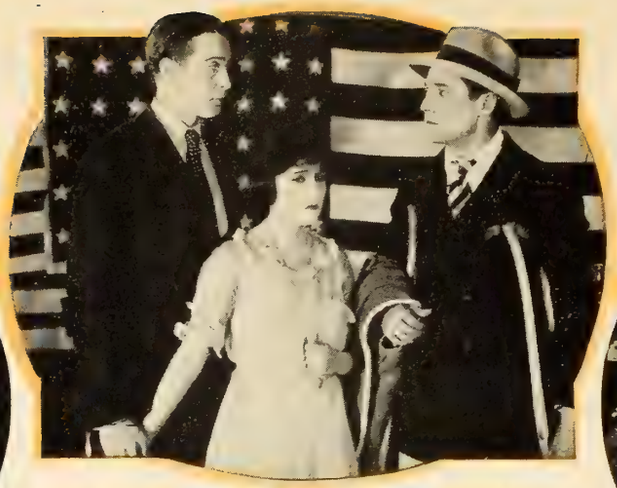
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE, LTD. HEADQUARTERS TORONTO

















Jesse L. Lasky . . presents

CECIL B. DeMILLE'S PRODUCTION

"Something to Think About"

by Jeanie Macpherson

"'SOMETHING to Think About' opened here yesterday to the most enthusiastic audience in the history of Buffalo theatricals.

"It stands out as one of the supreme achievements in motion pictures."

Harold B. Franklin
Manager Shea's Criterion, Buffalo

It is the most inspiring photoplay of the year

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS: FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO



She Came Into His Room at Midnight!

When everyone was asleep—she sneaked in—and waited—

Waited for the man she had turned down because he was a roughneck!

THOMAS MEIGHAN

has the biggest part of his record career in this wonderful picture version of the smashing stage success

"CIVILIAN CLOTHES"

They love the star, they've all heard about the play, and they'll tell all their friends about it when they see it.

From the play by Thompson Buchanan
Scenario by Clara S. Beranger

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO



A Paramount Picture



A Hugh Ford Production



Jesse L. Lasky presents

A GEORGE MELFORD PRODUCTION

Roscoe (Fatty) Arbuckle

(By arrangement with JOSEPH M. SCHENCK)

in "The ROUND UP"

From the play by EDMUND DAY Scenario by TOM FORMAN

A Paramount Picture

"Buffalo Bill's Show is a Prayer Meeting in Comparison to the Thrills in 'The Round Up'"

THAT'S what the Morning Telegraph said about Fatty's first full length drama. And the other papers were just as enthusiastic:

"Arbuckle's reception refutes the theory that nobody loves a fat man"—*Evening Telegram.*

"Fatty ought never go back to his old style of comedy"—*The News.*

"The Round Up" is one of the big box-office sensations of the year. Even if the play weren't famous they'd go to see the star, and even if Arbuckle weren't in it they'd go to see the play.

With the combination—Bingo!



Cast Includes

MABEL JULIENNE SCOTT
TOM FORMAN
IRVING CUMMINGS
WALLACE BEERY
JANE ACKER
GUY OLIVER

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



A Thos. H. Ince Special

HOMESPUN FOLKS

All star cast with Lloyd Hughes

Story by Julien Josephson

With every American newspaper filled with political news, every exhibitor playing this lively melodramatic comedy can positively assure himself of big business and that "satisfied feeling" in all of his patrons who have seen "Homespun Folks."

"You'll laugh a lot, cry a bit and come out saying 'some picture'" is what the newspaper critics of the big cities are saying about it.

This is why 2,000 of the nation's best theatres are playing it. One hundred prints means all of the 2,000 can play it before Election Day—and some more.

Playing the Capitol Theatre, New York, week of October 3rd.



ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR.
THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



J. PARKER READ JR.
presents

Louise Glaum
in **THE**

LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

In a vortex of passion this alluring enchantress and a man who had never met defeat fought against each other in a city of splendors and in the lonesome wilds for the control of a Continent. And the Leopard Woman lost—and won.

Personally supervised by J. Parker Read, Jr., this is the greatest moving picture he ever produced.

And in it Louise Glaum is the star of a thousand allurements.



ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

STATE RIGHTS!



THE STATE-RIGHTS BUY OF THE YEAR!

Seasoned State Rights Buyers will not delay wiring for territory.

SIX STUPENDOUS WESTERN SUPER-DRAMAS

of the type for which Franklyn Farnum is famous.

Virile, bristling with red-blooded action every foot of each feature, a superb buy at the beginning of a record-breaking year for dyed-in-the-wool, rip-snorting Westerns.
Overpowering, dynamic speed!
A Favorite Star ably supported by an Exceptional Cast.
Plus *Stories* that are famous from coast to coast.
Wire for terms NOW!

FIRST RELEASE!



FRANKLYN FARNUM

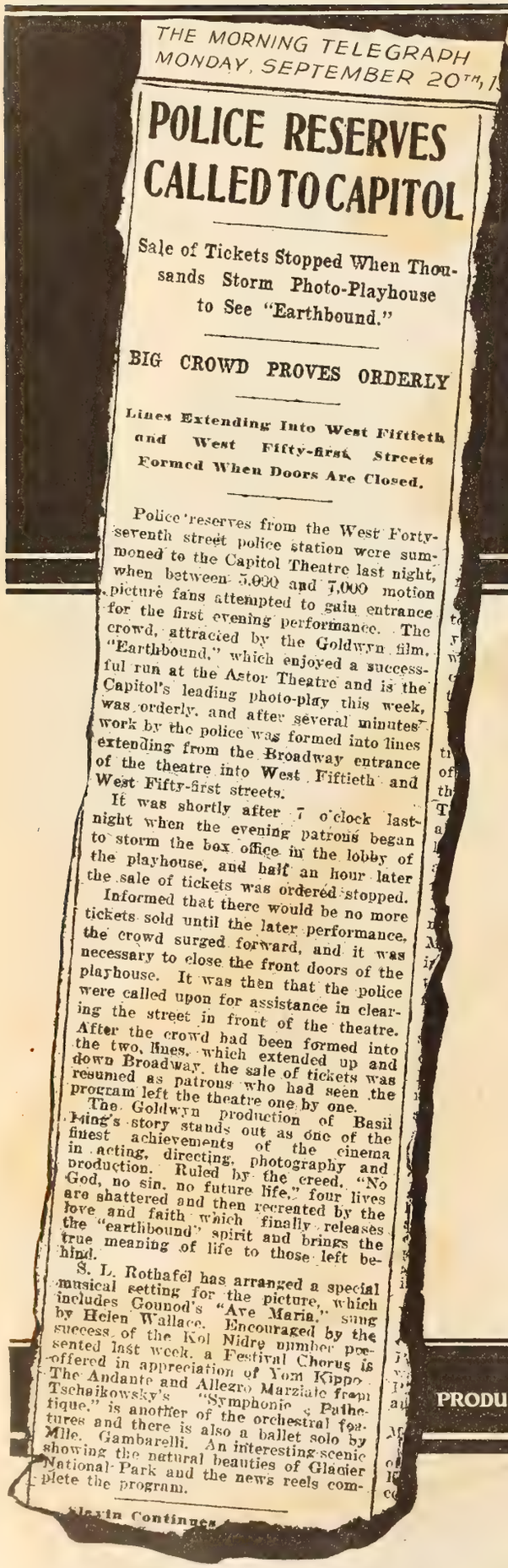
in The GALLOPING DEVIL

STORY — FROM THE BOOK OF
B. M. BOWERS

Directed by **NATE WATT**
DIRECTOR OF ANNETTE KELLERMAN in
"WHAT WOMEN LOVE"

Produced by **W. N. SELIG**

Distributed by **CANYON PICTURES** 130 W. 46th St. NEW YORK CITY



THE MORNING TELEGRAPH
MONDAY, SEPTEMBER 20TH, 1

POLICE RESERVES CALLED TO CAPITOL

Sale of Tickets Stopped When Thousands Storm Photo-Playhouse to See "Earthbound."

BIG CROWD PROVES ORDERLY

Lines Extending Into West Fiftieth and West Fifty-first Streets Formed When Doors Are Closed.

Police reserves from the West Forty-seventh street police station were summoned to the Capitol Theatre last night, when between 5,000 and 7,000 motion picture fans attempted to gain entrance for the first evening performance. The crowd, attracted by the Goldwyn film, "Earthbound," which enjoyed a successful run at the Astor Theatre and is the Capitol's leading photo-play this week, was orderly, and after several minutes' work by the police was formed into lines extending from the Broadway entrance of the theatre into West Fiftieth and West Fifty-first streets.

It was shortly after 7 o'clock last night when the evening patrons began to storm the box office in the lobby of the playhouse, and half an hour later the sale of tickets was ordered stopped.

Informed that there would be no more tickets sold until the later performance, the crowd surged forward, and it was necessary to close the front doors of the playhouse. It was then that the police were called upon for assistance in clearing the street in front of the theatre. After the crowd had been formed into the two lines, which extended up and down Broadway, the sale of tickets was resumed as patrons who had seen the program left the theatre one by one.

The Goldwyn production of Basil King's story stands out as one of the finest achievements of the cinema in acting, directing, photography and production. Ruled by the creed, "No God, no sin, no future life," four lives are shattered and then recreated by the love and faith which finally releases the "earthbound" spirit and brings the true meaning of life to those left behind.

S. L. Rothafel has arranged a special musical setting for the picture, which includes Gounod's "Ave Maria," sung by Helen Wallace. Encouraged by the success of the Kol Nidre number presented last week, a Festival Chorus is offered in appreciation of Yom Kippur. The Andante and Allegro Marziale from Tschaikowsky's "Symphonie Pathetique," is another of the orchestral features and there is also a ballet solo by Mlle. Gambarelli. An interesting scenic showing the natural beauties of Glacier National Park and the news reels complete the program.

Klein Continues

"EARTHBOUND" DRAWS THE WORLD'S LARGEST THEATRE CROWD. BROADWAY JAMMED FOR THREE BLOCKS!

What Happened Sunday, September 19th, When "Earthbound" Opened at the Capitol Theatre—

——Six thousand people stormed the box-office between 7 P. M. and 7:30 P. M.

——The Police Reserves from the West 47th St. Station were rushed out to form the immense crowd in two lines that stretched out for a total length of three blocks.

——15,287 paid admissions were recorded during the three performances—which smashes every attendance record since the birth of motion pictures.

You can figure out from the above what will happen when *You* show "Earthbound!"

PRODUCED BY GOLDWYN PICTURES CORPORATION

Was It The Brand Of Hate—Or The Mark Of A Great Love?



Can a woman still love a man who, in a fit of mad jealousy, seared her shoulder with the brand of his ranch cattle?

By all the rules of the story books, Joan Carver should have cast her husband forever from her life.

But "The Branding Iron" is bigger than story books, bigger than conventions—bigger than anything but the life it so faithfully reflects.

And its bigness is going to make your theatre the biggest attraction in town.

REGINALD BARKER'S PRODUCTION OF

THE BRANDING IRON

BY KATHARINE NEWLIN BURT ADAPTED BY J. G. HAWKS

SUPERVISED AND DIRECTED BY

REGINALD BARKER

PRODUCED BY GOLDWYN PICTURES CORPORATION



The Freshest, Most Original Note in Screen Comedy

MARY ROBERTS RINEHART'S

famous story

It's a Great Life

Directed by E. Mason Hopper

You've been waiting for another "23½ Hours Leave." "It's a Great Life" even surpasses the author's other success. This comedy sensation throbs with love and dances with humor. It holds the interest all the way.



A Story With A Kick In Every Foot

JACK PICKFORD

in The

Man Who Had Everything

By Ben Ames Williams

Directed by

Alfred E. Green

Jack Pickford, in this new and highly original photoplay, plays the part of a young man who has everything he wants in the way of fortune, but a blind man and a pair of beautiful eyes show him the error of his ways. A big picture.



Jazz Turned Loose Upon the Screen!

MADGE KENNEDY

in The

Girl With the Jazz Heart

By Robert Shannon

Directed by

Lawrence Windom

Timed to the minute, this picture is a story of a girl with a jazz heart who jazzed her way into one of the most interesting of screen romances. It is Madge Kennedy at her charming*est*.

PRODUCED BY

GOLDWYN PICTVRES CORPORATION

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT



ROMANCE
AND ADVENTURE,
YOUTH AND BEAUTY, A
BLOOD-TINGLING MELODRAMA
IN A GRIFFITH SETTING OF
EXQUISITE CHARM

The cast includes Richard Barthelmess, Carol Dempster, Anders Randolph, George Mc Quarrie, Florence Short, Crauford Kent and others

DAVID WARK GRIFFITH'S

SPLENDID NEW PRODUCTION

"THE LOVE FLOWER"

From the Collier's Weekly Story
"Black Beach" *by* Ralph Stock

THEATRE THOUGHT:

The pictures you play today decide what your theatre will be tomorrow

A.G.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

ALL THE WORLD SAYS

"THE MOLLYCODDLE"

IS

DOUGLAS FAIRBANKS'

GREATEST ACHIEVEMENT

STORY BY HAROLD MAC GRATH
SCENARIO BY TOM GERAGHTY

An assured success in any theatre with any and every kind of audience.



Theatre thought:
The most expensive thing you can buy for your theatre is a cheap picture.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

MARY PICKFORD

in

"SUDS"



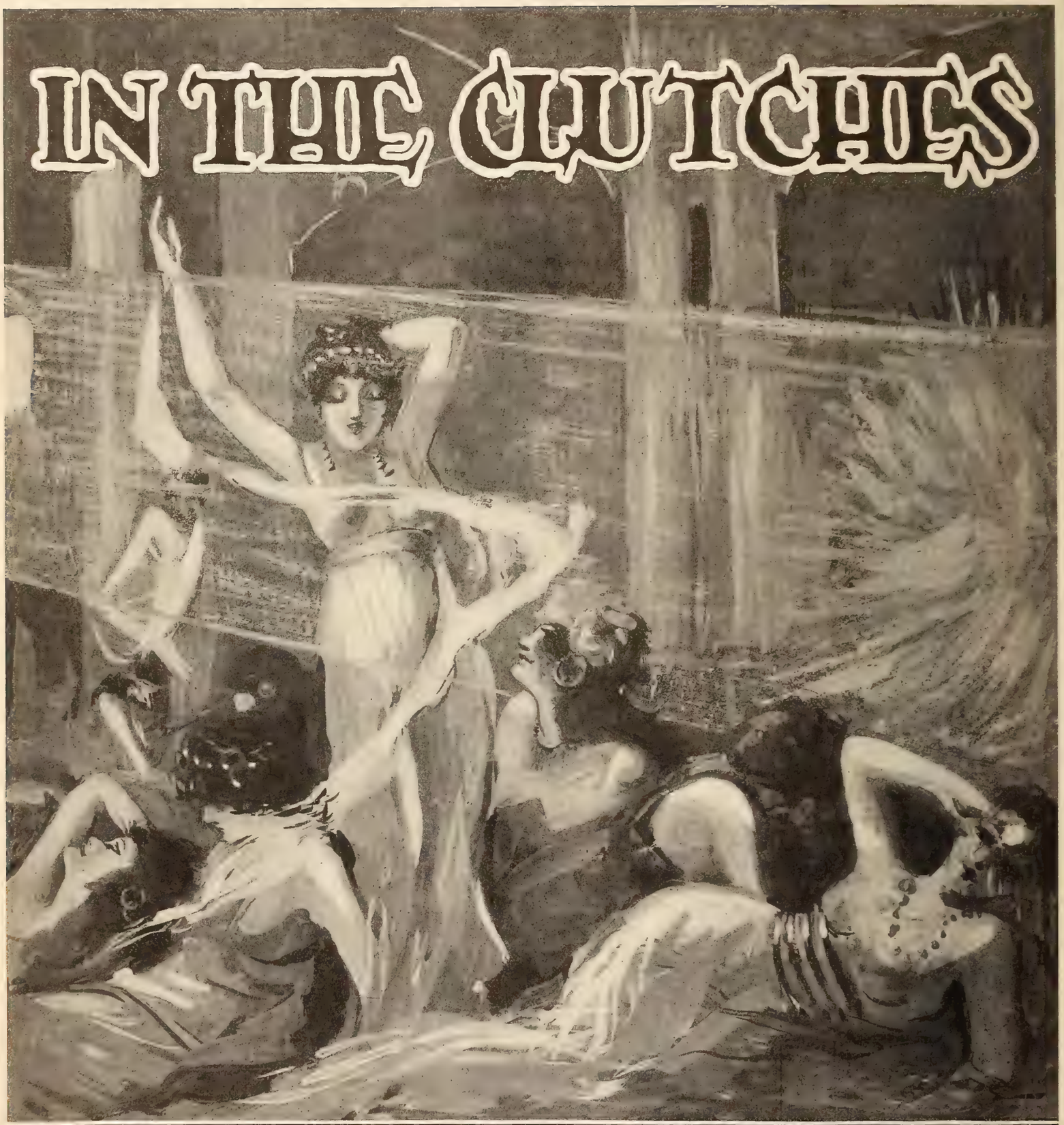
In all the splendid characterizations that Miss Pickford has given the screen, there is none that will outlive the memory of her marvelous creation in "SUDS"

From the Charles Frohman Production
"Op O' me Thumb" by
Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher



Theatre thought:

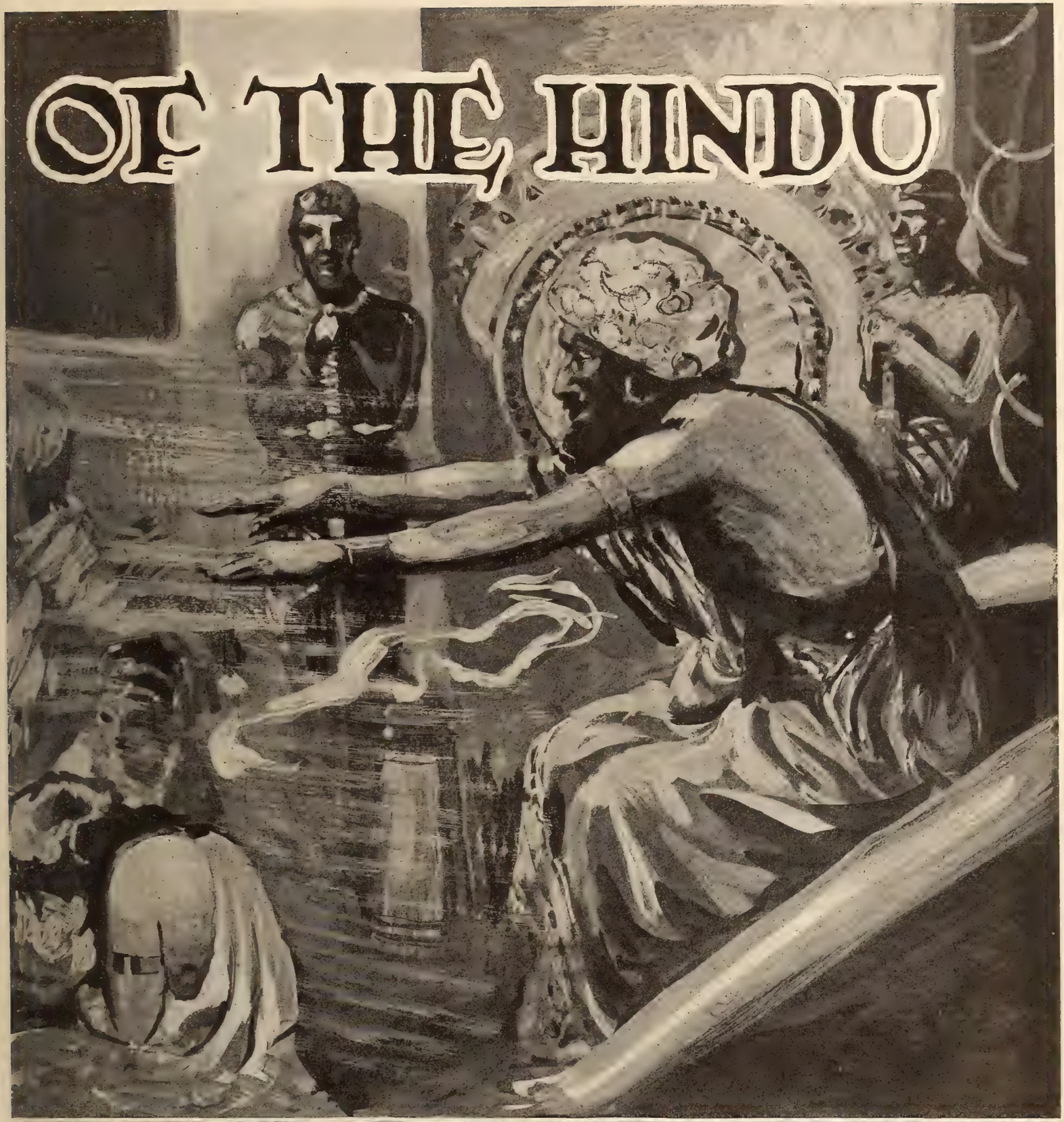
PICTURES ARE THE LIFE-BLOOD OF YOUR BUSINESS, THE MOST VITAL ELEMENT IN THE GROWTH OF YOUR THEATRE- YOU MUST GIVE YOUR HOUSE THE BEST PICTURES THAT MONEY CAN BUY TO KEEP IT ALIVE AND HEALTHY



A serial greater than Fantomas

Gaumont Co.

101 WEST 42nd ST. NEW YORK.



Available for the State Right Market

Gaumont Co.

101 WEST 42nd ST. NEW YORK.



SPECIAL ANNOUNCEMENT

BY

WARNER BROS.

AND

WM. SELIG

Now In Course of Production

The Most Thrilling and Sensational

ANIMAL SERIAL

Ever Produced

IN 15 EPISODES

Ready for Release in February

YOU WHO ARE TRYING TO FIND AN
EXCUSE WHY YOU DID NOT BUY

"THE LOST CITY"

CALL AT OUR OFFICE
220 West 42nd Street

No Other Advertisement Will Appear Until February

WARNER BROS.

220 West 42nd Street, New York



INDEPENDENT FILMS ASSOCIATION NEWS

VOL. 1. No. 6 CHICAGO, U. S. A.

Published in the interest of
INDEPENDENCE
By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg. Chicago
Richard Robertson, Editor

ECKELS WILL SOON HAVE FEMALE STAR FOR INDEPENDENTS

Exploitation Methods of I. F. A. Attract Many Big Producers

Within the past two weeks, five different producers have visited the offices of the Independent Films Association in the Consumers Building, Chicago, to negotiate for distribution of their output through the Association.

During the same period, Eddy Eckels, general manager of the Association, has been offered two female stars and three male stars, all of first magnitude, in series releases. These stars are so well known that the publication of their names here would startle the film industry and take the independent exchange men off their feet.

In the very near future it is certain that Independent will announce a new series of releases for the state right market—and indications point to the acquisition of a series of big productions with a female star of tremendous drawing power.

Harts Contracted in Thirty Days

Early in July the Association took over the exclusive distribution of Pinnacle Productions, starring Neal Hart in a series of eight productions founded on well known and successful plays of action and human interest. Within the unbelievable period of thirty days, the entire United States had been closed on the Hart series—and in many territories competition waxed so keen among the exchange men over the Hart franchises that it became a problem of no small proportions to adjust the differences which developed.

The case of Pinnacle Comedies was even more astounding.

Dealers Eager for Comedies

Distribution arrangements were completed with the producers of Pinnacle Comedies the latter part of August. A very small announcement of the forthcoming releases appeared August 28 in The News. The first national advertisement of Pinnacle Comedies was not published until September 11. Yet in the two weeks following August 28, when the first rumor of these two-reel releases reached the state right dealers, a veritable flood of inquiries by mail and telegraph swamped the offices of the Association, and half of the country had been closed prior to the publication of the first full-page advertisement.

Campaign Proved a Winner

The story of the Independent Films Association's meteoric rise to prestige and power is a story of right principles plus advertising.

Starting out with the conviction that first class attractions produced expressly for the independent exchanges were badly needed, Eddy Eckels and his associates launched an advertising and exploitation campaign so unique and original in conception and so gigantic in proportions that the entire industry sat up and took notice. Results secured were startling and, in many instances, unexpected.

Talk of the Industry

Congratulations and comments of a most flattering character have been received from some of the biggest factors in the films, and the growth of the Association is right now the talk of the industry.

The same cleverness and originality which characterize the Association's own advertising are to be found in the exploitation materials supplied by it to the exchange men for the use of the exhibitors. New ideas have been introduced in the making of posters, lobby photos and advertising cuts, and the exhibitors' press books are exhaustively complete. The theatre men have been supplied with ammunition of a sure-fire sort by means of which to carry out their campaign aimed at the general public.

Success Won by Keeping Faith

Additional units of distribution are eagerly awaited by the exchanges throughout the country; and with the Association's policies so well known and so heartily approved, and its invariable practice of fulfilling its promises so well established, the time is at hand when productions of merit accepted for distribution by the Independent Films Association may be contracted throughout every territory in the United States and Canada by telegraph in twenty-four hours.

MI GOSH MEN! CAN THIS BE TRUE?



WHO IS THIS LITTLE LADY?
She is dainty Blanche White, of the well known Pinnacle Comedies.
What seems to amuse her?
Well, you see, it's like this: Those DAMFOOL TWINS—Leo White, "the perfect fool," and Al Martin, "the poor fish," are going 'round and 'round in a whirlwind of in-trick-it confusion, and Blanche, the "delightfully damfoolish one," has made her escape on the lawn.
What's the confusion about?
Watch for "Cedarbrook Farm," the first release of the Damfool Twins. We'll not tell it in advance. But——
Notice the dimples?
This cut for sale by THE MASTER ADVERTISERS, 109 N. Dearborn St., Chicago. Price, 60 cents.

WEIRD SCENIC EFFECTS SECURED IN "SKYFIRE"

Some wonderful effects are being secured in Neal Hart's second vehicle, "SKYFIRE."

It is freely predicted that when this picture finds its way to the screen it will attract the attention of technical experts everywhere, particulary in the sequences showing the aurora borealis or so-called "Northern Lights." This has been done in a manner never before attempted in the films.

According to a legend of the Chippewa tribe of Indians, the spirit of the mystic aurora once led the starving remnant of the tribe from a land of darkness, misery and death to a big hunting ground. In the story of "SKYFIRE," this legend is related by "Little Wolf," an Indian runner. The subsequent appearance in the northern sky of the shimmering auroral phenomenon and the sensational results which follow will go to make up one of the most gripping and spectacular pictures ever produced.

NEW CAMERAMAN FOR NEAL HART SPECIALS

Milton Moore, for four years with Universal as head cameraman, has been engaged for the Neal Hart Specials and is now shooting scenes for "SKYFIRE," the second Hart picture, at the Pinnacle Studios in Glendale, Calif. Moore replaces "Chuck" Welty.

ILLINOIS, INDIANA, CLOSED FOR ENTIRE NEAL HART SERIES

A. Lowy, newly appointed head of the Illinois and Indiana Film Exchange, of Chicago, closed all arrangements last week for the entire output of the Independent Films Association.

This deal embodies the series of eight Neal Hart Pinnacle Productions, a series of twelve Pinnacle Comedies, featuring the Damfool Twins, and the Roy Stewart feature, "The Lone Hand."

Ilinois & Indiana Film Exchange also has an option on all future output of the assocation.

ARROW, DENVER, BUYS NEAL HART FRANCHISE

The Arrow Photoplay Company of Denver has purchased the entire eight Neal Hart special productions from the Independent Films Association for the states of Colorado, Wyoming, New Mexico, southern Idaho and Utah. E. J. Drucker, Arrow's action agent, is tickled over grabbing the franchise and already has a number of big first runs lined up.

Squidgelums

Ollie Moore, general manager of Calumet Productions, Inc., may not be the champion checker player of the world, but you can tell the world that he holds the watch against any one riding the trans-continental rattlers. Moore just got back to Michigan avenue from a two weeks' visit to old California. East and West, he beat all comers at the squared chart and the buffet cars both ways looked like twenty minutes before the world's series at the Polo Grounds. Lotsa gallery.

OLLIECHECKEDEMUP

"How to Beat the Bread Line," by Charles Christie, is a title that had a wide vogue on board the California Limited last week. In fact the yarn has an aged inception. Christie, the comedy fame bird, makes so many cross-nation leaps that all the crews from dining car stewards to the news agents, know Chas. by initials. When the dining palace is jammed, Charley winks at the steward, who does some B. P. antics with the wrist and eyes, and Chas. flops down to a big spread. It pays to be popular.

HOWABOUTAWETWINK!

Nat Spitzer left the Pacific coast long enough last week to dash madly to New York, stopping off for a day in the breezy metropolis of Chi. Nat had a smile as big as a traction grab. He said everything was jake everywhere. Fine biz.

NATPACKSABIGSMILE

Louis Hyman, right-hand-man for Sol Lesser, spent a week or 10 days in Los Angeles recently. He found affairs at the exchanges flourishing. Hyman is known among producers as the shrewdest buyer along film row.

LOUISFINDSOPTIMISM

RELEASE OFFERED FOR PICTURES OF SUPERIOR MERIT

Producers of first class films need not worry about getting a favorable release.

The independent market is crying for the right kind of distribution units, and the Independent Films Association is in mighty close touch with the market.

The demand is for series releases built around a single star personality. Five-reelers are going nicely, and two-reel Westerns or comedies are enjoying heavy bookings throughout the country.

The Association will be interested in your product if it possesses merit to stand up under high-pressure exploitation.

MEMBERS OF INDEPENDENT FILMS ASS'N.

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
MINNEAPOLIS	FIRST NAT'L EX. CT.	LOEB ARCADE	J. F. CUBBERLY
NEW ORLEANS	PEARCE FILMS	608 CANAL	GENE PEARCE
BOSTON	MAJOR FILM CORP.	54 BROADWAY	E. J. FARRELL
PITTSBURGH	S. & S. FILM CO.	414 PENN AVE.	ABE STEINBERG
SYRACUSE	DOOLEY EXCHANGE	445 S. WARREN	THOS. DOOLEY
DALLAS	LEWIS FILM CO.	1913 COMMERCE	L. T. PELLERIN
MILWAUKEE	FIRST NAT'L EX. CT.	TOY BLDG.	H.J.FITZGERALD
DETROIT	IND. MASTER FILMS	105 JOHN R.	W. B. SEIFERT
ATLANTA	PEARCE FILMS	146 MARIETTA	GENE PEARCE
LITTLE ROCK	LEWIS FILM CO.	1114 MARKHAM	L. T. PELLERIN
OMAHA	MAGNET FILM CO.	1312 FARNUM	C. C. BRIDWELL
PHILADELPHIA	20TH CENTURY FILM CO.	256 NO. 13TH	GENE MARCUS
KANSAS CITY	FEDERATED FILM EX.	FILM BLDG.	AL. KAHN
OKLAHOMA CITY	LEWIS FILM CO.	114 HUDSON	L. T. PELLERIN
BUFFALO	DOOLEY EXCHANGE	338 PEARL ST.	THOS. DOOLEY
DAVENPORT	MAGNET FILM CO.	418 HARRISON	C. C. BRIDWELL
CLEVELAND	WARNER ATTRACTIONS	ERIE ANNEX	DAVE WARNER
WASHINGTON	EXHIBITORS' FILM EX.	MATHERS BLDG.	ABE DRESNER
CINCINNATI	FINE ARTS FILM EX.	310 FILM BLDG.	L. W. FOSTER
NEW YORK	COMMONWLTH. FM. CO.	1600 BROADWAY	SAM ZIERLEP
DENVER	ARROW PHOTOPLAYS	1735 WELTON	E. J. DRUCKER
CHICAGO	ILL. & IND. FM. EX.	220 SO. STATE	A. LOWY

ROBERTSON-COLE
PRESENTS





William Christy Cabanne's

POWERFUL HUMAN DOCUMENT

THE STEALERS

Every-day people waging a baffling fight to solve the Greatest Mystery until, through the storm clouds of life, there breaks understanding which leads the way to that happiness which should be the lot of all.

R-C PICTURES

ROBERTSON-COLE
SUPER-SPECIAL



WILLIAM CHRISTY CABANNE'S
POWERFUL HUMAN DOCUMENT

The Stealers



R-C PICTURES

A tremendous conflict of forces, seen and unseen, which by its universal grasp holds the spectator enthralled, and inspires a feeling deeper and more compelling than mere fascination . . .



Carl Laemmle
presents

human

HARRY CAREY

in the Second of his Big Outdoor Dramas in Universal's New Star Series

SUNDOWN SLIM

Reason No. 1



WHY "The Devil's Passkey" is the one great dramatic achievement of 1920

YOU have seen the picture—you remember well the scene. It is in Warren Goodwright's Paris apartment, just after the premiere of his successful play at the Theatre Francais—and just after Goodwright has discovered that the plot of his play is the story of his own wife's love affair, which all Paris knew only too well. But he is not yet *quite* sure of her guilt. So—while his wife and her lover stand speechless, waiting for what they know can not be postponed, Warren Goodwright drops his eyes while he pours Captain Strong a drink. He drops his eyes —*but he raises them*—to catch the lightning-like exchange of warnings between the guilty pair. *And now—he knows!* Right there, gentlemen—in that wondrous bit of silent, quiet, *all-revealing* action is the secret of a great part of Von Stroheim's genius—his marvelous perception of *the moments that count—the actions that tell—the gestures that speak louder than words.*

Carl Laemmle offers Von Stroheim's Universal-Jewel Master-Play

The DEVIL'S PASSKEY



CARL LAEMMLE presents

"ONCE TO EVERY WOMAN"

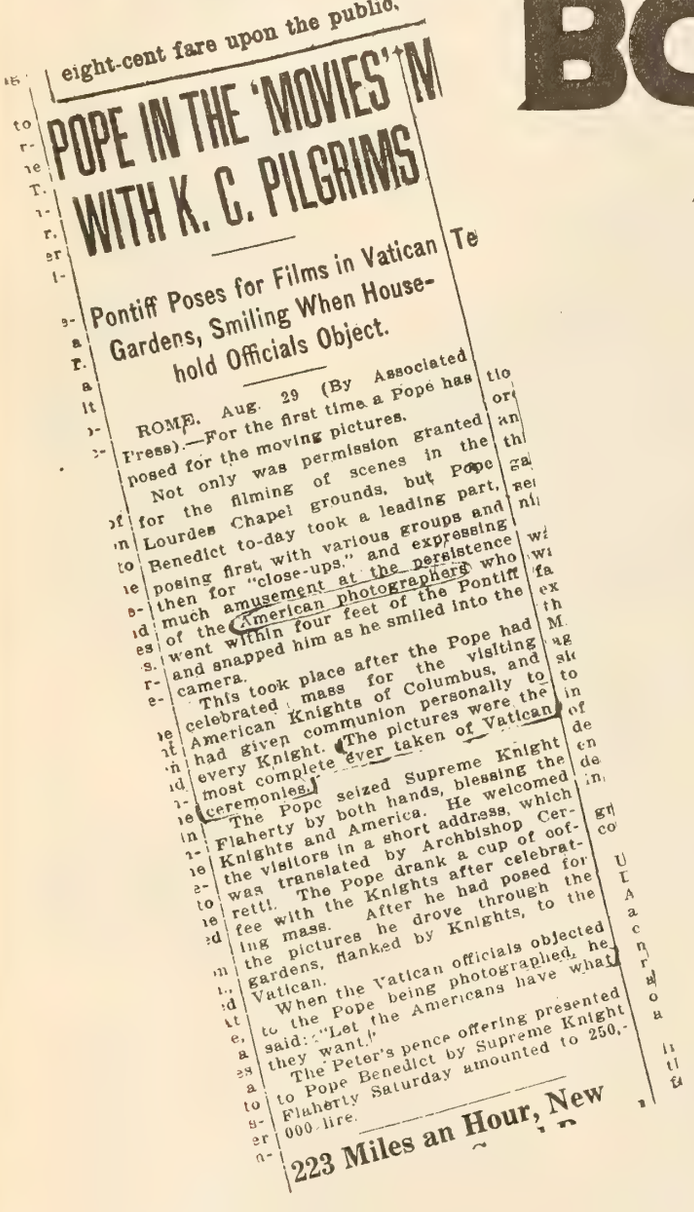
EVERY girl's heart feels it—every woman knows it at least once in her lifetime—the ungovernable longing to break away from home surroundings and embark on some great career that will bring her fame and fortune and romantic love. A few fortunate ones gain their heart's desires—but those who have to forsake them may be counted in millions. And those millions are the ones for whom the genius of Allen Holubar has produced this huge drama of woman's ambition, the picture of her dreams.

IN this absorbing picture of the progress of Aurora Meredith from her small-town home to the mighty stage of the Metropolitan, DOROTHY PHILLIPS gives a portrayal of the very soul of woman. And Allen Holubar has staged his dramatic moments amid scenes that have no equals for their perfect taste, their finish and their fidelity to detail. Book this picture on Universal's flat statement that it will prove the one biggest heart-appeal photodrama of your year. And book it *now!*

A GREAT UNIVERSAL JEWEL
PRODUCTION DE LUXE
Directed by ALLEN HOLUBAR
featuring

DOROTHY PHILLIPS

The Only News Service with SCOOPS OF REAL BOX OFFICE VALUE



eight-cent fare upon the public.

POPE IN THE 'MOVIES' WITH K. C. PILGRIMS

Pontiff Poses for Films in Vatican Gardens, Smiling When Household Officials Object.

ROME, Aug. 29 (By Associated Press).—For the first time a Pope has posed for the moving pictures.

Not only was permission granted for the filming of scenes in the Lourdes Chapel grounds, but Pope Benedict to-day took a leading part, posing first with various groups and then for "close-ups," and expressing much amusement at the persistence of the American photographers who went within four feet of the Pontiff and snapped him as he smiled into the camera.

This took place after the Pope had celebrated mass for the visiting American Knights of Columbus, and had given communion personally to every Knight. The pictures were the most complete ever taken of Vatican ceremonies.

The Pope seized Supreme Knight Flaherty by both hands, blessing the Knights and America. He welcomed the visitors in a short address, which was translated by Archbishop Cerretti. The Pope drank a cup of coffee with the Knights after celebrating mass. After he had posed for the pictures he drove through the gardens, flanked by Knights, to the Vatican.

When the Vatican officials objected to the Pope being photographed, he said: "Let the Americans have what they want."

The Peter's pence offering presented to Pope Benedict by Supreme Knight Flaherty Saturday amounted to 250,000 lire.

223 Miles an Hour, New

GET this idea and get it right. *All scoops are not alike.* Anybody with a camera can go out and scoop his competitor—on something that doesn't matter—but it takes *real enterprise* to score a scoop on something that the *whole news trade* has been trying to scoop for many years. Go back in your mind over the scoops of International News and see the difference in *box office value* between the International scoops and those of our competitors. *Our* scoops *meant* something to you—meant a great, big flood of *new money* that you could not have got in *any other way*. Remember the big International scoop on the SUBMARINE U-35? Remember the exploits of the German raider, MOEWE—the like of which had never been seen on any screen until International showed them? And now, in Issues Numbers 61 and 62, we're giving you—*at no extra cost*—some absolutely exclusive scoop shots of the one world figure who never before has been photographed by a moving picture camera.

In Issues 61 and 62

His Holiness THE POPE Never before on Any Screen

IN Baltimore, both the Keith and Loew houses made these two issues showing the Pope a headliner in all their advertising. They considered it the greatest news feature ever on the screen. More than that—the Baltimore theatres using news reels of *competing* organizations used every endeavor to secure in place of their competing reels prints which would show that they were as good pickers of the leading news reel as Keith and Loew.

You can't get away from it—the service that scores real box-office scoops is the only one to show in your theatre.

INTERNATIONAL NEWS Released thru UNIVERSAL

Singers—Musical Acts
Musical Attractions
For Better Motion Picture Theatres

Announcement

TO FURNISH A CONSISTENT AND CONTINUED BOOKING SERVICE providing a variety of recognized talent, consisting of singers, musicians and including quartettes, trios, duos and "singles," as well as instrumental organizations, miniature "jazz" bands, there has been organized

THE MANHATTAN BOOKING EXCHANGE

THE PLAN OF BOOKING HAS BEEN CAREFULLY STUDIED, with a view to meeting conditions in the "average" city, rather than the metropolis. It is the intention to book only talent which is proven; which has a "reputation," and which can really entertain audiences. The exchange will not serve in any way as a clearing house for ambitious amateurs, or untried, unproven talent.

THE COST OF SERVICE WILL BE FIXED, it will be no more or less for one theatre than another. This exchange is absolutely independent of any film-interest domination; is financially responsible, and the bookings will be arranged and supervised by as well known bookers as there are in the world of vaudeville and theatricals.

THE SERVICE WILL BE UPON THE SPLIT OR FULL WEEK BASIS, that is, a change of artists twice each week or weekly. Bookings will be varied; for example, the first half, a male quartette, last half, a "single"; first half, a female trio, last half, a small "jazz" band; first half, a man-and-woman piano and singing act, last half, a concert tenor and so on.

ONLY ONE THEATRE WILL BE BOOKED IN EACH CITY; it must be a reliable and responsible theatre, the service is not an experiment, but a proven success in every theatre which has tried it out. It is no longer sufficient to give your audiences a program of pictures alone. It must be broken—its monotony interrupted—if it is to achieve a maximum of entertainment.

BRANCH OFFICES WILL BE OPENED in principal cities, as occasion warrants, to guard against disappointments; but all bookings will be made in New York City, from talent that has "made good" here, and is known to be of excellent entertaining value.

INQUIRIES, which will be promptly responded to, ARE INVITED FROM INTERESTED THEATRES.

MANHATTAN BOOKING EXCHANGE
ARTHUR KLEIN, General Booking Manager
STRAND THEATRE BUILDING
NEW YORK CITY



Every bookstore in the nation is working for exhibitors who are awake to opportunity in these seven volumes and the new stories every two weeks in leading newspapers



SEWELL FORD'S

Redheaded office boy whose deeds have tickled a hundred million ribs

$ $ $ $



JOHNNY HINES

As the lad who knew more than Solomon — and was freer with it ····



Open your theatre doors to his thousands of friends ready to fill your box office with real cash for month after month ···

MILLIONS IN TWO REELS

QUICK action—a grip at the heart and always a roar of laughter just at the right time.

You don't laugh at Torchy—you laugh WITH him.

He's got his introduction made for you—he'll make himself welcome and there'll be lot of people that he will bring back with him to your theatres when you show the SECOND one.

The first was just "Torchy". Then "Torchy Comes Through" and "Torchy in High." You'll get them all.

There's a dollar sign on every Torchy Comedy. See that it means something to you.



Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave New York



OUT FOR A NEW 2 REEL RECORD

BOBBY VERNON

VERA STEADMAN
HELEN DARLING and
THE FOLLIES GIRLS

A CHRISTIE



YOU CANNOT BE A JUDGE OF GOOD TWO REEL COMEDIES UNTIL YOU SEE

"KISS ME CAROLINE," with Bobby Vernon
"A SEASIDE SIREN," Fay Tincher
"OUT FOR THE NIGHT," Eddie Barry
"SEVEN BALD PATES," Bobby Vernon
"DON'T BLAME THE STORK," Harry Gribbon
"STRIKING MODELS," Fay Tincher

CHRISTIE

Released by
EDUCATIONAL FILM EXCHANGES, INC
729 Seventh Ave New York

COMEDIES

OF COURSE YOU WILL FEATURE IT

"A HOMESPUN HERO"

Directed by WM. BEAUDINE

COMEDY IN TWO REELS





DOESN'T matter what else you have on your program. There'll be more people talking about "A Homespun Hero" than any picture that you have shown in months.

It shows what two reel comedies ought to be.

It's the sort that will make them say: "Why don't you get more comedies like that one?"

Then say to your exchange: "I want ALL of the NEW two reel Christies.

CHRISTIE

Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave. New York

COMEDIES

State Right Buyers: Attention!!!

ANNOUNCING

A new series of two-reel comedies, to be released, one every second week, under the trade name of

"TOP NOTCH" COMEDIES

Featuring

Miss BESSIE EYTON

Whose name and work is favorably known as leading lady of "The Spoilers," "The Crisis" and many other big productions, during her seven years with Selig.

Supported by

CHARLES BROZELLE
Lawrence Millert

and an excellent cast of characters.

Now ready for release

"MOVIE MAD" "HIGHER EDUCATION"
"A DISHONEST CROOK" "AN INDISCREET FLIRT"

And one every second week thereafter

No Tie-up Contracts Our Slogan *No Advance Deposits*
"Frankness and Integrity"

These comedies, as all "Top Notch" releases, will be situation comedies with clever gags and semi-slapstick touches. 5000 feet film is used for each two reel picture, so that when cut down to 2000 feet and released it will hold the attention of any audience, will command a continuous smile and occasional real laughs. However, no expensive settings or incidents are used in the making of these comedies, as they are merely intended to be good, clean, medium priced comedies that will suit the highest class theatres; and the smallest can afford.

Write or Wire

GEORGE ROSS,
General Manager.

Plymouth Producing & Distributing Syndicate

Main Office—Plymouth Bldg., Cleveland, Ohio

Studios—1879 W. 25th St.

Independent Producers Are Invited to Join Our Organization

MAKING PICTURES

Is the Producer's Business

EXPORTING PICTURES

Is *Our* Business

THIS is an age of specialization!
The Producer's efforts are concentrated upon the manufacture of a high-grade product; that is *his* business.

The American Distributor who conducts a business largely confined to national boundaries concentrates his sales efforts towards domestic distribution; that is *his* business.

The successful marketing of high-grade American production in foreign film markets is Inter-Ocean's business.

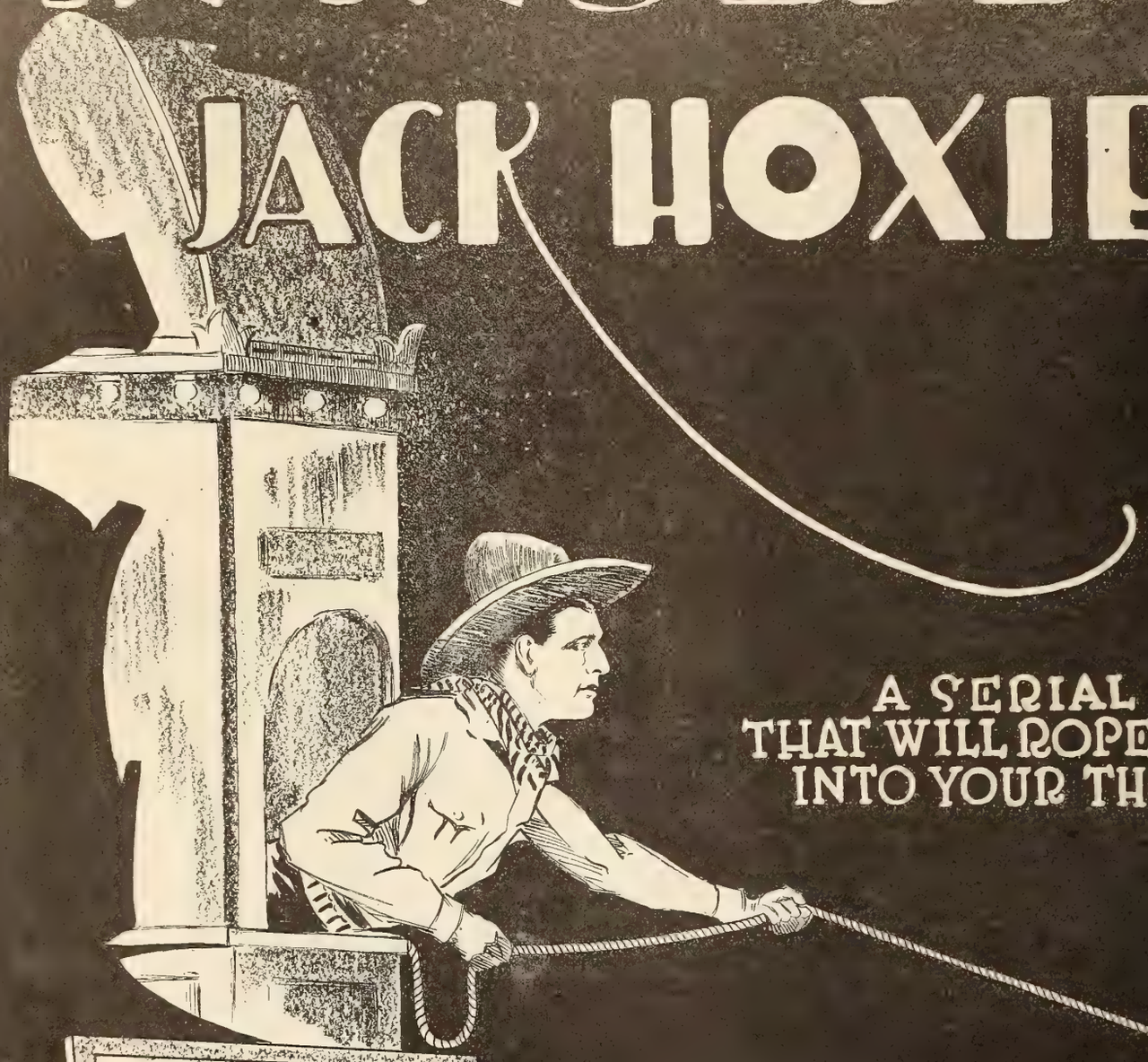
We are looking for *additional* business!

INTER-OCEAN FILM CORPORATION
INTER-OCEAN BUILDING
218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN
PRES. & GEN'L. MGR.

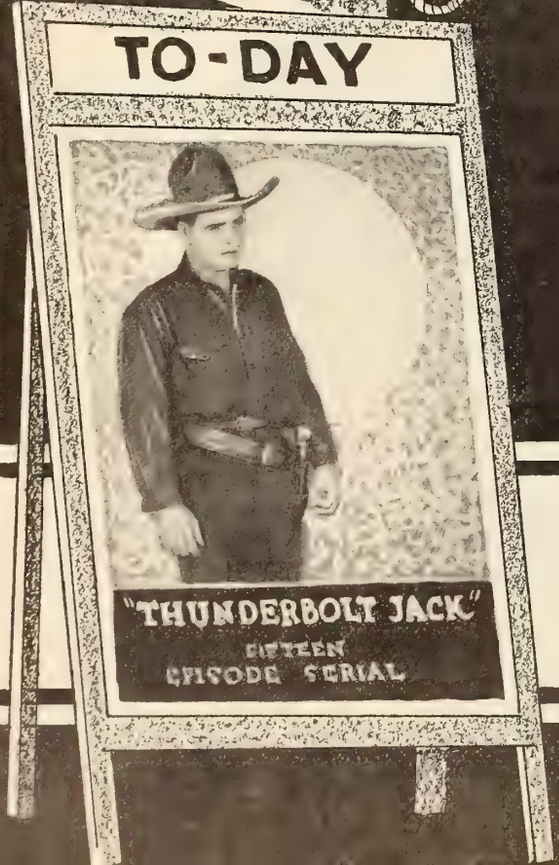
AN INDEPEND

JACK HOXIE

in



A SERIAL
THAT WILL ROPE THEM
INTO YOUR THEATRE



ENDORSED AND DISTRIBUTED BY

ARROW FILM CORPORATION
W. E. SHALLENBERGER PRES.
220 WEST 42nd ST.
NEW YORK

ENT SPECIAL

THUNDERBOLT JACK

WITH A NOTABLE CAST-
INCLUDING THE SERIAL STAR
MARIN SAIS



"THUNDERBOLT JACK"

POSITIVELY THE GREATEST MONEY MAKING SERIAL EVER OFFERED THE INDEPENDENT EXCHANGEMAN!

THE REASONS:

STAR.....JACK HOXIE
SUPPORT.....MARIN SAIS
PRODUCER,
BERWILLA FILM CORP.
DIRECTOR.....FRANCIS FORD
SUPERVISION OF
BEN WILSON & JOE BRANDT

DISTRIBUTED
BY

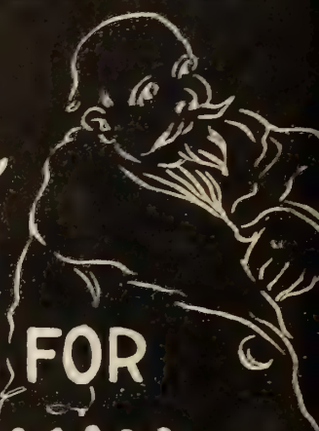
ARROW FILM CORPORATION
W. E. Shallenberger, Pres.
220 West 42nd St.
New York

ALBERT

ANNOUNCING A NEW COMEDY SERIES

ARROW FILM CORPORATION

Presents



MORRIS R. SCHLANK'S "SPOTLIGHT COMEDIES"

A SERIES OF 18 ONE REEL PICTURES FOR

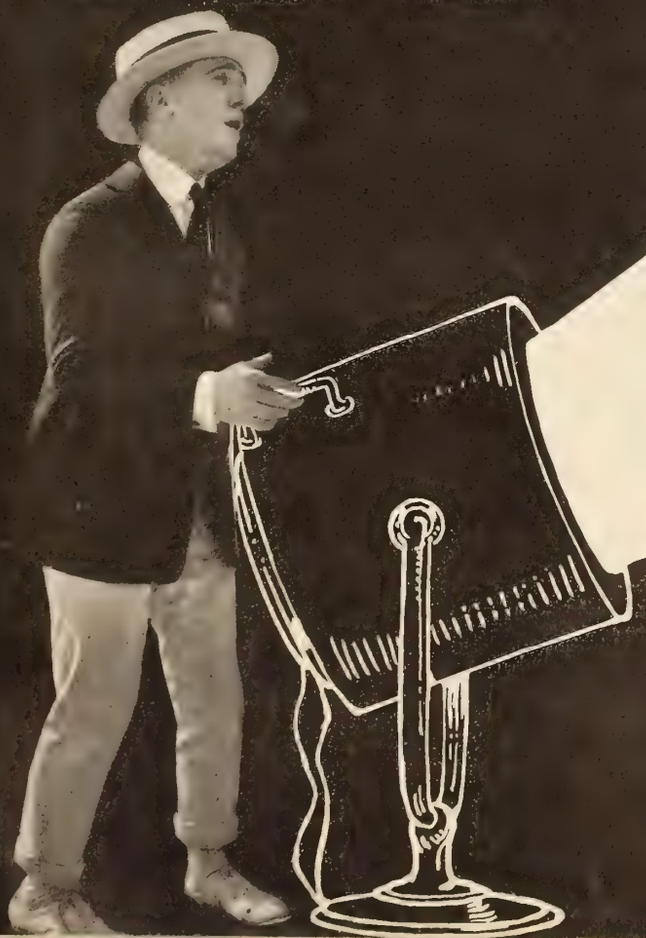
THE INDEPENDENT EXCHANGE MAN

Starring

BILLY FLETCHER

and

VIOLET JOY



FOR STATE

GIRLS!
GIRLS!
GIRLS!
WELL SAY SO


RIGHT BUYERS
THE REASON THE
WAVES ARE WILD
GLORIOUS GIRLS GALORE
BATHING BEAUTIES THAT
WILL MAKE ZIEGFELD JEALOUS
"SPOTLIGHT COMEDIES" OFFER THE INDEPENDENT
DISTRIBUTER A REAL OPPORTUNITY ·
FOR IMMEDIATE RELEASE
Endorsed and Distributed by
ARROW FILM CORPORATION
W. E. Shallenberger, Pres.
220 West 42 D. St. New York


YOUR MAGIC LAMP!
DE RECAT COMEDIES
Featuring Beautiful and Clever
MARY JANE BLAIR
A series of two reel comedies that will please both exhibitors and audience.
Comedies made in a big way with a real story back of them.
Truly a magic lamp that will bring crowds to every theatre.
Directed by
Fred Wagner
DE RECAT PRODUCTIONS
GENERAL OFFICES
1212-1214 Masonic Temple
Chicago, Illinois
MA
ALDEZ

THE "MIRACLE MAN" OF THE SCREEN





JOSEPH J. DOWLING
as THE KENTUCKY COLONEL

GABLIK STUDIOS

National Productions present

"The KENTUCKY COLONEL"

by Opie Read

featuring JOSEPH J. DOWLING
"The MIRACLE MAN of the screen"

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*



"THE KENTUCKY COLONEL".

A great picture made from Opie Read's greatest Novel featuring JOSEPH J. DOWLING.

YOU know Joseph J. Dowling—so does every patron of picture-theatres throughout the United States.

YOU have read Opie Read's book "The Kentucky Colonel"—or, if you haven't, nine people out of ten that you ask HAVE.

These are two big names—the names of Dowling and Read—each with their own vast following.

That following is waiting to crowd your theatre to the doors when you advertise "The Kentucky Colonel."







The director has caught the very spirit of Old Kentucky, with its beautiful women, its gallant men, its wonderful horses, its romance, its glamour, its charm. And there's action—lots of it—for the men, and a delightfully tender love theme that will reach the hearts of the women.





ALL ARTIST CAST
JOSEPH J. DOWLING

FRANCIS McDONALD
FREDERIC VROOM
CORA DREW
ELINOR FIELD
LLOYD BACON
JILL WOODWARD
FRED KOHLER
GORDON GRIFFITH
DUDLEY HENDRICKS
MARY TALBOT
THELMA SALTER
ED BRADY





National Productions
present

"The KENTUCKY COLONEL"

The Greatest Southern Drama Ever Screened

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

A Broadway Experience

"One Rule I Have Noticed Works with the Same Effect Always—
A Picture Based On A Popular Novel Will Bring Bigger Crowds
on the First Day Than the Best Scenario Made By An Unknown."

So writes a careful observer, who has kept a record of the successes and failures in the Broadway picture houses in "The Film Reporter."

WHY?

BECAUSE IT PROVIDES A READY MADE AUDIENCE!

That is why this great production, from the book of one of the world's foremost novelists, a man known all over the globe, whose books have been read and admired by millions, will attract large crowds on the strength of WINSTON CHURCHILL'S name alone.



A Benj. B. Hampton Production

"The DWELLING PLACE of LIGHT"

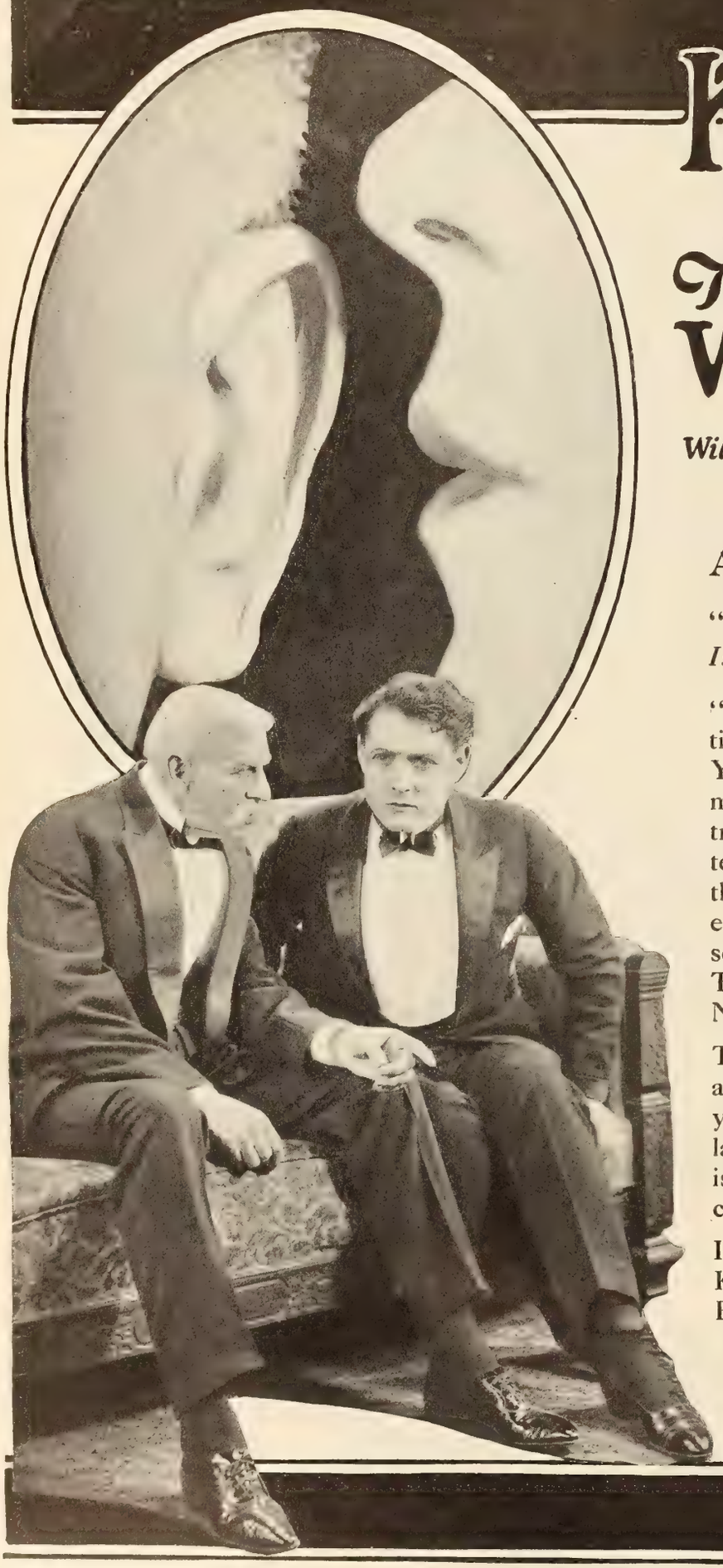
From the Great Novel by
WINSTON CHURCHILL
with an All Star Cast including
ROBERT McKIM - CLAIRE ADAMS
and **KING BAGGOT**
Directed by Jack Conway

In addition to this one powerful advertising asset, you have in the producer, BENJ. B. HAMPTON, whose former successes, "Desert Gold," "The Westerners," "The Sagebrusher" and "Riders of the Dawn," now being booked thru the W. W. Hodkinson Corp., have been enjoyed all over the country, another big box-office attraction.

BOOK "The Dwelling Place of Light" and ADVERTISE it—the picture will do the rest.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

A Hodkinson Release



Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

The HOUSE of WHISPERS

By William Johnston

Directed By Ernest C. Warde

A Kerrigan Worthy of Any Big First Run Theatre

"*The* HOUSE *of* WHISPERS"
Is the Best Vehicle Kerrigan Ever Had

"The House of Whispers"—A Sensational Mystery Story of an Exclusive New York Apartment House—written by a man who is fast becoming one of the country's foremost mystery story writers—teems with chair—gripping suspense and thrills, working up to a climax that leaves everyone with the feeling that they have seen a real, worth while production and THAT IT HAS BEEN AN AFTERNOON OR EVENING WELL SPENT.

This picture offers unlimited advertising and exploitation possibilities, especially if you have been wise enough to book his latest success, "The Green Flame" which is cleaning up for exhibitors all over the country.

It is such a picture that is fast making Kerrigan a Big First Run Attraction Everywhere.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

"Uncle Sam of Freedom Ridge"

The Book by Margaret Prescott Montague Created a Powerful Sensation in the Literary World

HARRY LEVEY

Presents

The Motion Picture Version—Beautifully Produced with an All Star Cast—Directed by George A. Beranger

VOICING THE FEELINGS OF MILLIONS

We have received thousands of letters from people in every walk of life complimenting us on our good judgment in selecting this story for picturization

Exhibitors Know What That Means

The Stuff That Box Office Winners Are Made Of

A STATE RIGHT LANDSLIDE

Wire Now For Open Territory

HARRY LEVEY PRODUCTIONS

230 WEST 38th STREET **NEW YORK CITY**

Distributed in Greater N. Y. by Paragon Films, 729 7th Ave.
New England by Major Film Corp., Boston

New York State by Gardiner Pictures, Inc., Buffalo and Albany
So. N. J. and E. Pennsylvania by A. A. Millman, Phila.

THIS ADVERTISEMENT MAKES

HERE IS OUR OFFER

Run These Three Big Mayflower Special Features and Pay Us For Them After They Are Run Whatever Rental Your Box-Office Says They Are Worth:

AN ALLAN DWAN PRODUCTION
SOLDIERS OF FORTUNE
(5911 FEET)

AN EMILE CHAUTARD PRODUCTION
THE MYSTERY OF THE YELLOW ROOM
(6345 FEET)

AN ALLAN DWAN PRODUCTION
THE LUCK OF THE IRISH
(6607 FEET)

Read Carefully the Simple Agreement On Opposite Page. Fill Out Coupon and Mail To Us At Once.

Your BIG Opportunity!

Realart Pictures Corporation **469 Fifth Avenue, New York**

REALART TAKES THE RISK!

MOTION PICTURE HISTORY!

Form E 7 Rev.

IT IS AGREED

between ....., an exhibitor operating the.....

Theatre at No. .....Street, ...City,

.....State, and Realart Pictures Corporation, distributor, as follows:

First—That the distributor shall deliver to the exhibitor for showing at his theatre, as nearly as possible on one of the five groups of playing dates specified below, one print each of the following special feature productions:

PRODUCTION	First Choice of Play Dates	Second Choice of Play Dates	Third Choice of Play Dates	Fourth Choice of Play Dates	Fifth Choice of Play Dates

Second—That the exhibitor shall exhibit each of these special feature productions in his theatre for.....days;

Third—That promptly after the completion of each day's exhibition the exhibitor shall pay as rental to the Realart Pictures Corporation the amount of money to which he considers the distributor to be honestly and fairly entitled.

Fourth—That the exhibitor will pay transportation charges both ways on each print, will also pay to the distributor a sum equal to five per cent. (5%) of the amount paid as rental for the film (this being the tax imposed by Section 906 of the Revenue Act of 1918), and will further pay, cash on delivery, for all lithographs, cuts, matrices, lobby display, and advertising accessories ordered by him, the same to be provided, if available, at the rates regularly charged by the distributor.

Fifth—The exhibitor will fully protect the prints and other property of the distributor while in his possession, returning or forwarding prints immediately after use in the same condition as when they were received, reasonable wear and tear due to the proper use thereof excepted.

Sixth—It is further expressly agreed, in consideration of the waiving of advance payments, and of other valuable concessions granted herein by the distributor, that the exhibitor shall make unusual efforts, through advertising and publicity, to induce the public to come to his theatre on the days when he is exhibiting the special feature productions herein named.

Seventh— It is also agreed, in part consideration hereof, that the exhibitor shall give as early playing dates as possible, preferably in the months of September and October, but in no event later than November 30th, 1920, and that the distributor shall not be obligated to provide the service heretofore specified if it shall develop that a satisfactory agreement cannot be reached promptly regarding such playing dates.

Recommended

.....

Accepted:
REALA

By .....

HEAD C

TEAR OFF ON DOTTED LINE

COUPON

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

GENTLEMEN:

I have carefully read the agreement which was attached to this coupon, containing your offer to exhibitors to run the three MAYFLOWER SPECIALS:

"SOLDIERS OF FORTUNE"—"MYSTERY OF THE YELLOW ROOM"—"LUCK OF THE IRISH"

and base payment for same on box-office results. I want to take advantage of this offer.

Please send copy of formal agreement, so that early playing dates may be arranged.

*NAME*_____

*THEATRE*_____

*ADDRESS*_____

M.P.N.-1

REALART TAKES THE RISK!

19, 1920 — Wid's DAILY

Distinctive and Thoroughly Amusing Comedy

Constance Binney in
"39 EAST"
REALART

DIRECTOR	John S. Robertson
AUTHOR	Rachel Crothers
SCENARIO BY	Kathryn Stuart
CAMERAMAN	Roy Overbaugh
AS A WHOLE	Very delightfully treated comedy; best this star has had and one of Realart's best
STORY	Full of original comedy with many amusing types; good mixture of sentiment
DIRECTION	Excellent
PHOTOGRAPHY	Very good
LIGHTINGS	Very good
CAMERA WORK	Very good
STAR	Gives by all odds her best screen performance and appears to greatly attractive advantage.
SUPPORT	Includes some splendid types and capable players
EXTERIORS	Include unusual sequence staged in New York's Central Park
INTERIORS	Very good
DETAIL	Splendid
CHARACTER OF STORY	Romance of a boarding house girl and a boarding house boy
LENGTH OF PRODUCTION	About 4,900 feet

"39 East" was a tremendously successful play due to its delightful comedy, its genuine humorous characters and the wholesome sentiment with which the lighter elements were mixed. And by the same token "39 East" will be a successful picture—very likely a very big success. Certainly it is by far the most enjoyable picture in which Constance Binney has appeared and it is also one of the best pictures produced by Realart.

Those who had charge of picturizing the play,

Should Score as Big a Success as the Play

Box Office Analysis for the Exhibitor

"39 East" ought to prove a big attraction. It is still a pleasant memory with those who saw it as a stage play and the publicity it received in this form last season is new enough to have served as an advance campaign for the coming of the picture.

In advertising be sure to bring out the fact that Constance Binney is seen in her original role of the stage play. You can also safely say that it is the best picture she has appeared in.

Mention also the name of the author. Her plays

THREE TIMES AND OUT!
CONSTANCE BINNEY
IN HER THIRD REALART PICTURE
"39 EAST"

SCORES A DECIDED TRIUMPH, IT IS A DELIGHTFUL COMEDY OF YOUNG LOVE TAKEN FROM ONE OF THE MOST SUCCESSFUL STAGE PLAYS IN YEARS



REALART PICTURES

Motion Picture News

"39 EAST"
(Realart)

Entertaining Picture Made From Stage Success

It has remained for the screen version of Rachel Crother's successful play, "39 East," to present Constance Binney at her best. The Realart star has been burdened with poor material aside from Erlanger material which has almost engulfed her. Her personality never had a chance. But now the personable and talented actress comes forward in an adaptation of her own stage success and scores as surely as in the spoken version. It is seldom that a play can stand such a close translation without losing some of its spark or vitality, but "39 East" follows the original in every important incident and entertains without any padding being discernible. The dialogue is the only element missing and since it is a play of character studies and atmosphere one can truthfully say that the picture is every bit as entertaining as the original.

The boarding house which "39 East" represents, the views of Central Park—these are more significant in the silent version. The peculiar types that compose the list of boarders are as real since six or seven of the original company are enacting their parts again. Indeed "39 East" is a sample of faithful fidelity. The fact that practically the same company is interpreting the photoplay is an assurance that the characters are well depicted. The original offering didn't strike us as particularly good screen material—as if it lacked substance or vitality.

It is a feather in John Robertson's cap that he has been able to give it so much life and to keep an audience constantly interested. He has taken the spirit of the play and Miss Binney, knowing the part so well, has given it animation. Her study of the willful country girl who comes to the city to gain livelihood and who has a hard time keeping the wolf from the door is rich in sympathetic appeal. The gossips of "39 East" endeavor to make her unhappy. But she conquers in the end and finds romance with the youth who never gave up believing in her. The picture builds to a satisfactory climax with Robertson showing good taste in not spoiling it with melodramatic hokum.

"39 East" may be obviously but it is so perfectly constructed, so well balanced with humor and pathos, and so finely directed and acted that every spectator will enjoy it. Certainly it is Constance Binney's best bet.—*Length, 5 reels.—Laurence Reid.*

THE CAST

EXHIBITOR'S TRADE REVIEW

"39 East" Scores A Decisive Hit

Realart Photoplay in Five Parts. Adapted from Rachel Crother's Stage Comedy of the Same Title. Director, John S. Robertson. Cameraman, Roy Overbaugh. Running Time, Fifty-Five Minutes.

"39 East" scored a decisive hit as a stage attraction, and the film version has been such at the Appreciative welcome during its initial exhibition given last night at the Rialto Theatre, New York, that it certainly ought to be a big box office attraction for exhibitors will make no mistake in booking this admirably clean picture. From the standpoints of Appeal, Story and Treatment, it is artfully developed. Settings, Photography and Lighting, it is a perfect example of its type.

Appealing work in the story which is a screen version of Rachel Crother's stage success. There is not a dragging moment in the entire seven reels. The love theme is artfully developed, the comedy element is cleverly worked in and the climax is a most satisfactory one.

Constance Binney wins the heart of all patrons by her delightful performance in the heroine role. She is not a stranger to the screen, as she has appeared in several productions, but this picture is exceedingly charming and is by far the best vehicle for her talents that we have seen. Her support is splendid.

Supporting Cast.—Herbert Heyman is originally effective as Edward Dillingham, the boarding house youth who never gave up believing in the heroine. Alice Joyce Haworth supplies an excellent character sketch as Mrs. Appworth, a lifelike Broadway type as Edward Peterson, all in the boarding company and adequate support is rendered by others.

Photography and Lighting.—The Central Park shots are admirably done, the interiors well framed and effective lighting is employed throughout. Continuity is even and the action moves at a smooth, steady pace.

Direction.—Of this as an unusually fine adaptation of the stage play that will make such a successful run on Broadway that it should run for months. Feature the name of Constance Binney in your billing. Feature the photographs for display purposes in the lobby and in store windows without trouble.

THE MOVING PICTURE WORLD

"39 East"

Constance Binney Charming as Ever in Realart Production of Rachel Crothers' Interesting Stage Play.

Reviewed by Edward Weitzel.

As Penelope Penn, in "39 East," Constance Binney made her debut on the speaking stage. The Realart production of the screen version of the Rachel Crothers' play, released by Realart int, proves to be quite as entertaining and amusing as the original work. The story is not at all unusual, but it is clean and bright and has an atmosphere of youth and happiness that will always be welcome. There isn't the slightest pretense about "39 East." It is pleasantly human, and the struggle of the heroine to make a name for herself in the world of song is just difficult enough to win her real sympathy, without causing the spectator any undue distress. None of the persons about her is shockingly bad, and even the villain turns out to be a fairly decent chap and remarks that the goodness of Penelope rather restores his faith in human nature.

The production is entirely satisfactory. The Central Park scenes form an excellent contrast to those in the second rate boarding house and in the theatre where Penelope is given her chance to win fame and extra slices of bread and butter for the other Penns, big and little.

Constance Binney is steadily improving as a screen actress. Her attractive personality from every point of view is a great asset, and she has grown more sure of herself and has broadened the scope of her facial expression. Always a delight to the eye, her grasp of the emotions is quicker and firmer

"39 EAST" IS THE RIALTO FEATURE

Constance Binney Repeats Her Stage Success in Film Version of Comedy.

GOOD MUSICAL PROGRAM

Grace May Hoffman and Sascha Fidelman Are the Soloists of Week.

By AGNES SMITH.

Constance Binney comes to the screen of the Rialto this week in the stage play that changed her from a charming little dancer to a charming little star. It was no fitter comedy played near Broadway than Rachel Crothers's comedy played to a motion picture. The result is a perfect success. Judged merely as light entertainment, the picture is a perfect success. The story of the heroine is a familiar one. She comes to the boarding house in the Central Park district, merrily and innocently in the beginning, and ends by becoming involved in the affairs of the other boarders. Most of the action of the picture stay [illegible] of Rachel Crothers's subtitles, and many of them are quoted as subtitles. The film moves with such zest and humor that you forget, however, who wants much of a plot, when the characters are shrewdly and amusingly presented.

Many of the players who were seen in the play also appear in the picture. Constance Binney is delightful. As she takes the part she achieves a certain distinction which makes her a screen actress. Reginald Denny is likewise a screen actor. Alison Skipworth, Frederick Burton, Luela Moore and Blanche Frederici are [illegible] some of the players who do adequate work. Alfred Hickman is the villain who [illegible] turns out to be almost the hero. The pic[illegible]

ture was directed by John Robertson and is presented by Realart.

The comedy for this week is called "Don't Blame the Stork." But, really, it is not as bad as it sounds. The picture is nearly has a plot and it contains nothing to blush about. Harry Crabb, Teddy Sampson and a delectable girl called Helen Darling are the principal players.

The Rialto Magazine has a [illegible] plant thrills, taken from the [illegible] seat during a funny cartoon [illegible] It also has a funny automobile [illegible] workings of an automobile [illegible] scenic, a "Paramount-Artcraft Picture" called "Paradise," and showing [illegible] scenes in a Brittany [illegible] ture is also [illegible] saxophone solos.

The popular [illegible] one of the best [illegible] of [illegible] The orchestra [illegible]

EXHIBITORS HERALD

Realart

39 East, with Constance Binney.—Binney's best picture As nearly perfect in reproduction of human life and character as could be screened. Excellent support.—Hardin Ent. Co., Odeon theatre, Hardin, Mo.—General patronage.

CONSTANCE BINNEY IN '39 EAST' SHOWS THE FILM IS ART

"39 EAST"
Produced by Realart.
Presented at the Rialto.
THE CAST

Penelope Penn	Constance Binney
Napoleon Gibbs, Jr.	Reginald Denny
Mrs. de Mailly	Alison Skipworth
Miss McMasters	Blanche Frederici
Sadie Clarence	Edith Gresham
Myrtle Clarence	Mildred Arden
Count Gionelli	Luis Alberni
Dr. Hubbard	Albert Carroll
Timothy O'Brien	Frank Allworth

By BOYLE.

They did very well to put "39 East" on the screen, especially with so many of the original cast.

The American "high-class" boarding house, with its "hencoop" atmosphere, each dear lady trying to [illegible] and make known the skeleton's closet, and the [illegible] extreme cases, fol[illegible] the ladies—[illegible] bout the life, [illegible] suspicious [illegible] 39 Penn. in a [illegible] gets and the [illegible] likely to [illegible] she lande [illegible] what she's [illegible] that they will [illegible] home so late [illegible] think the worst. [illegible] Gibbs, Jr., [illegible] m next to hers on [illegible] learns during the [illegible] a chummy picnic in [illegible] that Penelope hasn't [illegible] to pay her board but [illegible] director of the chorus [illegible] she has talent and is going [illegible] once the money. Blunder[illegible] she tries to tell the little [illegible] her's daughter what it means [illegible] a man offers her money, and [illegible] if there he gets into trouble. [illegible] as she's forgotten that he had [illegible] ally a few moments before offered [illegible] to help her pay the overdue board! [illegible] The rest I won't tell — except [illegible] that it has a happy ending, of course.

The parts are exceptionally well played, although there is some exaggeration in the Victorian Sadie and the lady from No'th Ca'lina.

It's a charming play and we' photographed and the Kinnigan, that you would rejoice haya your daughter see.

On the Screen

"39 East" Retains Much of Its Attractiveness in Transfer to Motion Pictures

By Harriette Underhill

[illegible] a play been presented [illegible] the stage to the screen [illegible] Crothers's "39 East" [illegible] of the screen's [illegible] Constance Binney [illegible] Realart production [illegible] version is almost like [illegible] original cast helps the illusion. [illegible] Reginald Denny, who has a part [illegible] Napoleon Gibbs, Jr., is quite unlike our own [illegible] but it is a pleasing one. Constance Binney is a pleasing one. [illegible] Penelope Penn, material as the heroine [illegible] Alison Skipworth [illegible] Mrs. de Mailly [illegible] Blanche Frederici [illegible] Miss McMasters [illegible] Edith Gresham [illegible] Sadie Clarence [illegible] Mildred Arden [illegible] Myrtle Clarence [illegible] Luis Alberni [illegible] Count Gionelli [illegible] Albert Carroll [illegible] Dr. Hubbard [illegible] Frank Allworth [illegible] Timothy O'Brien [illegible] Sadie and Myrtle [illegible] Clarence, the two sisters. Sadie and Myrtle [illegible] Clarence, the two sisters. Sadie and Myrtle [illegible] Clarence, the two sisters.

William Fox presents
Captain Bud Fisher's Creation

MUTT and JEFF



The magnet that draws the money in.

MUTT AND JEFF in "The Merry Cafe" has just been booked for one month solid at the Criterion Theatre, New York-a new record for a cartoon comic.

52 releases a year

Fox Entertainments

Not only is it a remarkable stunt picture!
It is much more than that
It's a high altitude drama
with plenty of romance



William Fox *Presents*

Lt. Ormer LOCKLEAR
in
The Skywayman

BY JULES G. FURTHMAN DIRECTED BY JAMES P. HOGAN

WHAT OTHERS HAVE TO SAY

"It is a very interesting and thrilling picture and one that should be very well received by motion picture patrons."

EXHIBITORS TRADE REVIEW.

"Late daredevil star in attractively produced stunt picture."

MOVING PICTURE WORLD.

"In making this picture Lieutenant Locklear was called upon to exercise all his skill. He performed feats never before seen on the screen."

MORNING TELEGRAPH.

A few flashes from a great Fox success

PEARL WHITE

in

The White Moll











by Frank L. Packard
Directed by Harry Millarde
Scenario by E. Lloyd Sheldon

Fox Entertainments

William Fox
Presents



CLYDE COOK

THE CHASER OF WAILS AND WOES

His limbs are embedded in ball bearing sockets. He can watch himself coming and see himself going

KISS ME QUICK

Directed by
JACK BLYSTONE

Now ready for early play dates



Fox Entertainments

Whether you are a married or single exhibitor

EILEEN PERCY

Presented by WILLIAM FOX

IN

The Husband Hunter

WILL GET YOU

all the patronage your theatre will hold



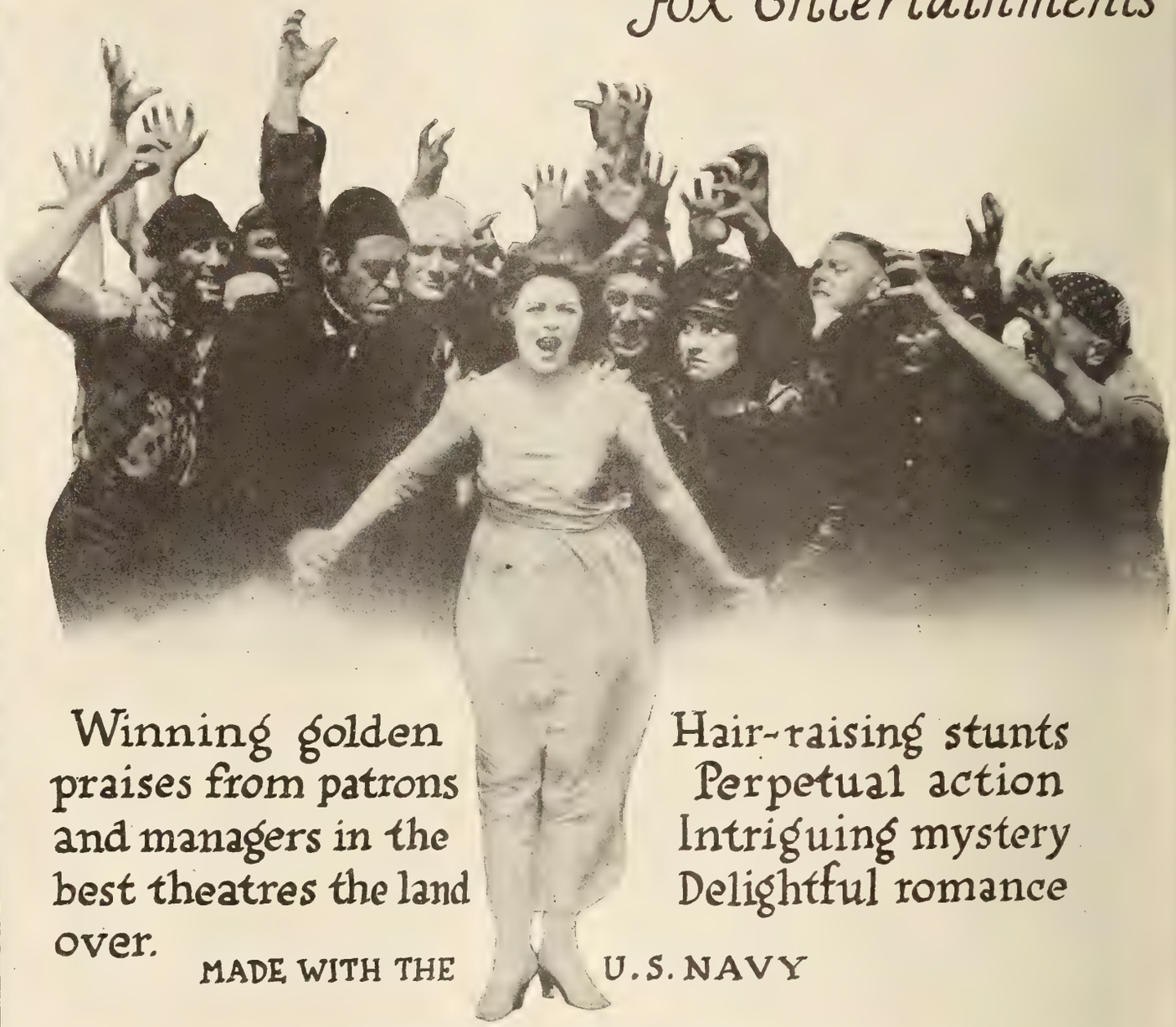
by F. SCOTT FITZGERALD

Directed by HOWARD M. MITCHELL

Adapted from "MYRA MEETS HIS FAMILY"

Fox Entertainments

Fox Entertainments



Winning golden praises from patrons and managers in the best theatres the land over.

Hair-raising stunts
Perpetual action
Intriguing mystery
Delightful romance

MADE WITH THE U.S. NAVY

WILLIAM FOX *presents*

BRIDE 13

THE SERIAL SUPREME
in
FIFTEEN SMASHING EPISODES

BOOK NOW

STAGED BY RICHARD STANTON
STORY BY E. LLOYD SHELDON
SCENARIO BY EDWARD SEDGWICK

BOOK NOW

You who play serials-attention!

the 2nd FOX SERIAL

is now under way

Announcements to come

Make your plans in accordance

Fox Entertainments

UNUSUAL — FASCINATING — THRILLING
and ENTERTAINING

"The picture bears a message and all should see it. It solves the problems which are disturbing the world. The photography throughout is as fine as we have ever seen"
—N. Y. COMMERCIAL

"DEMOCRACY"

(*THE VISION RESTORED*)

NO POLITICS — NO PREACHMENT

IT IS

The Love Drama Of The World

BASED ON THE PRESENT WORLD-WIDE CONFLICT
BETWEEN RIGHT AND MIGHT

Now Ready for the Trade

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LEE FRANCIS LYBARGER, President

Phone: Fordham 8330 2826 DECATUR AVE. NEW YORK



LINA CAVALIERI

IN

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A

VICTOR KREMER PRODUCTION

VK STANDS FOR

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New York City

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SANE VIEWS

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of useful information to Exhibitors. Mailed free for 3 dollars per annum.

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DOLORES CASSINELLI

The CAMEO GIRL IN

"*The* HIDDEN LIGHT"

DISTRIBUTED BY COMMONWEALTH FILM CORP.

A BIG STATE RIGHT SPECIAL

SAM ZIERLER *presents*

"THE HIDDEN LIGHT"

Featuring the Famous Cameo Girl

DOLORES CASSINELLI

¶ Here is a picture which offers to the amusement-seeking public everything that they demand in screen entertainment.

¶ You can't go wrong with this big feature of superb production. It's the most impressive picture of the new season.

¶ State right buyers and independent exchanges who are in the market for profitable pictures cannot afford to overlook "The Hidden Light".

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WIRE OR WRITE US IMMEDIATELY

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Fritzi Ridgeway

The Girl with a Thousand Personalities

in the first release of her 24 Two reel Western Features

"THE BANDIT OF HELL'S GAP"

Thrills! Action!
Heart Appeal!
Mother Love!
Stage Hold up!
A ride against Time

100% Box Office Appeal!

MR. EXHIBITOR ~

IF YOU WANT THE BEST MONEY-GETTING TWO REEL FEATURES EVER PRODUCED—DEMAND

FRITZI RIDGEWAY

IN ALL HER 24 RELEASES FROM YOUR NEAREST EXCHANGE—THEY HAVE THEM.

BE WISE! ACT NOW—TODAY!

TWO RIDGEWAYS RELEASED EVERY MONTH



DOUBLEDAY PRODUCTION COMPANY
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CAPITAL FILM CO.

220 S. STATE ST.
CHICAGO



The Most Important Event in the History of Music in Picture Theatres

The NEWS announces the first Musical-Picture Conference, to be held under its own auspices in New York City, late in November or early in December.

Managers, producers, conductors, musicians, and others interested in the music part of the program will wish to participate.

See page 2693.

JEWISH POLAND TODAY

Not a propaganda or war picture but a
"HUMAN TRAVELOGUE"

THREE WEEKS AT MADISON SQUARE GARDEN

the most interesting of its kind ever brought to these shores—taken in June and July, 1920, in the 11 largest cities of Poland: Warsaw, Vilna, Grodno, Brest-Litovsk, Lublin, Radom, Kobryn, Krakow, Lemberg, Przemysl and Pinsk.

A series of six 2-reel special features

THE NEW YORK TIMES,
FRIDAY, AUGUST 27, 1920.

THE SCREEN

"The Jews in Poland," perhaps the most human travelogue ever brought to these shores, was shown to an invited audience of Jewish writers and Orthodox ministers, for the most part, in the concert hall of Madison Square Garden last night. Being pictures of cities and towns from which a large number of the Jews now in this country have emigrated, their strongest appeal will, of course, be to those Jews, who, though thousands of miles away from their native country can, by means of the screen, again look upon the streets in which they lived, the market places and little shops in which they perhaps entered and made purchases years ago, and, above all, can again clearly see their former townspeople.

It is because of this that the picture is most likely to attract large audiences. Very plainly can be seen the old Jewish men with their long coats and flowing beards; women wrinkled and bent, upon whose faces thetrials of the long years of battle can be clearly discerned, and the little children attempting to smile as they stand in long lines awaiting a cup of soup or a morsel of bread, which relief organizations distribute.

The ruined buildings in Brest-Litovsk, the citadel in Pinsk, at whose walls thirty-seven Jews were killed in a recent pogrom; a gathering of thousands in Warsaw celebrating America's Independence Day, areo nly some of the scenes in the picture. The Jewish Pictures Corporation, which shows the picture, does not attempt to weave a story around te settings, but just shows every-day life in the Polish towns shortly before the advance of the Bolsheviki.

Many tears were shed last night as persons in the audience saw again a cemetery in which perhaps their own parents lie buried, and there were many laughs when the antics of children were shown or when a pretty infant would look at her mother and smile. "The Jews in Poland" will be opened for the public beginning tomorrow night.

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ONE OF THE GREATEST BOX-OFFICE ATTRACTIONS EVER PRODUCED—ESPECIALLY FOR THEATRES WITH JEWISH PATRONAGE

THE WORLD:
MONDAY, SEPTEMBER 6, 1920.

MOTHER LOST IN WAR FOUND IN FILM HERE

New York Woman Recognizes Parent, 104, in Picture of Russian Life.

Among the hundreds of persons who attended Friday night an exhibition of a news film called "Jews in Poland To-Day," which is showing at Madison Square Garden, was Mrs. Molie Kestenbaum, aged seventy-five, of No. 521 East 12th Street, who forty years ago came from that dstressed country with her husband, Moses.

Varjous scenes of the war-torn land were screened, portraying the distress of the Jews, the destruction of their property and the conditions under which they are living as the result of the great war and the subsequent strife between the Poles and the Bolsheviki.

When pictures of Przemyzl and its inhabitants were flashed upon the screen, old Mrs. Kestenbaum and her daughter, who was with her, were particularly interested, for that was where she was born and some of the localities were still recognizable.

Finally a scene showing a home for old people came into view, and then a "close-up" of the two oldest women in the home.

Mrs. Kestenbaum leaned
r seat, looked
lai

Every reel is full of "heart" interest—human touches and types that *must arouse the emotion of any audience.* They vividly depict life in the ghettos of Eastern Europe, in a manner never seen before.

The entire population of each city is shown on the screen; scores of people at the Madison Square Garden performances recognized relatives and friends; many of your patrons will. Titles in Jewish and English.

These pictures will bring to your theatres new patrons—persons who have never attended the "movies."

WARNING—We wish to warn all exhibitors against an attempt being made to sell very inferior films taken years ago under the pretense of being the films shown at Madison Square Garden—SEE "JEWISH POLAND TODAY" before booking any of these films and you will know just why it was good for a three weeks run. It is the only authentic and complete picture of its kind ever made.

FOR TERRITORIES AVAILABLE

Write or wire to

JEWISH PICTURES CORPORATION
HENRY ROSENFELT, *Vice-President*
15 East 40th St. New York City



FEDERATED EXCHANGES

W. E. SHALLENBERGER
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Present

MONTY BANKS

THE SCREENS FUNNIEST COMEDIAN

in

"A FLIVVER WEDDING"



A TWO REEL RIOT OF MIRTH

Produced by
WARNER BROTHERS

MONTY BANKS
COMEDIES

HAVE SET A NEW RECORD
IN COMEDY PRODUCTION

"A FLIVVER WEDDING"
IS THE BEST YET



THE FIRST THREE

HIS NAUGHTY NIGHT

A RARE BIRD

A FLIVVER WEDDING





EXHIBITORS WHO ARE NOT BOOKING THE MONTY BANKS COMEDIES ARE OVERLOOKING THE BEST BET IN THE COMEDY FIELD . . . . .

SEE YOUR FEDERATED REPRESENTATIVE
TODAY

378

¶ Since January 1st Motion Picture News has published 378 more pages of advertising than its nearest competitor.

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The News Alone Covers the Field

The News Alone Covers the Field

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¶ Two-fold is its meaning: In the News alone can the exhibitor get all the important advertising. Through the News alone the advertiser can reach the buying power of the field.

¶ The figure 378 proves the first point; 4 to 1 cinches the second.

Notice: Advertisers preparing inserts are requested to note on their schedules that the requirements of Motion Picture News are now 11,800. Put the figure down now—11,800.

Reissues!

Of Two Phenomenal Hits

"TARZAN OF THE APES"

and

"THE ROMANCE OF TARZAN"

Every exhibitor knows what tremendous box-office attractions these pictures were when first issued. They are worthy of repeats, and we predict they'll make more money for you now than the first time.

New Prints—New Paper

All New Advertising Accessories

You can clean up by booking them at Any First National Exchange

Produced by

National Film Corporation of America

C. A. Willat, Vice-president and Gen'l Mngr.
Ernest Shipman, Sales Manager.

First National Attractions

There'll be a Franchise everywhere



The Toonerville Trolley making up for lost time.

YOUR patrons all know these characters and the score of others made famous by Fontaine Fox. They are now brought to life on the screen by their author, one of the best known cartoonists of the country.



Katrinka is going to catch that trolley if she busts a button.

Not Animated Cartoons

But real flesh and blood comedians, the best to be obtained, taking the part of the characters.

Betzwood Film Company

presents

THE TOONERVILLE TROLLEY

that meets all trains

A Fontaine Fox Comedy

Story by Fontaine Fox

Directed by Ira Lowry



The Skipper gives Katrinka the merry ha, ha!

The first of a series of 2 reel fun makers

A First National Attraction



The terrible tempered Mr. Bangs is all het up about it.

FIRST NATIONAL PICTURES

Norma Talmadge in

The Popular Emotional Actress' Biggest Success
Women. It is Thrilling Thousands in the Big



Presented by Joseph M. Schenck—From Oliver D. Bailey's Play "Branded"
Adapted by Anita Loos and Albert Parker
Directed by Albert Parker

Photographed by
J. Roy Hump

Rothacker Prints

Tech. Director
Willard M. Reineck

There'll be a Franchise everywhere

"The Branded Woman"

Carries a Powerful Theme of Especial Appeal to First Run Houses Throughout the Country.



A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere

There'll be a Franchise everywhere

Arthur S. Kane presents

Charles Peaceful

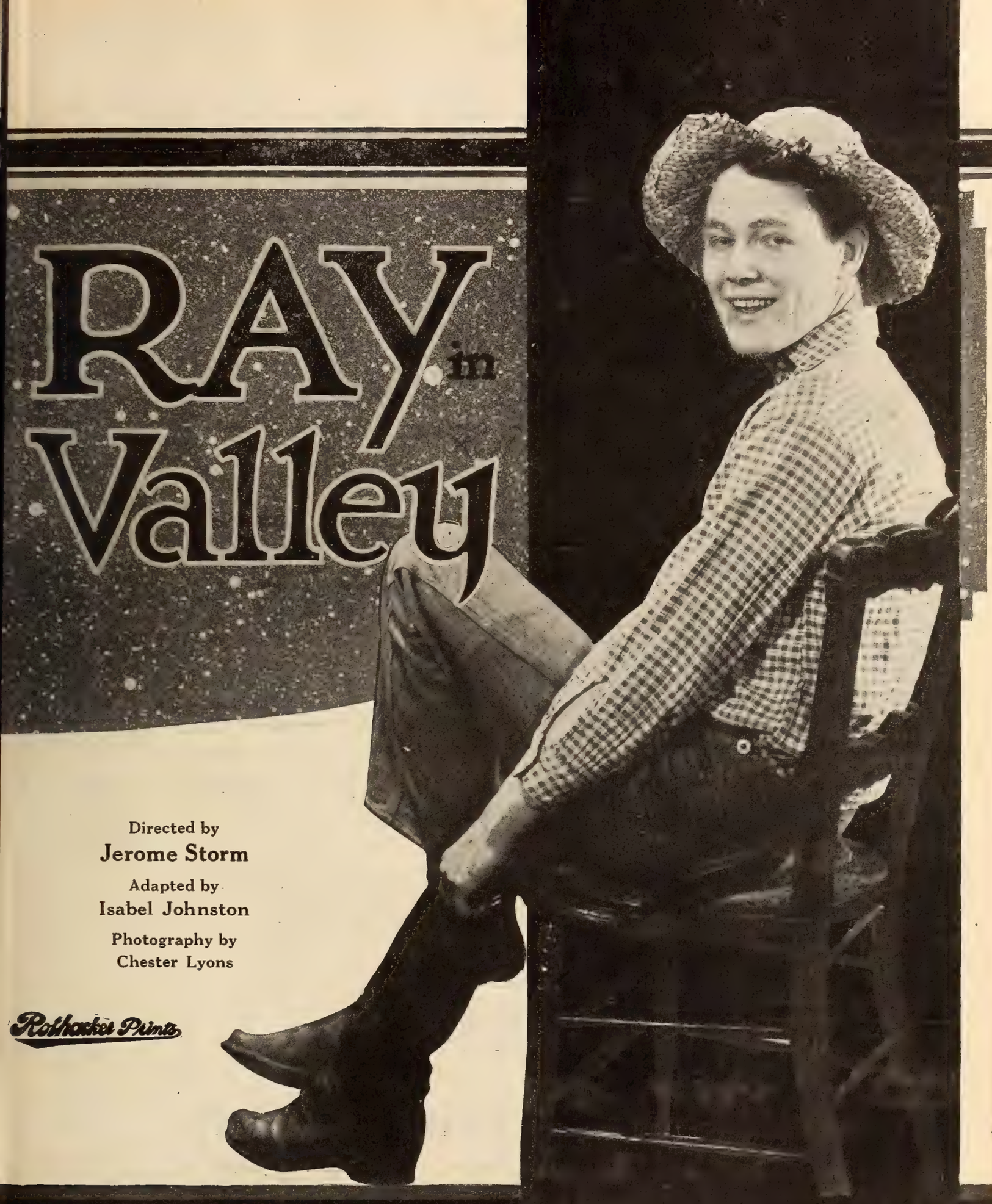
COMES Charles Ray as the country boy in Sol Smith Russell's perennial stage success, a play that every one knows—and loves; a play that has been road showed throughout the country for thirty years; a play that no one ever tires of, and now given immortality on the screen. Even more than the stage success, they will love this comedy drama in its silver dress. Its genuine humor, its whimsies, its pathos, its tragedies, its sunshine, its tears, its humanness are emphasized as never before. Says the Photoplay Magazine, quoting the author, Edward E. Kidder: "When Charles Ray's company bought 'Peaceful Valley,' I said, 'Hooray! Here's the real Hosiah Howe come to life. To my mind Charles Ray is the natural heir to this role.' After thirty years of successful stage performance the character finds its truest interpretation with him."

His second big production from his own studios

FIRST NATIONAL PICTURES

A First National

RAY in Valley



Directed by
Jerome Storm

Adapted by
Isabel Johnston

Photography by
Chester Lyons

Rothacker Prints

Attraction

The Link

A chain is no stronger than is its weakest link. The poster is the link between the public and the box-office. No matter how strong the photo-play may be,—no matter how numerous the public,—if the posters are weak the box-office receipts are disappointing.

Only RITCHEY posters make a connection between the public and the box-office that is sufficiently strong! In their conception, design and execution, not only the photo-play is taken into account. The public psychology is likewise given due consideration. As a result the RITCHEY poster appeals to,—and is understood by the masses. So much so that the maximum number of them are always impelled to buy tickets. Briefly put, the RITCHEY poster transmits an idea and consummates a sale!

It is the one sure,—safe,—strong,—connecting link between the public and the box-office!

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LITHO. CORP.

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406-426 West 31st St., N. Y. **Phone Chelsea 8388**

SEP 25 1920 ©CLB478514

Motion Picture News

VOL. XXII OCTOBER 2, 1920 No. XV

Signs of the Year

THIS issue carries a remarkable and significant announcement from one of the prominent producer-distributors.

Upon asking for further details we are informed that the whole proposition is given in the brief and simple contract tendered the exhibitor.

A series of pictures are offered, without advance deposit or other guarantee, to be paid for solely as the box-office returns and the exhibitor's own honor dictate.

We are also told that this move was made in response to editorials which have appeared recently in this publication—(1) those in which an urgent appeal was made for such a readjustment of the present rental system—revolutionary if necessary—as would lighten the rental burden of the smaller theatre and (2) an appeal for a new code of ethics between the exhibitor and distributor so that a basis of solid confidence could be laid under one of the big, modern industries, and one that needs sadly this sort of business foundation.

* * *

We are viewing this new trade offer only in its large aspects. There we stop. Concretely it is a business matter that does not concern us and only the business judgment of the two parties involved. But we are glad to go out of our way and raise our voice in behalf of what seems not only a wise and practical move in itself but one that also seems bound to reflect a very large good upon the entire industry. Our columns are wide open to the discussion of any similar move from any other quarter of the business.

This new trade proposition places a picture upon its actual earning value—and upon nothing else.

We have advocated some kind of a percentage arrangement so that a similar end could be achieved—and we have done so in the face of considerable exhibitor opposition and misunderstanding. This opposition arose largely from the simple fact that the exhibitor refused to show his books to the producer because he feared the latter wanted to swallow his business or coerce him in some way.

* * *

And this brings us to the second large issue involved: the exhibitors' utter lack of confidence in, his belief even in the hostility toward him of, the producing and distributing branches of the business.

This has got to cease. We welcome whole heartedly any such move as this, which apparently says to the exhibitor: You and we are partners. Our interests are identical. Let's take the goods and sell them as best they can be sold and divide the gross upon a just and fair basis.

There may be those in this business who will smirk at such a proposition. If so we wish to say that they don't know the business they're connected with—its size, dignity and future. There may be those who will say that the exhibitor isn't honest enough to do his part in such a partnership. We don't believe it. He wants honesty and he wants frankness; and as the seller of the goods to the public he deserves and needs both. Furthermore he is going, eventually, to get them; because there are and will be enough men in this industry, big enough and far-sighted enough to know that business faith and honor are the inevitable basis of all commercial credit and industrial strength and progress.

* * *

Demonstrating the Screen's Power

BY the end of this week—September 25th—over 4,000,000 Presidential straw ballots will have been distributed throughout its national theatre organization by Associated First National Pictures; and in the following weeks the returns will be announced to the public, locally, by states and territories, via the screen and press. The ballots also carry votes on the League of Nations, Prohibition and Woman's Suffrage issues.

We have often talked of the power of the screen over the press, of its singular ability to make a quick and wide appeal and secure a public response.

Now, for the first time this important fact has been demonstrated.

The results as already reported to us are interesting.

As against the *Literary Digest count*—considered a remarkable showing of about 400,000 votes—the screen will return several millions. A New York newspaper gives ninety-three votes as the result of one day's canvass; the Strand Theatre, Brooklyn, delivered several thousand as a result of its first matinee and evening vote. The New York and Eastern newspapers are giving front page stories to the voting results already turned in by the theatres. The National Campaign Committee are already wiring in for the returns.

The future seems to hold very large possibilities in this connection. As exhibitors become more used to the idea and the practical working of it, it will be possible, apparently, almost to decide an election or a referendum, in advance through the picture theatre.

WM. A. JOHNSTON

DEALING IN PERSONALITIES

QUITE a bit of class was added to the picture business this week. Monday saw us entertaining no less a personage than Lord Beaverbrook. Considerable class, eh, what?

Adolph Zukor was host at the luncheon and he had all the cream of the industry on hand to meet his lordship. Of course, the affair was staged at the Ritz-Carlton. Where do the lowly Claridge and Astor fit in when the picture industry goes nobility hunting?

Now the rumor boys can get busy with the material offered by Lord Beaverbrook's name. The man who made considerable of an international name himself as a war figure is more than interested in motion pictures. And if all we hear is true these interests are in for still more expansion.

Last week we even went so far along the Rumor Road ourselves as to slightly hint at a coupling of the names of Pathe and Lord Beaverbrook. And we are the most conservative of film news chasers. Most.

A few reasons why increased railroad rates are unpopular:

Watterson Rothacker blew into town this week from Chicago. Returns in a few days to start for Los Angeles. Then returns after a week to Chicago, thence to New York, and off to Europe.

J. C. Jessen hangs his hat at 729 Seventh Avenue on Wednesday of this week. Purely a vacation trip so we don't mention the fact that J. C. is the fast moving Los Angeles representative of Motion Picture News.

First National's big moguls streaked the rails towards New York this week. We noted the faces of Harry Nolan, Robert Liebler, and Nathan Gordon around the Forty-eighth Street neighborhood.

WE are suffering from a recurrence of the epidemic of trying pictures on the dog. A few weeks ago the next big DeMille, "Something to Think About," was handed to Buffalo in order that the capable Harold Franklin might coach its debut.

Then Joe Lee donned the green whiskers and slipped out to Toledo, Ohio, with a print of Maurice Tourneur's "The County Fair" under his arm. S. Barrett McCormick had been chosen to preside at the natal event.

Much mystery surrounded the whole affair. No one would confess to the ownership of the picture, and at this date no person can be found to admit having bought it. It is logical to assume that someone owned the picture when it left for Toledo, and following its successful premiere under the combined tutelage of McCormick and Lee, it is safe to figure that someone has bought it.

Dark mystery!

Guess we'll have to wait for Joe to take off the "erin go brogans." 'Tis said that the great exposure act will be staged this week. Joe will probably appear at the office with a page of ad copy announcing that Whoozis has purchased the sensationally successful "County Fair." Backed up with the war tax figures. They say they're great.

Joe might even make it two pages for the NEWS when he realizes all the idle space we've given his picture here.

Another picture goes out of town this week. Someone tells us that Bill Rudolph has been engaged to take "The Woman in His House" down to see the sights of Baltimore. We'll guarantee that Bill treats her right.

Notice: Advertisers preparing inserts are requested to note on their schedules that the requirements of Motion Picture News are now 11,800. Put the figure down now—11,800.

There was a meeting of the Hearst Boosters Band and Torch Light Paraders in the Astor lobby on Monday of this week. Edward McManus presided, and Theodore Dietrich took up the credentials. George Gould passed the hat.

Eddie is now acting as escort on the occasion of Collier's debut in motion pictures. A capable chaperon, we say.

Harry Lucas kindly drops Fred Beecroft a line to say that his Atlanta office recently received an order for a motor drive from far-off Canada—and the writer said, "I saw your ad in Motion Picture News." Thus are Fred's dark days made cheerful.

Archie McArthur is in town renewing Astor acquaintances. Added to his own cheerful personality, Archie now has all the air of a magnate. We bet we'll be interviewing him one of these days. Just think of the heights a trade paper can rise to. Good luck to you, Mac! And then some!

WE don't suppose we should inflict our personal joys on the readers of this page but nevertheless we are going to steal a few lines of ten point to say that no event of the week gave us more joy than the smashing hit of "Over the Hill to the Poorhouse."

For two reasons. First, because Bill Fox has added another bull's-eye to his fall string, thus bearing out an advance tip we have been slipping to all who would listen ever since Arthur James whispered it to us and Vivian Moses confirmed it. Some of them wouldn't believe us when we told them that Fox, working quietly, thinking more of story and picture than of star, had stowed enough stuff up his sleeves during the summer months to make 'em all sit up this season. Now he's proving it.

Our second reason for cheer is the personal triumph of Harry Millarde, director of the feature. Like every other animal in and near the festive films, we have our privately touted list of "comers." And Millarde has been one of ours since the Kalem days when Marshall Neilan, Bob Vignola and many others of the select drew their checks from Frank Marion.

We know another list Harry Millarde has been on all this time. It's that of Bill Kalem Vitagraph Wright. How about it, Bill?

Sam Zierler, the Commonwealth head, has the sympathy of the industry on the loss of his infant son on September 15.

Cleveland must have made a hit with the exhibitor organization. Delegates are now being chosen at the various state conventions for a national convention scheduled for November. And Cleveland is announced as the place.

Wots this? From the table of contents for Kinograms release No. 74A we read this introductory title: "Neysa McMein and James Quirk try to decide the winner of the Mayflower beauty contest." Now, Jimmy!

Arvid Gillstrom introduced us this week to a regular fellow in the person of R. S. Mitchell, of Westart Pictures, Tulsa, Oklahoma. Bre'er Mitchell is in town casting and making other arrangements for a series of two-reel Westerns.

W. G. Hartford, of the Imperial theatre, Pawtucket, R. I., was a visitor to the News office this week.

P. B. Dana, sales manager of the Arrow Film Corporation, left on the Twentieth Century Friday, September 24, for Chicago and Kansas City on important business for the Arrow.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor

E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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Several Incorporations in New York State

Motion picture concerns incorporating in New York State during the past few days include: Gloworm Theatres, Inc., New York, $15,000; M. J. Levinson, M. D. Stein, A. Gould, New York City. Orion and Colby, New York, $100,000; J. Orion, Bridgeport; G. W. Colby, Harold Jirka, New York. The Hempstead Movies, Inc., New York, $12,000; Joseph Rubin, Morris Kneitel, N. Greissman, New York. Alton Play Bureau, Inc., Nyack, $20,000; H. J. Cohen, M. Alton, H. G. Kosch, New York. H. E. K. Film Corporation, New York, $3,000; R. Engelberg, M. Katzman, Sam Hixon, New York. Associated Cinema Industries, New York, $1,000,000; R. C. Hull, New York; B. L. Maxfield, Brooklyn; Mary Sapper, Jersey City. American International Films, Inc., New York, $1,000; J. D. Bell, William E. Bell, Miriam E. Luce.

Three of Grauman's Staff on Coast Resign

Arthur Day, conductor of Grauman's symphony orchestra; Jesse Crawford, organist, and Ted Leberthon, director of publicity, have resigned from the Grauman staff, a special dispatch from Los Angeles announces. Day's resignation came about because of differences arising between him and Sid Grauman relative to certain numbers of the Sunday musical program, while Leberthon and Crawford are leaving the staff out of sympathy for Day.

Arthur Wenzel, former manager and publicity director of the Superba theatre, will succeed Leberthon and Henry B. Murtagh will take Crawford's place at the organ. It is reported that a well known musical director from Portland will succeed Day.

MacAlarney Sails to Take Post in England

Robert E. MacAlarney, formerly scenario editor of the Famous Players-Lasky Corporation, left Saturday on the Cunard liner Caronia for London, where he will take up the duties of his new position, that of production manager for Famous Players-Lasky British Producers, Ltd. On the same ship sailed Roswell Dague, formerly eastern production editor of Famous Players-Lasky, who recently was granted an extended leave of absence.

Sam Atkinson Visiting in Eastern Cities

Sam Atkinson, business manager of the Allied Amusements Association, is visiting eastern cities, including New York, Philadelphia, Washington, and others, investigating the work of exhibitor organizations with the view to finding features which may be utilized to the advantage of the Chicago association.

Lois Weber with Famous



LOIS WEBER, woman screen director and the author and producer of the biggest features emerges from a several months' silence this week with the announcement of a contract with the Famous Players-Lasky Corporation to produce four super-specials which will surpass anything she has ever attempted.

Miss Weber has two of her contracted productions practically completed and is expecting to start work immediately on the third. The two specials which will be ready for the market soon will be entitled "What Do Men Want?" and "To Please One Woman," both original stories from Miss Weber's pen and both constructed on themes which will have universal appeal. Just which of these productions will be released first has not yet been decided, but an announcement from the Paramount offices is expected shortly.

Lazarus Presides for First Time at A.M.P.A. Lunch

The well known face of Paul Gulick, publicity director for the Big-U, was missing in the picture at last Thursday's regular meeting of the Associated Motion Picture Advertisers, and in his place at the head of the table sat Paul Lazarus, recently made sales promotion manager for the United Artists, and also recently elected president of the A. M. P. A.

President Lazarus announced the following committees, who will wear the yoke of bondage for the ensuing year: Entertainment Committee: Tom Wiley, chairman; Paul Serazan, George Landy, J. Irving Greene, H. Phyfe. Publicity Committee: Mark Larkin, chairman; Ben Grimm, Al Feinman. Ball Committee: Jerry Beatty, chairman; Tom Wiley, Harry Reichenbach, George Landy, Burton Rice. Speakers' Committee: Bert Adler, chairman; Harry Poppe, M. Ryskind. Finance and Auditing: E. O. Brooks, chairman; Hopp Hadley, P. B. Dana. Bulletin Editor, September, Vic Shapiro.

Round Up of Exhibitors for Cincinnati Convention

Special delivery letters will be sent out at once to all exhibitors in the Southern Ohio, Indiana, and Northern Kentucky territory, urging them to attend the exhibitors' convention to be held in Cincinnati, at the Hotel Gibson, October 7 and 8, according to a wire just received from Sidney Cohen, president of the Theatre Owners of America, by I. W. McMahan, president of the Greater Cincinnati Exhibitors' League. Several hundred exhibitors are expected to attend the meeting, which was called for the purpose of considering a number of problems now affecting the industry. At a meeting of the committee handling the convention it was decided to arrange an entertainment program which will probably include a boat ride on the Ohio, a visit to the Latonia Races, and a theatre party. Arrangements have been made to secure a speaker from the East, well posted on conditions, to address the convention.

Trade's Attention Called to Labor's Attitude

At the annual meeting of the Board of Directors of the National Association of the Motion Picture Industry held in New York, September 15, 1920, a resolution was unanimously adopted providing that the attention of the entire trade should be directed to certain resolutions expressing the sentiment that prevails among the laboring men regarding pictures which they claim are detrimental to the interests of their organizations and that it should be the policy of the motion picture industry to stand neutral.

The American Federation of Labor adopted at Montreal a resolution which branded the screen as "an instrument of misrepresentation in the campaign against labor and labor organizations." A similar resolution was adopted at New York by the Central Federated Union.

United Artists President Abroad on Business

Hiram Abrams, president of United Artists Corporation, sailed for Europe during the past week. His trip is primarily concerned with the foreign distribution of the "Big Four" pictures and he plans a rather extensive personal survey of European distributing methods. It is expected that Mr. Abrams will be abroad two to three months.

Gubernatorial Candidate Opposes Censorship

Thomas H. Hardwick, candidate for Governor in a run-over race in Georgia, came before the Film Exchange Managers' Association, and the Exhibitors of the Southeast, last week, and expressed himself as unalterably opposed to the suppression of free speech, and free expression as implied in the screen.

Strike Makes Omaha Theatres Musicless

Union Musicians' Lockout Follows Their Demands for 60 Per Cent Increase

OMAHA motion picture theatres have been without orchestral and organ music since September 1 due to a lockout of union musicians following their demands for a flat increase of 60 per cent in wages. All efforts of mediators to effect a compromise have been without avail. Electric piano players have been installed in the Strand, Rialto, Sun and Moon theatres with no marked change in receipts.

Theatre managers have offered the musicians an increase of 43 per cent in wages over their last scale of $35 a week for side men and $60 for leaders of orchestras. This offer has been rejected with the Musicians' Union staunchly declining to return to the pits unless their demands are met with. Speaking for the Theatre Managers' Association, Harry Goldberg, manager of the Sun theatre; John Leveridge, manager of the Rialto theatre; Harry Watts of the Strand, and S. R. Ballantyne of the Moone, based their offer of a 43 per cent increase upon the scale now being paid union musicians at Des Moines, Ia.; Kansas City, Mo.; Denver, Colo., and Minneapolis, Minn.

Another point in a compromise offered the musicians was a flat salary of $50 a week to side men and $75 a week to orchestra leaders and organists, with Monday afternoon of each week free from duty. This a committee from the Musicians' Union rejected. Ralph Kovesey, secretary of the Musicians' Union in Omaha, said: "We are only asking a just wage. We find we cannot live on $35 a week and our demands are only justified."

Theatre managers hold that inasmuch as the musicians play but three and one-half hours a day and have incomes from other sources, their demands are out of the question. The theatre men also realize the importance of music with pictures, but hesitate to "allow the public to be the goat," as they explained in a space-ad in Omaha newspapers. Incidentally, the Musicians' Union made their plea before the public through the means of a space-ad also. Many of the musicians now on strike have taken up other positions.

Under the direction of A. H. Blank the Rialto and the Strand theatres have presented vocal numbers to their patrons. A calliope in the lobby of the theatre was also put in use as a ballyhoo. An idea was also worked out to parade an automobile through the downtown streets bearing the calliope in the tonneau. At the same time a banner displaying the title of the picture at the Rialto theatre was used as an advertising medium.

A singing quartette is also on the program at the Rialto theatre.

Until either the Musicians' Union or the theatre managers give in to one another it is vouched by good authority that motion picture theatres in Omaha will be without orchestral or organ music.

"Cohen Must Answer Questions"—Rembusch

Letter to Head of Exhibitor Organization Arises from Indiana Convention

IN a letter to Sydney Cohen, president of the Motion Picture Theatre Owners of America, written by Frank Rembusch, it is openly declared that Mr. Cohen will not be welcome at the coming Indiana State Exhibitors' convention. Mr. Rembusch's letter also contains some accusations against President Cohen which date back to the Cleveland convention in June. The letter follows:

"Dear Sydney:—

"You are taking quite a chance in inviting yourself to attend the Indiana State Exhibitors' convention next week, because you would have some things to answer.

"For example: Why did your machine publicly order Charles Olsen to get out of the Cleveland convention?

"Mr. Olsen is our foremost exhibitor, has a million dollars or more invested in theatres, a *first run* competitor of *mine*, but a very good friend and a prince of a good fellow all around. Why should not he be seated? Your infallible self-appointed credential committee allowed a fellow who signed a card, Myth theatre, to be seated when he really had a *myth* theatre.

"There were others who paid five dollars and remained. You stated that Mr. Olsen was a member of Associated Exhibitors, therefore should be investigated as to his connection with the film business. Where do you draw the line? According to your rule, almost every exhibitor would be ineligible, because of their affiliation with United Pictures, First National, National Pictures, etc., etc., etc.

"Mr. Olsen, Mr. Black and other exhibitors came to Cleveland because they were assured on my invitation that the three national organizations in existence would be amalgamated into one.

"You must remember that I caused you to sign an agreement at the meeting of the Committee of Seventeen, in New York, one week before the Cleveland convention, 'that all three organizations would receive the same consideration on committees, etc.' On this written agreement we went into your convention.

"On the strength of your signed agreement, I insisted that Mr. Black come to Cleveland, and you took the first opportunity to publicly insult him by ordering him out of his seat. The press does not seem to know these facts, together with many other things that should be aired for the sake of harmony. Why don't you tell all of these things to clarify matters? You repudiated your written agreement and who would care to listen to your conversations?

"Another thing. Last spring, when I was trying to straighten out the fight between yourself and Mr. Black, Mr. Linton invited me to the meeting of New York State Exhibitors of Utica, and as national secretary I felt it my duty to accept. You then sent word that I was not welcome; that I would not fit into your New York convention. Let me take occasion to return the compliment. I am sure you will not fit into the Indiana convention, so please remain away. There would be just as much effort to prevent your speaking as your machine put forth in trying to keep me from speaking at Cleveland.

"Some of these days I am going to make my report of the Committee of Seventeen. There are a lot of things that should be aired for the sake of harmony. A certain part of the story as to panhandling will be interesting and I will want you to read it, as it will be a surprise how I know about your alleged attempt to profiteer through the presidency. Just as soon as I get a little time from directing my eleven theatres I will shoot.

"As ever,

"FRANK REMBUSCH."

Black's Detailed Reply Next Week

In response to an inquiry from Motion Picture News, Alfred S. Black on September 23, wired that he would make full reply to the charges made at the recent meeting of exhibitors, during the next week. "Procuring affidavits. Detailed reply made next week," was the text of Black's wire.

First National's Straw Vote Starts with Interest Running High

Public Attention Centered on Balloting; Newspapers Co-operate

THE Presidential Straw Vote being conducted this week in motion picture theatres throughout the country under the auspices of Associated First National Pictures, Inc., is attracting even wider public attention than even the interest displayed during the allocation of ballots portended. The National organizations of both parties have been interested in the results through the personal secretaries of the presidential candidates of the Republican and Democratic parties. Reports from those theatres which arranged to have representatives of the two parties preside over the balloting and the counting of the votes are to the effect that the event is establishing itself as the greatest educational factor that has ever been injected into a national campaign.

The balloting started on Sunday in those theatres which are open on that day. Those which are affected by blue laws or other reasons for not running seven days a week opened their ballot boxes on Monday. With the exception of a few theatres in the larger cities, the ballot boxes will remain sealed until the close of the voting on Saturday night. For the purpose of meeting requests of newspapers, arrangements were made so that a few theatres in the key cities of the country, including the Strand in New York and the Strand in Brooklyn, would count their ballots twice daily and announce the results immediately.

The many uncertainties entering into the present campaign, which have made the task of estimating sentiment in the country more puzzling than in perhaps any preceding election, turned the attention of politicians everywhere to the Associated First National Pictures, Inc., straw vote as being a non-partisan means of getting a line upon the trend of the voters' sentiment a month before election.

A special force of supervisors and clerical help at First National offices has had charge of the vast bulk of work entailed in the distribution of ballots and the publicity branch which supplied information and helps to the exhibitors in directing their local conduct of the undertaking was necessarily augmented during the sending out of the ballot material. The tally sheets, immediately upon the close of the week's vote, will be mailed to the New York office by the theatres throughout the country, and following that all used ballot forms will be forwarded to the head office to be held against any recount that may be desired. The attention of all participating exhibitors is specially requested to this sending in of the ballot bundles after the local count, and particularly the prompt return of the tally sheet immediately following the close of the count and the filling in of the figures.

INITIAL reports from the Ballot Headquarters of Associated First National show that Harding has apparently got the edge on his opponent, and that Woman's Suffrage is strong in popular favor. New York City, the count at the Strand theatres in Manhattan and Brooklyn shows, belongs to Harding. The count showed 8,267 for the Republican and 3,500 for Cox. New York also wants Woman's Suffrage, and is only mildly in favor of light wines and beer. Entrance into the League of Nations was beaten badly. In Vincennes, Ind., and Columbus, O., the returns showed a substantial lead for Harding.

The eagerness displayed by some of the really big newspapers to co-operate with First National in their straw vote is taken as a strong indorsement of the project. Papers like the Cincinnati Enquirer, at Cincinnati, and the Ohio State Journal of Columbus, two of the leading publications in the middle west, are co-operating, arrangements having been made by Will A. Clark, First National publicity man at Cincinnati for tie-ups, with each newspaper for the handling of the result from Ohio cities every day during the week of the poll.

Edward Hyman, manager of the Strand theatre in Brooklyn, got the jump on other exhibitors in getting publicity for his theatre through the opportunity offered by the straw vote. The final count for the afternoon showed that 1,824 people had registered opinions. Brooklyn is in Kings County, New York State, which was recently torn by a hotly contested Republican primary fight for the gubernatorial nomination, which may have had something to do with the following results: Harding, 1,312; Cox, 512. Against the League of Nations, 1,422; for, 402. For light wines and beer, 1,019; for absolute prohibition, 805. For woman suffrage, 1,701; against, 99.

Fourth day of nationwide straw vote shows returns from Indiana favor Harding.

The result of the first day of balloting at the Moon theatre in Vincennes, Ind., gave Harding 113, Cox 91. Entry of the United States into the League of Nations was favored by 61 and 96 were against it, and 140 favored permitting the sale of light wines and beer with 39 against it, and 102 voted for woman suffrage, while 81 were against it. Three days of balloting at the Colonial theatre, Columbus, Ohio, gives Harding 1,491 and Cox 903.

The night's balloting at the Olympia theatre in New Haven of Associated First National Pictures, Inc., brought the totals to Harding 1,422, Cox 481; for the League of Nations 484, against 1,090; for light wines and beer 1,330, against 399; for woman suffrage 1,105, against 501.

New York City's vote polled at the Strand theatre in Manhattan and at the Strand theatre in Brooklyn totals Harding 8,267, Cox 3,533; for the League of Nations 3,816, against 7,190; for light wines and beers 6,848, against 4,352; for woman suffrage 8,941, against 2,138.

AN APPRECIATION:

¶ William Fox has scored a triumph in "Over the Hill to the Poor House."

For realism, for deep sincerity, for true emotional appeal, for fine characterization and casting, for careful handling throughout, and for its utter lack of strain and artificiality, this picture has never been exceeded by any other; and in some respects it stands alone.

¶ Here, at last, is a picture which does not lean upon any other art nor upon a star's name. It is a motion picture. Just an old-fashioned, household poem has been taken and through motion photography has been evolved a gripping drama of real folks and faces, real scenes and doings, real heart-throbs centering about the finest, deepest, universal love—that of a mother for her children.

¶ The acting of Mary Carr puts her squarely beside Emma Dunn of the speaking stage; and credit is due every single member of the cast for their faithful portrayals. Harry Millarde's name takes a new place in the roster of directors.

¶ It is a great pleasure to give this spontaneous praise. The picture is reviewed in this issue.

WM. A. JOHNSTON.

Smith Returns from Coast



Albert E. Smith

ALBERT E. SMITH, president of Vitagraph, has returned to New York City after a quick trip to his Los Angeles studios, where he spent a busy two weeks. Wilfrid North, for some years director general of Vitagraph's eastern studio, went west with Mr. Smith and was established in a like position under General Manager W. S. Smith at the Hollywood plant.

While on the Coast Mr. Smith signed a new contract with Chester Bennett, by the terms of which Mr. Bennett confines himself exclusively to the direction of Earle Williams.

W. S. Smith, general manager, will continue as before to maintain general supervision over the plant and its business administration, together with passing on each foot of film that goes out of the studio.

Albert E. Smith arranged for the fall and winter production, inspected the new improvements and completed a general production schedule of serials. While there he also made the formal announcement that Antonio Moreno would be seen in feature productions at the conclusion of his current serial, "The Veiled Mystery."

Enter the Special Agency for Music Features

This week there is an important article telling about the newest kind of distributing agency—an exchange to send out musical features. **See Page 2693**

Tom McNamara New Editor of Paramount Magazine

Tom McNamara, newspaper cartoonist and originator of "Skinny Shaner" and other popular characters, has been engaged by the Famous Players-Lasky Corporation as editor of the Paramount Magazine.

In addition to his newspaper cartoon work, Mr. McNamara is a veteran of the film business and has been largely responsible for the success of several well known feature productions.

Producing Corporations May Locate in Atlanta

There are rumors afloat in Georgia that a two million dollar producing corporation is on the look-out for an acceptable studio site in Georgia. The information emanated from the "Advertise Georgia" enterprise, which is to raise a fund of $300,000 to exploit Georgia.

The company, which, it is said, is headed by Healey Brothers, the capitalists who are financing the company, has looked most favorably on Atlanta as a site, and it is believed that within the next six weeks actual work on the studio will begin. There is a possibility that Savannah will win out, owing to her many artistic homes, historic ruins, and access to the water.

Atlanta Film Men Will Honor Newspaperman

The Film Exchange Managers' Association, of Atlanta, Ga., representing practically the entire film industry of the southeast, will give a banquet on October 11th, in honor of James B. Nevin, of the Atlanta *Georgian* and Hearst's *Sunday American*. The committee of five, who are in charge of the affair, is a comprehensive representation of the largest film exchanges and theatres in the territory. George Allison, of Fox, is chairman, while the others in the committee are J. R. Simpson, of Paramount-Artcraft; John Ezzell, of E. & H.; Frank Hammond, of the Lynch Enterprises, and Willard C. Patterson, of the Criterion theatre.

Special Showing Demands Two Theatres

A precedent is being established with the special pre-release showing of the Harry Levey Productions feature release, "Uncle Sam of Freedom Ridge," on Sunday evening, by reason of the fact that it has been found necessary to secure two theatres for the same evening to take care of the number of persons who have made requisitions for tickets for the occasion.

It was found impossible to accommodate all in the Selwyn theatre alone, and Mr. Levey therefore secured the Cohan and Harris theatre for the same evening.

How to Present the Opera "Carmen"

Charles D. Isaacson, the NEWS music editor, presents this week his own plan of giving the famous opera, either in overture, selection of medley, or in the way of the Capitol theatre plan.

Read the beginning of "Carmen"—See page 2693.

Alliance Film Corporation Denies False Rumors

W. Walter Grotch, vice-president of the Alliance Film Corporation of Great Britain, who recently arrived in America, characterized as ridiculous the report that appeared in a theatrical trade paper to the effect that a committee of stockholders of his company had demanded an accounting. There was, it is said, a meeting of a few stockholders caused by a false rumor that the company had stopped production.

The report recently published in a newspaper article that the corporation had bought the British Actors' Film Company for £170,000 is also said to be false.

From the Reader

"Above All—Take the News"

"Motion Picture News."
"Gentlemen:

"Will say I could not get along without the NEWS. Your reviews are worth the price many times over. I have a small house in a small town and have been in the business off and on for about four years, and I suppose I am getting on about as well as most of them are. As to service I give the best I can afford.

"I use Fox, Paramount and Consolidated service for regular features. Will say all have given very fair treatment. I think a lot of trouble with the small fellows is they don't keep informed as well as they might; that is one reason they get skinned so much. WATCH YOUR BOOKINGS—DON'T LET THEM PULL IT OVER YOU. Know as much about the pictures as the salesmen know. Know what your patrons want and let them know you have it. PUSH YOUR BUSINESS—GIVE GOOD SERVICE and nine times out of ten you win. Above all—TAKE THE NEWS.

"Wishing you success with your valuable magazine, I am, very truly,

"E. LEE MARLER,
"Liberty theatre,
"Fountain Inn, S. C."

"Little Fellow Pays"

Motion Picture News,
New York, N. Y.
Gentlemen:

Enclosed please find my check for subscription to the News. I have been reading with much interest your recent editorials dealing with the rentals of the small town exhibitor compared with the first run city houses. I believe you hit the nail on the head when you state that the little fellow is carrying the lion's share of the load when it comes to rentals. I have been and always will be willing to pay every cent a picture is worth, for I realize that the producer must make a good margin of profit in order to make the kind of pictures that we want, but when they come to us little fellows and talk big figures they are slowly but surely digging their own graves.

I will bet a dollar to a doughnut that I am paying ten to twenty times more for some of my pictures than is being paid by the big houses, taking the gross receipts as a basis of figuring. I say "some" of my pictures, for I have found a few of the exchange managers who are human.

Before this industry can grow and become a full-grown business built upon the stones of sound business principles there must be some changes, as to which one of these must be a better regard; a more real sympathetic feeling, for the little exhibitor. I think as a rule you will find the little fellow is game to the core (far more than many of the big ones) and is willing to go as far as the next one when it comes to paying fair and square rentals.

Yours very truly,
EARL M. FORSYTHE,
Star Theatre,
Canonsburg, Pa.

Kansas Exhibitors Ready for Convention

Three Hundred Expected at Opening Session on Sept. 27; to Attack "Blue Sunday"

FULLY three hundred Kansas exhibitors are expected to attend the convention which will open at Kansas City on September 27 and 28, in the Chamber of Commerce Building. One of the goals of the exhibitors will be the revocation of the Kansas Sunday closing law. They will, it is reported, draw up proper resolutions which would rescind the law and present them to the State Legislature in January. Besides this question, which will probably be the paramount issue, the exhibitors of the Kansas Association are expected to subscribe $3,000 as their quota to the national fund of the Motion Picture Theatre Owners of America.

The program of the two-day convention is as follows: Meeting at the Chamber of Commerce Building at nine o'clock, to be followed by registration and caucus. A theatre party will be held in the evening at the Gayety theatre, Kansas City, Mo. On September 28 a regular business meeting will be held at nine o'clock. Choosing of delegates to attend the national convention to be held at Cleveland, Ohio, on November 4th, will follow. Subscriptions to the national association will then be made. There will be addresses by Sam Bergman, Fred J. Harrington, of Pittsburgh, Kan., and Morton Van Praag, secretary of the Kansas organization. Following the passing of resolutions there will be talks by Governor Henry Allen of Kansas, Senator Charles Ridgeway and Richard Hopkins, attorney general of Kansas. Election of offices will conclude the convention.

Casting a periscopic eye over the political situation of Kansas and discounting some of the minor issues and local conflicts in the field, an observer would find among the leading questions, the settlement of which will tend to control the election of representatives to the Legislature this fall, the question of the Sunday closing law as it effects motion picture theatres.

Although there is to be no special election to decide whether the closing law for Sunday will be repealed, the question will really be put to a test in the fall election.

For many years Kansas, as a result of a blue sky law enacted long ago, has not had Sunday motion picture theatres. The law is the object of attack of exhibitors in Kansas because the exhibitors hold that it is a detriment to their industry. The development of the motion picture industry in the Sunflower state has been impeded by the Sunday closing law and therefore should be abolished, exhibitors at previous conventions declared.

In the whole of Kansas there are but three of the largest cities which do not observe the Sunday closing law. They are Kansas City, Kan., regarded as part of Kansas City, Mo., and of "Greater Kansas City"; Atchison and Leavenworth.

R. G. Liggett, president of the Kansas State Exhibitors' Association, declared recently that the Sunday closing law of Kansas is a "mossback law, and should be repealed."

Michigan Exhibitors Will Hold Convention

Enthusiastic Meeting Expected at Lansing on October 5 and 6

IMPORTANT matters pertaining to exhibitors' defense and general organization of the Association are to be effected by the Michigan Motion Picture Exhibitors' Association convention, which is scheduled to take place October 5 and 6 at Lansing, Michigan, and every effort is being made to bring out a full attendance.

Enthusiasm is at its height in so far as organization is concerned. Never before in the history of Michigan has there been the feeling so favorable for organization as that which exists today.

In the past every effort on the part of the State Association leaders to bring Michigan exhibitors together on a common basis has met with only indifferent success because, it is believed, no important matters having a direct bearing on the exhibitors' general welfare had come to the surface so forcibly as they have at the present time.

For that reason, the meeting at Lansing, October 5 and 6, is being confidently looked forward to as the biggest and most effective gathering a state body ever participated in. Every exhibitor in the state has received personal letters from the home office of the Association, urging him to lay aside his duties at home for the time being and to take an active part in the questions that are to be threshed out on the floor at the state capitol.

Among the many vital matters that are to be taken up during the convention are the continuance of plans to defeat censorship, legalize Sunday opening, the deposit system, equitable contracts, reduction in taxation, fair film rentals and elimination of the music tax. Besides these points, efforts will be made to so solidify the Association already formed that the exhibitors of the state really will be a single unit in every Association action.

The Michigan organization has already accomplished many big results of extreme importance to the exhibitors and it is believed that these will form the biggest and best membership boom possible when the showmen gather in Lansing. Executive heads of the Michigan Association are out after 100 per cent membership, and with rapid strides being made every day, there is little question, they say, but that the Lansing meeting will put the Association over the top on the required number of members.

Unlike other conventions in the past, it is planned to make the Lansing gathering a straight out-and-out business session from beginning to end, so that no valuable time will be lost to the exhibitor. The questions before the meeting will be put up as rapidly as possible, committees appointed and immediate action demanded.

The Michigan Motion Picture Exhibitors' Association has just completed a victorious fight at the polls by proving of material assistance in nominating Thomas Read on the Republican ticket for Lieutenant-Governor. Read, who in past public positions has been friendly to the picture industry, was attacked for his stand during the campaign and the Michigan exhibitors, through the Association, jumped to his defense. They poured a barrage of propaganda on their screens in behalf of their candidate and made his victory a veritable landslide.

By virtue of the co-operation extended in this campaign, the executives of the Association pin their faith, because of the confidence shown in the Association by having taken concerted action.

Invitations have been extended to Sidney S. Cohen, J. Groesbeck, Republican nominee for Governor; Thomas Read, Republican nominee for Lieutenant-Governor, and others, all of whom have accepted the invitations to be in attendance.

Educational Not To Drop "Babe" Ruth Suit

Hammons Intends to Continue Action Against Home Run King and Producers

FOLLOWING the decision of Justice Guy in the New York Supreme Court last week, denying the application of the Yankee Photoplay Company, Kessel and Bauman and "Babe" Ruth for an injunction to prevent the advertising and distribution of it's picture, "Babe Ruth—How He Knocks His Home Runs," Educational Films Corporation announced this week that the case was by no means at an end and that it intended to press the suit that it has brought against Ruth, Kessel and Bauman, and the Yankee Company.

President E. W. Hammons says in his statement: "In the course of the conduct of our business of distributing what we regard as the best of one and two reel subjects we acquired from the Science Film Company a single reel picture which had as it's main feature the portrayal of "Babe" Ruth in the act of batting, in hitting, striking out and knocking home runs. It was the product of both the ordinary motion picture photography and the slow motion camera. This camera actually showed, and in detail, what we advertised it to show: 'Babe Ruth—How He Knocks His Home Runs.'

"We did not take over this picture without understanding fully the circumstances under which it was made—in an actual game between the New York and Cleveland teams, and that it was made with the expressly written permission of Colonel Jacob Ruppert, president of the New York American Baseball Company, employer of Mr. Ruth, who was paying him to do actually what we showed in the picture.

"Just how much Mr. Ruth interested himself in this picture is a matter that will come up in the trial of the case, but the main point is that we did not need the permission of Mr. Ruth as the New York Supreme Court has just held.

"After five years of successful business and unquestioned integrity Educational Films Corporation would not be expected to announce a picture under any name than an exact and proper description of it's content and with full appreciation of it's rights.

"During these five years we have observed on the part of some others in the same industry a tendency to make statements without fully realizing their import —and often without stopping to consider their truth,—sometimes with deliberate intent to falsify.

"In the course of the application for an injunction against us the Yankee Photoplay Company, Kessel and Bauman and Babe Ruth brought suit against us for $1,000,000. We have wanted to be very sure that this element would not be lost sight of with the decision of the injunction proceedings in our favor and therefore we have ourselves begun action against these parties for $250,000 for questioning the integrity of this organization.

"Whatever may become of the action instituted against us we want to assure exhibitors that we will bring to an issue the statement made in advertising in trade papers that this particular picture released through us is "fraudulent," and that we are determined to protect the confidence that exhibitors have always had in every announcement we have made.

"Educational Films Corporation and its distributing organization, Educational Film Exchanges, Inc., prefer to leave exaggeration and misrepresentation to others. But at the same time it does not mean to be content to allow these others to make such statements concerning our pictures and allow the legal responsibilities to be forgotten because some measure of unfortunate, and so far as we are concerned, improper publicity matures.

"The New York Supreme Court has refused to stop this picture. It has decided that it is not "fraudulent." We will now permit the gentlemen who so stated to prove this to the country's exhibitors on our own action."

Collier's to Have Motion Picture Section

Edward MacManus Placed in Charge of New Department in Well-Known Magazine

WITH its issue of September 25th *Collier's Magazine* announces the establishment of a motion picture department in conjunction with its editorial department as an extension of its publishing activities. The publication is one of the units of the Crowell Publishing Company, which also controls the *American Magazine* and the *Woman's Home Companion*.

Collier's prints an edition of over one million, one hundred thousand copies every seven days, or a circulation of about five million copies every month. The *American Magazine* has a circulation of over one million, five hundred thousand copies, and the *Woman's Home Companion* about one million, four hundred thousand. The circulation resources, therefore, of the Crowell Publishing Company are around eight million copies monthly.

There is no suggestion of pictures to be produced by *Collier's* or the other Crowell publications. The importance of this, and the possible benefits to the motion picture industry cannot be over-estimated, and it indicates an alliance with the industry as a whole, rather than an effort for profits exclusively.

As a publishing house *Collier's* is one of the largest of its kind in the world. It has thirty-one branches and fifty subbranches, in which they have over four hundred salesmen. In this respect, they closely resemble the exchange system of the Famous Players, First National, Goldwyn, Pathe, and other leading film distributors.

An important part of *Collier's* announcement is that Edward A. MacManus has been engaged as director of the motion picture department, and will have the supervision of its activities. Mr. MacManus has had a wide range of experience in the motion picture field, dating back to 1912, when he originated and developed the motion picture serial plan, and was responsible for the creation of "What Happened to Mary," "The Perils of Pauline," "The Exploits of Elaine," "The Goddess," "Patria," and many other pictures.

He was responsible for the big campaigns introducing Pearl White, Irene Castle, Arnold Daly, Anita Stewart, Ralph Ince, Burr McIntosh, Lionel Barrymore, Warner Oland and Sheldon Lewis, and for a number of years was in charge of the motion picture interests of William Randolph Hearst, and of the serial department of Famous Players-Lasky.

As manager of Hearst's International News Service and syndicate he had the acquaintance and friendship of every important newspaper and magazine publisher in the United States. When the Motion Picture Board of Trade was formed in 1915 Mr. MacManus was selected unanimously as its first secretary. The present national association is the outgrowth of that organization.

In 1917, at the request of President Wilson, George W. Perkins and John R. Mott, he became chairman of the Motion Picture Committee for the United War Work Campaign, working with William A. Johnston and S. L. Rothapfel. He gave this service without compensation to himself, and was highly commended at its conclusion.

Mr. MacManus has always been in the front rank in opposition to unfair motion picture censorship, and his position in that respect is well defined. He has consistently maintained that the publishing business and motion pictures are fundamentally the same, and for many years has advanced his ideas along these lines.

Adolph Zukor Tenders Luncheon to British Theatre Owner

Lord Beaverbrook Meets Many Well-Known Film Men in New York

ONE of the most notable gatherings of motion picture men this season was at a luncheon which Adolph Zukor, president of the Famous Players-Lasky Corporation, gave Monday afternoon at the Ritz-Carlton, New York, in honor of Lord Beaverbrook of London, proprietor of the London Daily Express, owner of a large number of motion picture theatres throughout Great Britain, and Great Britain's Minister of Information during the war.

Elek John Ludvigh, general counsel of the Famous Players-Lasky Corporation, was toastmaster, and after a few happy remarks complimentary to Lord Beaverbrook, introduced the host, Mr. Zukor.

Lord Beaverbrook, declared Mr. Zukor, was the staunchest friend that American motion picture men had in England. "He knows," said Mr. Zukor, "what American producers have tried to do. He knows that we do not aim to conquer the world. He realizes the efforts of American producers to put motion pictures on that high and dignified plane where they will command the respect of everybody in the world."

E. F. Albee, head of the B. F. Keith vaudeville enterprises, who was the next speaker, talked in a reminiscent vein of the days when he and the late B. F. Keith introduced the first motion pictures to American theatre audiences at the old Union Square theatre in New York. He said that one of his earliest pictures, "The Charge of the Light Brigade," made more money for the Keith company than any of the high-priced vaudeville artists who were on his circuit.

Following Mr. Albee, Bayard Dominick, of the banking house of Dominick & Dominick, told of Wall street's participation in the entertainment business of this country.

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, after relating his pleasure in meeting Lord Beaverbrook in London this summer, sketched briefly his impressions of the contrasts between European and American producing ideals.

"American producers," said Mr. Lasky, "are the champions of the modern story. We are more interested in today than yesterday. I recall that at a conference with Lord Beaverbrook and German, French and Italian motion picture men in London one day last summer, the Italian film man told me that the future of the motion picture lay in the production of great historical films, because the events of history appealed more to the people. I disagreed with him; but I want to assure you, gentlemen, that America has no monopoly and can have no monopoly of motion picture production.

"I firmly believe that in the future the great historical pictures will be coming from Italy, Germany, France and Great Britain. The production of such pictures in countries on the other side will cut a great figure in the future. But America will continue to rule supreme in the production of pictures showing modern life."

William A. Brady, president of the National Association of the Motion Picture Industry, was the next speaker and paid a stirring tribute to the films as a force in modern life.

"The advance of motion pictures has been tremendous during the last four years," said Mr. Brady, "but no milepost of its progress can be called more prominent than this greeting today to Lord Beaverbrook. Although Lord Beaverbrook is one of the biggest men in England, I prefer to speak of him as a representative of a country which has existed side by side with us, without a gunboat, a fort, or a squad of soldiers between us. For Lord Beaverbrook is a Canadian, and he went to England when England needed new blood. Beaverbrook represents in England what the dollar-a-year men were in this country during the war—a man of sacrifice, vision and vast capabilities."

After a warm tribute to the guest of honor, Mr. Brady introduced Lord Beaverbrook to the assembled diners.

Lord Beaverbrook said in part: "I have known Mr. Zukor for some time. During the war before the United States entered it, I asked Mr. Zukor to give us the assistance which he alone could give. And he gave it. Then when Mr. Zukor came to London last spring I met him and formed for him a liking which has grown into a warm and lasting friendship.

"The motion picture in England has never received its proper credit. Indeed, in many circles over there it is still looked upon as a sort of sideshow at a circus. It is my chief determination to overcome this prejudice, for during the war I became a sworn friend of the film industry. And I want to say that I am a friend of the industry in this country, too.

"I recognize that you have a long lead over us. We're tottering along behind you; we're struggling through the path which you have cut through the jungle. We're not your competitors; we're only friendly imitators.

"I've rather relinquished active interest in business affairs since the war, but of all the enterprises there are I'd rather be in your business than any other. It offers to you an occupation more interesting than any other."

The guests at the luncheon included the following: F. F. Killam, N. M. Schenck, LeRoy W. Baldwin, Felix E. Kahn, Martin Beck, Richard A. Rowland, Hugo Riesenfeld, Walter F. Wanger, Mort H. Singer, F. Douglas Williams, J. W. T. Mason, William A. Johnston, Col. Herbert A. Bruce, R. A. M. C.; Arthur James, John F. Chalmers, James R. Quirk, Joseph Dannenberg, Al. Lichtman, Gabriel L. Hess, Lesley Mason, R. W. Saunders, Paul Brunet, P. L. Waters, Lee Shubert, H. D. H. Connick, William H. English, Arthur S. Friend, Frederick G. Lee, Gayer G. Dominick, Jules E. Brulatour, Messmore Kendall, E. Kendall Gillett, William E. Smith, Ralph A. Kohn, Sydney R. Kent, Charles E. McCarthy, F. V. Chamberlin, Julian Johnson, John C. Flinn, L. W. Boynton, Charles H. Bell, Arthur N. Loew, Eugene J. Zukor, Morris Kohn, N. L. Nathanson.

THE Famous Players-Lasky Corporation will shortly open at its home office a school of salesmanship for the intensive training of film salesmen. This innovation has been contemplated by Famous Players-Lasky executives for some time and many weeks have been devoted to the perfecting of the plans for the school.

The first class will open on Monday, October 11, and will be in charge of Fred C. Creswell, who was called to the home office from his duties as Field Sales Supervisor to organize the school. Mr. Creswell first spent several weeks in some of the largest industrial establishments in the country, making a careful study of the methods employed by those companies in conducting their sales schools. With the information and data there obtained, he has been working out the details of the proposed Famous Players-Lasky school. In this work he has had the active cooperation of General Sales Manager S. R. Kent.

That men from other lines of business shall enter the school—especially those to whom the motion picture business holds an attraction—is particularly desired. It is not to be inferred from this, however, that men now in the organization are to be barred from the benefits of the school.

The course of the school is to be of four weeks' duration, at the end of which period a new class will be started. The school will be held in a room on the fourth floor of the building at 485 Fifth Avenue, New York.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Manager Aschmann, of Chicago's Pathe exchange, announces that the new Stratford, the three thousand seat house recently opened on the south-side and the Woodlawn, are the two latest additions to the big theatres which have signed up for the Harold Lloyd series of comedies.

Pictures will again be shown at the South Shore theatre, 6851 Stony Island Avenue this winter, according to an announcement by L. B. Salkin, manager of the Jackson Park theatre, who also controls the South Shore house. The South Shore at one time was a picture house, but some time ago was changed into a dance hall, and now has been rebuilt and redecorated and made into a first-class movie house. Mr. Salkin expects to open its doors to the public about October 15th.

Jones, Linick & Schaefer last week voluntarily increased the wages of all non-union help in their service, from doorman and ushers up to managers and executives. The salary boosts vary from 15 to 35 per cent. This popular firm felt that as operators, musicians and other employees who were union men had received substantial wage increases, that it was only just that the other help should be given a boost. It has been the custom of Jones, Linick & Schaefer to make a general advance in wages the first of each year, but under existing conditions they decided to raise the pay at once. Needless to say their action was a most delightful surprise to the beneficiaries.

Plans for the projection room of Robertson-Cole's new Chicago exchange have been completed and Manager Lucas declares it will be the finest private theatre in Chicago. It will occupy the space of 25 x 70 feet, and have a seating capacity of one hundred. Luxuriously upholstered chairs, handsome decorations and the latest thing in projection and screen will make it a model show room. District Manager Hansen, who has been in Chicago for the past ten days completing details of the new exchange, left Saturday for a trip which will include visits to St. Louis, Kansas City, Omaha and other western points.

E. L. Merkley, formerly traveling auditor for Robertson-Cole, has accepted a position with Manager Lucas, of its Chicago exchange, as service manager and will have entire charge of the service department of that exchange.

B. Herbert Milligan, who severed his connection with the Capital Film Company the latter part of July, is now engaged in the leasing of "For the Freedom of Ireland," a Creation Film Co. production.

The formal opening of Pathe's new Chicago exchange, 418 S. Wabash avenue, has been announced for the week of September 20-26th, and handsomely engraved cards inviting exhibitors and others connected with the trade, to call during that time have been sent out. The exchange is one of the handsomest and most commodious in the country and well worth seeing for itself, but in addition, Manager Aschmann promises a cordial welcome with plenty of cigars and entertainment for all callers during the week.

Edmund A. Bertram, president of the Chicago laboratory workers' union and assistant technical secretary at the Rothacker Laboratories, has returned to Chicago after visiting the Eastman Kodak Company plant and New York film laboratories.

W. R. Rutledge, who has been confined to the hospital for some time, suffering from severe stomach trouble, is improving and his friends will be glad to know that he now is able to spend a few hours each day at his desk.

Eddy Eckels, president and general manager of the Independent Films Association, Chicago, distributors of Pinnacle Productions, left for the Pacific coast September 23, with initial intent, it is reported, to sign up a feminine star of international repute for a series of productions to be released by Independent.

Before leaving for the Pinnacle studios at Glendale, Calif., Eddy passed about the busiest three days in his meteoric career arranging for the handling of all affairs at the Chicago end during his absence. He expects to return to Chicago about the tenth of October.

Eddy maintained the strictest silence when interviewed relative to the name, or names, of the feminine stars he had in mind.

One of the leading correspondence schools has commissioned S. J. Stoughton, production manager of the Rothacker Industrial division, to write a course in film advertising. Before going into the motion picture section of the advertising field Mr. Stoughton was an executive for one of the largest national advertisers.

"Big Happiness," Robertson-Cole's fine production, featuring Dustin Farnum, was the feature chosen by Ascher Brothers for the opening of their new two thousand seat Commercial theatre in South Chicago this week. Manager Lucas, of Robertson-Cole, also reports that Aschers have booked this feature and "Occasionally Yours" for their entire circuit.

The Calumet theatre, South Chicago, was reopened last week by Manager Rehfield, who had expended $5,000 in redecorating and beautifying this cozy theatre.

A. W. Friemal, formerly connected with Paramount's Chicago exchange, has joined the sales staff of Pathe and will travel northern Illinois territory.

"Once to Every Woman," the last of the big feature pictures to be made for Universal by Dorothy Phillips, was shown to the trade at the Universal projection room Thursday and was very favorably received. It is understood that Universal is planning one of the biggest exploitation campaigns ever put on in Chicago for this feature and will spend a large amount on advertising the picture in the territory.

Jack Meredith, for the past two years connected with the Chicago exchange of Universal as a salesman, is on his way to Dallas, Texas. Jack is making the trip by automobile, accompanied by his wife and child, and is carrying a complete camping equipment, so that when the weather is favorable they can enjoy the out-door life. The hundreds of friends Jack has made in Chicago are sorry to see him go.

The latest pictures Joe Friedman has added to the growing list of short subjects and features released by Celebrated in this territory include "Globe Trots," a series of one-reelers which will appear once a week; "The Illiterate Digest," also a once a week reel; twelve Gaumont features for release once a month, and four Gaumont serials which are to be made during the year. The Navy Department has just completed arrangements with Mr. Friedman to put the Gump series of animated cartoons aboard all battleships of the fleet, where these fun-makers will help the gobs forget the monotony of sea service.

H. O. Larson, formerly with American Film Company, has joined the staff of Capital Film Company, Chicago, as assistant sales manager.

W. D. Russell, who recently returned from the west coast, where he made a trip in the interest of Capital Film Company, reports that while in Los Angeles, acting as exclusive representative for Myrtle Reid, he sold the film rights for all her novels to H. J. Reynolds, of the Renco Film Company, and that work on the filming of the first novel, "Lavender and Old Lace," is well under way and the picture promises to be as popular as the book, which has a wonderful sales record.

While in London, Watterson R. Rothacker appointed J. C. Wainwright United Kingdom representative for the Rothacker Industrial Division. Mr. Wainwright has offices at 6 Piccadilly Mansions, Shaftsbury avenue, W. I., London. He plans to come to America early next year to visit the Rothacker Industrial branches here.

D. H. Hatfield, who, for some years conducted the Royal theatre, Green Bay, Wisconsin, which was recently destroyed by fire, has purchased a half interest in the Home, Montrose and Albany theatres, Chicago, which will be operated under the joint management of Mr. Hatfield and George F. Bromley.

Walter Hylans, chief booker at Universal's Chicago office, is mourning the death of his father, who recently passed away at Madison, Wisconsin.

Maurice Choynski is a great believer in making the patrons of his theatres thoroughly at home and adding to their comfort wherever possible. To this end he recently installed match boxes in the lobbies of all his theatres so that smokers who leave their matches at home can light up on the way out.

W. K. Hollender, who requires no introduction to Chicago moving picture men, having been head of the Chicago Daily News' movie department ever since it was started six and one half years ago, and before that connected with the Morning Telegraph, has left the editorial chair at the Daily News to become press and advertising representative for Balaban & Katz. Bill declares he is enjoying hammering out copy instead of wielding the blue pencil on the other fellow's publicity stories and that his old friends among the newspaper editors of Chicago are treating him kindly even if he has deserted their ranks.

Ike Cohan has taken over the State-Congress theatre in the Chicago loop and has inaugurated a new policy. He now offers the public a very elaborate program, having engaged a stock musical comedy company of thirty people, putting on short musical shows and also playing four acts of vaudeville in addition to showing moving pictures.

District Manager Baum has resigned his position with Universal and left Chicago last Monday to make his headquarters in New York where he will become associated with Equity. Mr. Baum has for sometime been desirous of entering the states rights field in a big way and his numerous friends are predicting a successful career with his new connection.

PROGRAMS FOR THE WEEK OF SEPT. 25TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Rivoli Theatre—

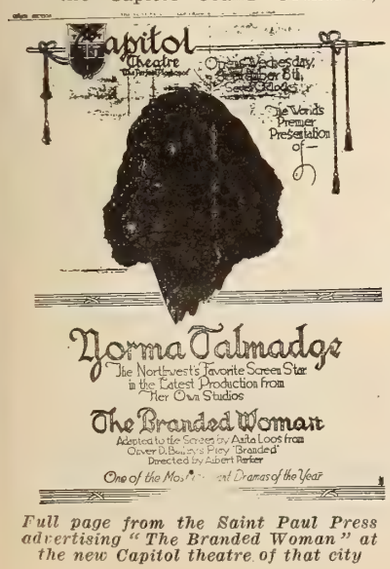
Overture—Dance of the Hours from "La Gioconda," Frederick Stahlberg and Joseph Littau conducting.
Current Events—Rivoli Pictorial.
Vocal—"Rose of Picardy" rendered by Hallie Stiles, soprano, and Georges du Franne, tenor with quartet.
Feature—The Cradle of Courage—William S. Hart.
Special—"A Hunt in the Black Forest" by Rivoli Orchestra.
Comedy—Kids is Kids—Paramount-De Haven.
Organ Solo—"Convent Bells" played by Prof. Firmin Swinnen.
Next Week—Held by the Enemy—Paramount.

Rialto Theatre—

Overture—"William Tell," Hugo Riesenfeld and Lion Vanderheim conducting.
Current Events—Rialto Magazine.
Vocal—"Down in the Forest," sung by Mary Fabian, soprano.
Feature—Little Miss Rebellion—Dorothy Gish.
Musical—"Count of Luxembourg" selection by Rialto Orchestra.
Comedy—Don't Weaken—Mack Sennett.
Organ Solo—"Kamenoi Ostrow" played by John Priest.
Next Week—The Jailbird—Douglas MacLean.

Capitol Theatre—

Overture—Festival Choral by the Capitol Grand Orchestra.
Scenic—High and Hungry—Pictorial tour thru Glacier National Park.
Special—Ballet Solo—"Voices of Spring" presented by Mlle. Gambarelli.
Current Events—Capitol News.
Musical—Symphony Pathetique by the Capitol Grand Orchestra, Erno Rapee conducting.
Vocal—"Ave Maria" sung by Helen Wallace.
Feature—Earthbound—Goldwyn.
Organ—Improvisation on theme of "Swanee River" by Capitol Grand Organ, Melchiorre Mauro-Cottone, organist.
Next Week—Madame X—Pauline Frederick.



Full page from the Saint Paul Press advertising "The Branded Woman" at the new Capitol theatre of that city



This one for "Blue Streak McCoy," five inches by three columns is by the Garden theatre of Baltimore

Strand Theatre—

Overture—Selections from "La Boheme" by the Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Special—Duet from "Cavalleria Rusticana" by Mascagni. Rendered by Raoul Romito, tenor, and Margaret Marlboro, soprano.
Feature—Good References—Constance Talmadge.
Vocal—"My Hero" from the "Chocolate Soldier" sung by Estelle Carey, soprano.
Comedy — Nonsense — Mermaid Comedy.
Organ Solo—"Finlanda" by Sibelius. Ralph H. Brigham and Herbert Sisson, organists.
Next Week—Nomads of the North—Lewis Stone.

LOS ANGELES

Grauman's Theatre—

Overture—Selections from "Princess Pat."
Organ—Nannette. Solo by Henry B. Murtaugh.
Novelty—Topics of the Day—Pathe.
Special—The Lost Romance. A prologue to this number entitled "An Old California Mission," is given. A stage setting, which is a reproduction of an altar in an old California mission church, is provided. The characters who appear are Franciscan Fathers, Indians and Spanish dancers secured by Sid Grauman through the courtesy of the Mission Play of old San Gabriel. The prologue is highly colorful and is being enthusiastically received.
Comedy—Get Out and Get Under—Lloyd Pathe.
Feature—A Full House—Bryant Washburn.

California Theatre—

Overture—The Sympathizer. A new opera by Victor Schertzinger; one of the Goldwyn directorial staff that is scheduled to be produced in New York this fall.
Comedy—The Prohibition Monkey.
Vocal—Elegie. Tenor solo by Roy Smoot, accompanied by H. Beyerhane, cellist.
Feature — Milestones — Goldwyn special.

Kinema Theatre—

Novelty—A musical specialty number is staged in which the blending of lightings and music in a stage setting representing a seashore scene with bathing girls, umbrellas and much sand on exhibition. Marie Rich and George Banta, Jr., sing special selections.
Feature—What Women Love—Annette Kellerman.

Symphony Theatre—

Feature—Love Madness — Hodkinson.
Added—Atmospheric musical numbers.

Clune's Broadway Theatre—

Feature—Guilty of Love—Dorothy Dalton.
Current Events—From Fox, Pathe, and Bray cartoon.

Tally's Broadway Theatre—

Feature—The Price of Redemption—Bert Lytell.
Current Events—Universal weekly with special strip, "Visiting the Pope with the Knights of Columbus."
Musical—Solos by Gene Kenneth Lord.

BUFFALO

Shea's Hippodrome—

Overture — "Sakuntala" — Goldmark
Stage Setting—Maytime—A charming garden scene painted by Horace N. Smith and staged by Harold B. Franklin.
Vocal—"Maytime," from the musical comedy success. Sung by Eldora Stanford.
Feature—What's Your Hurry—Wallace Reid.
Comedy—Convict No. 13—Buster Keaton.
Current Events—Hippodrome Review, consisting of Universal and Gaumont News, Pathe Hand colored subject, Topics of the Day and pictures of Pope Benedict XV.
Next Week—Married Life—Mack Sennett.

Shea's Criterion—

Overture—"Traumerei" — Schumann.
Stage Setting—The Melting Pot—An Urban scene showing the New York skyline.
Violin Solo—"Caprice Viennoise"—Kreisler. Jasca Moritz, soloist. This number was played instead of "Humoresque," because Managing Director Franklin did not want to overdo the playing of the Dvorak number, which occurs several times during the action of the feature "Humoresque."
Feature—Humoresque—Opening of second Paramount super-production for extended presentation.



Nine inch by three column ad for "The Branded Woman" by the Circle theatre of Indianapolis



First ad we have secured for "Mid-channel" the work of Kinema theatre, Los Angeles. The display was five columns by nine inchs

Comedy—Mary's Little Lobster—Sunshine.
Current Events—Criterion Review, edited by Mr. Franklin from the leading weeklies, Topics of the Day, Pathe Review and other short subjects.

Strand—
Overture—"Lassie."
Current Events—Latest Pathe News.
Feature—My Husband's Other Wife—Sylvia Breamer.
Comedy—Four Times Spoiled—Chester.
Special—Pictures of New York bomb explosion.
Next Week—One Hour Before Dawn—H. B. Warner.

Palace—
Shipwrecked Among Cannibals—Universal special booked for week.



Five inch double column display for "39 East" by the Regent theatre, Detroit

PHILADELPHIA

Stanley Theatre—
Same program as last week.
Next Week—Lady Rose's Daughter (Paramount).

Arcadia Theatre—
Same program as last week.
Next week—Same program.

Victoria Theatre—
Same program as last week with exception of comedy and cartoon.
Comedy—Illiterate Digest No. 9—Metro.
Cartoon—A Fairy Cafe (Mutt & Jeff) Ford.
Next week — The Figurehead—Selig.

Capitol Theatre—
Feature—The Yellow Typhoon (Anita Stewart.)
Comedy — Don't Weaken —Paramount.
Current Events—Select News.
Topics of the Day—Literary Digest.
Scenic—Wholly Bits and Monkey Hits (Electric).
Next week—Guilty of Love—Paramount.

Palace Theatre—
Same features as last week.
Current Events—Pathe News.
Scenic—Chosen Waters (Electric).
Next week—Humoresque (Famous players).

Regent Theatre—
Feature—Little Miss Rebellion—Dorothy Gish.
Comedy—Doing Time (Pathe).
Current Events — Ford Weekly (Goldwyn).
Comedy—Illiterate Digest No. 9.
Next week—The Deadline—Fox.

CHICAGO

Woodlawn Theatre—
Woodlawn News and Views.
Woodlawn Brighter Side of Life.
Prizma—Three Gobs.
Comedy—His Naughty Night.
Overture—"Poet and Peasant."
Feature—Charles Ray in "The Village Sleuth."
Intermission—Orchestra, "I Love You Sunday."
Coming Feature—The Leopard Woman.

Barbee's Theatre—
Universal Weekly.
Overture—Orchestra, "Poet and Peasant."
Feature—Earthbound.
Organ Solo—"Merry Wives of Windsor."
Coming Feature—It's a Great Life.

Randolph Theatre—
Comedy—The Overall Hero.
Feature—Humoresque.
Coming Feature—Something to Talk About.

Stratford Theatre—
Organ Selections.
Comedy—Harold Lloyd in "High and Dizzy."
Feature—Charles Ray in "The Village Sleuth."

Commercial Theatre—
Pathe News.
Comedy—Buster Keaton in "One Week."
Feature—Big Happiness.
The Harmony Trio
Overture—"Dixie Melodies," especially arranged by Musical Director Don Albert.

CINCINNATI

Walnut—
Overture—Monte Cristo, Jr.
Current Events—Pathe 74.
Literary Digest 72.
Comedy—The Window Trimmer—Al St. John.
Feature—What's Your Hurry.
Next—Go and Get It.

Strand—
Current Events—Pathe 75.
Literary Digest 72.
Scenic—Wanderlust— Educational.
Feature—The Yellow Typhoon.
Next week—Good References.

Gifts—
Current Events—Fox 63.
Comedy—The Glutton—Standard.



Hand drawn ad, five inches double column, on "Homespun Folks" by the Regent theatre of Pittsburg

Feature—The Love Flower.
Organ selections.
Feature—Food for Scandal.
Next week—Love's Harvest.

Palace—
Current Events—Kinograms.
Literary Digest 72.
Feature—Lady Rose's Daughter.
Next week—39 East.

CLEVELAND

Stillman—
Theme—Wedding Bells Are Calling Me."
Current Events—Pathe News—Will Rogers' Illiterate Digest.
Cartoon—Mutt & Jeff.
Comedy—"Edgar's Sunday Courtship"—Edgar comedy.
Feature—Viola Dana in "A Chorus Girl's Romance."
Added attraction — Twenty-minute style show, with living models.
Next week—Charles Ray in "The Village Sleuth."



Here is the Rialto, Atlanta Sunday display for "Civilian Clothes." It was four columns by fourten inches in size

Euclid—
Overture—Selections from "Sweetheart," Victor Herbert opera.
Theme—"Dear Home, Dear Home."
Current Events—Illiterate Digest—Kinograms No. 75a—Pathe News No. 74.
Comedy—"Dynamite" — Featuring Lloyd Hamilton, released through Educational Film Company.
Feature—"The Great Redeemer," with House Peters and Marjorie Daw.
Next week—"Something to Think About," Griffith production.

Metropolitan—
Overture—Review of Romberg's Operettas, arranged by Musical Director Phip Spitalny.
Theme—Medley of popular songs of long ago.
Current Events—Select News.
Comedy—"His Wife's Caller"—Sunshine Comedy.
Educational — Bray Pictograph, featuring the History of the Iron Horse, Skiing at Dartmouth College and a Jerry cartoon.
Feature — "Homespun" — Associated Producers.
Next week—Annette Kellerman in "What Women Love."

Alhambra—
Overture—Il Trovatore.
Theme—"Whispering."
Current Events—Pathe News No. 76.
Comedy—Fay Tincher in "A Seaside Siren."
Feature—Ethel Clayton in "Crooked Streets."
Scenic—The Song of the Paddle—Bruce Scenic.
Next Week—Little Miss Rebellion, featuring Dorothy Gish.

Strand—
Overture—Selections from "The Magic Melody" by Romberg.
Theme—"Drifting."
Current Events—Topics of the Day.
Comedy—His Wife's Caller—Sunshine Comedy.
Feature—Homespun Folks—Associated Producers.
Next Week—What Women Love—Annette Kellerman.

SEATTLE

Clemmer Theatre—
Overture—Babes in Toyland.
Current Events—Fox News—Roger's Illiterate Digest.
Educational—In the Glory of the Past—Ford Weekly.
Comedy—Get Out and Get Under—Lloyd Pathe.
Feature—A Double Dyed Deceiver—Jack Pickford.
Next Week—The Love Flower.

Liberty Theatre—
Theme—"Mother Machree" and "Roses of Picardy."
Current Events—Pathe News.
Educational—Paramount Magazine.
Comedy—The Quack Doctor—Paramount.
Feature—The Cradle of Courage—William S. Hart.
Next Week—In the Heart of a Fool.

Strand Theatre—
Third week of "Humoresque."

SAN FRANCISCO

Strand Theatre—
Feature—Blind Youth—Special cast.
Comedy—Carmen—Chaplin Reissue.
Next Week—The Joyous Troublemaker.

California Theatre—
Overture—Want to Land Where Sweet Daddies Grow—All She'd Say Was Umhum.
Current Events—Pathe News.
Special—A local song writers contest is being held in which the songs are being judged by audience and prizes awarded.
Feature—Midchannel—Clara Kimball Young.
Next Week—Half an Hour.

Imperial Theatre—
Third Week of "Humoresque."

Tivoli Theatre—
Overture—Grand Fantasie from "Faust."
Instrumental—Bamboo Walk—Xylophone solo by Joe Sinai.
Vocal—"Larboard Waltz" and "If You Only Knew," Basso duet by Henry L. Perry and William F. Myers.
Current Events—International News.
Comedy—Torchy Comes Through—Educational.
Feature—Go and Get It—Neilan production.
Next Week—Love Madness.

BROOKLYN

Mark Strand Theatre—
Overture—"The Bohemian Girl" (Balfe), interpreted in three scenes by orchestra and three soloists.
Strand Topical Review—Selected and edited by Edward L. Hyman, managing director. Subjects—(1) Coney Island mardi gras; a million lights (Fox); (2) Auto speeds to top of Pike's Peak (Pathe); (3) Dover-Girl swims 30 miles (Fox); (4) San Monica, A Good Way to Smoke Yourself Out (Fox); (5) Pisa-Passenger dirigible de luxe (Pathe); (6) 101 Years Old (Pathe); (7) Fox Newsettes; (8) San Francisco, California, celebrates anniversary entry into union (Pathe).
Pantomime Origination—Novelty—"In a Toy Shop," revealing dance playtime hour of midnight among the dolls. Dancers: Betty Stewart, George Kiddon, Grace Eastman. Dances arranged by Paul Oscard.
Mutt and Jeff Cartoon—"Napoleon."
Vocal with film scenic novelty—"The Trumpeter," sung by George Dale, tenor.
Feature—Norma Talmadge in "The Branded Woman."—1st National.
Vocal—"The Bedouin Love Song" (Pinsuti), sung by Albert Francis Wade, baritone.
Comedy—"Torchy Comes Through."
Organ Solo—"The Yeomen of the Guard" (Sullivan). Edward Napier and John Hammond, organists.
Next Week—Lionel Barrymore in "The Master Mind."



Grauman theatre, Los Angeles, display, nine inches by five columns for "A City Sparrow"

ATLANTA

Rialto—
Overture—Medley of Chinese "jazz" songs.
Comedy—Mutt and Jeff in "The Merry Cafe" (Fox).
Feature—Ethel Clayton in "Crooked Streets" (Paramount-Artcraft).
Paramount Magazine.

Criterion—
Overture—"Echoes from Grand Opera," Dave Love's Orchestra.
Pathe Magazine.
Feature—Louise Glaum in "The Leopard Woman" (Associated Producers.
Harp Solo—Senorita Carmen Lopez.
Timely Topics.
Screen Snapshots, No. 3.

Tudor—
Organ Solo—"Polish Dance."
Comedy—"Her Night Out" (Universal).
Feature—"The Discarded Woman," featuring Grace Darling and Rod La Roque.

Grand—
Comedy—Hall Room Boys.
Scenic—Adventure Scenic—"Sons of Salooskin."
Feature—J. Warren Kerrigan in "The Green Flame."
News Weekly—Leow's International—released through Universal.
Five acts of vaudeville.

BOSTON

Park Theatre—
Overture—Organ.
Screen Smiles.
Universal Weekly—2 issues.
Two reel thriller—Western picture.
Comedy.
Special Stage Setting—Red plush drop curtains with floor lamps about the stage.
Features—New policy—Two feature bill. Homespun Folks—Lloyd Hughes. Under the Northern Lights—Carl Laemmle.
Next Week—The Red Lane—Frank May The Leopard Woman—Louise Glaum.
Program of the Boston Opera House—Week of Sept. 25.
While New York Sleeps—Fox picture.
Program of Majestic Theatre, week of Sept. 25.
Way Down East—Griffith picture. (With special orchestra of 30 pieces).
Program of the Modern Theatre, week of Sept. 25.
Overture—Piano and organ.
Topics of the Day.
Pathe News—2 issues.
Comedy—A Fresh Start.
Special Stage Setting—Gold fibre screen.
Features—The Price of Redemption—Bert Lytell. Food for Scandal—Wanda Hawley.
Next Week—Clothes—All-star. The Soul of Youth.



Five inch strip across the bottom of the Sunday papers for "In the Heart of a Fool" and "The Master Mind" by the Madison and Adams theatres of Detroit

DENVER

America Theatre—
Opening—Trombone solo, "For All Eternity."
Current Events—International.
Feature—Stop Thief—Tom Moore.
Next week—Get Out and Get Under, and Polly of the Storm Country.

Rialto Theatre—
Current Events — Pathe News—Topic of the Day—Pathe.
Feature — Humoresque — Second week.
Orchestra—"Hebraic" and "Orientale."
Next week—Civilian Clothes.

Rivoli Theatre—
Concert—Kol Nidre.
Current Events—Rivoli Review. Compiled from all releases.
Cartoon—Mutt and Jeff.
Vocal—"For You Alone" and "Let the Rest of the World Go By"—Sung by Norma Gregg.
Feature—The White Moll—Pearl White.
Comedy—One Cylinder Love Riot—Universal.
Next Week—If I Were King.

Tabor Theatre—
Educational—Universal Screen Magazine.
Cartoon—The Gumps.
Current Events—Kinograms.
Musical—Kol Nidre—Played as a cello solo.
Next Week—The Soul of Youth.

DETROIT

Adams—
Overture—"Merry Wives of Windsor."
Current Events—Adams Pictorial Review.
Vocal—"Mother Machree," "Rose of Picardy," Walter Pontius.
Feature—The Master Mind, Lionel Barrymore.
Comedy—Selected.
Next Week—Constance Talmadge in Good References.

Broadway-Strand—
Overture—"Pomp and Circumstance."
Current Events—Broadway Strand Topical Review.
Novelty—Modern Centaurs.
Dramatic Tableau—"My Cavalier," Florence Parks and Raymond Williams.
Feature—Humoresque, Alma Rubens.
Musical Prelude—Recitation to music, "A Laugh on Life With a Tear Behind It." Violin Solo of Dvorak's "Humoresque," John S. Schaefer. Recitation, "I Have a Rendezvous With Death," Florence Parks. Scenic Pictures, "Present-Day Holy Land" Vocal Solo, "Eli, Eli," (Through the Ages) Leon Zario.
Comedy—Four Times Foiled.
Next Week—Alma Rubens in "Humoresque."

Madison—
Overture—"Lucia di Lammermoor."
Feature—In the Heart of a Fool.
Next Week—Anita Stewart in "Harriet and the Piper."

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"Eliminate Waste—Consider Exhibitor," Lefcourt

"YES, there is still room for a great deal of constructive work in the motion picture industry and any man who thinks for one moment that the field is closed, is laboring under an illusion. There are just as many opportunities presenting themselves today as in any period in the past."

The foregoing statement was but one of many of an interesting nature made by A. E. Lefcourt, president of Pioneer Film Corporation, in the course of an exclusive interview with the Motion Picture News. Mr. Lefcourt made it clear and minced no words in declaring that the industry must give more consideration to the exhibitor and that only when the latter prospers can the trade as a whole thrive.

"In the first place," he asserted, "there must be an absolute elimination of all waste in every branch of the industry, in order to accomplish more, and with the avenues of lost motion closed as tight as a drum, the result will show a decided improvement and a marked growth will be sustained by those who are part of the great industry and who are striving for greater development.

The exhibitor has a greater responsibility on his hands than many in the industry actually appreciate. He has the burden on his shoulders by virtue of his contact with the jury—the public, and this one outstanding fact is sufficient to clinch for him all arguments in his favor.

"So far as the Pioneer Film Corporation is concerned, it is placed in the fortunate position of a leader in its particular field, and this is not said in a boastful spirit. The records of the trade press show just what the Pioneer has done in its own way to encourage the ambitious and independent American producer, author or star. The files of the Motion Picture News tell the story, so I think I can be excused for referring to these matters which are so important and might I add, dear to the hearts of those of us who have built up the Pioneer from a handful of workers to an organization of over three hundred loyal and faithful men and women.

"Up to the time that the Pioneer Film Corporation took the stand in favor of the independent factor in any branch of the industry, the producer, director, author or star who was not under contract with a company, had little or no opportunity to exercise his or her talents. We, at Pioneer headquarters, saw this and the machinery was soon set in motion for a campaign of education to the independent factor, outlining the stand of the Pioneer and offering every possible encouragement.

"What was the result? The independent producer came to us with his product. The independent star came to us and we financed the picture. The independent author came along and satisfactory arrangements were made and so it went on until today, the first thought of the independent producer who has a worth-while product, is to come to the Pioneer headquarters with it."

Mr. Lefcourt went on to tell of some of the big productions on the Pioneer program for the new season. He enumerated the various features and the stars, emphasising the attractiveness of the list and laying claim to list of pictures of unusual merit.

"We have exercised great care in the preparation of the program," he said, "because we realize that the exhibitor must have features which will appeal to the patrons of his theatre. Speaking for the Pioneer, I can safely say that we are proud of our product and the exhibitor will feel well satisfied with the pictures provided for him."

Music Department
Page 2693



A. E. Lefcourt, president of Pioneer Film Corporation, who, in the accompanying article intimately speaks on a number of pregnant topics

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Cradle of Courage—

Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week. (Middle West.)

The combination of a popular star and a good picture and the result is good business. (East.)

Little Miss Rebellion—

Capacity audiences all week. Fine picture. (Middle West.)

The Round Up—

Fatty Arbuckle does good work in "The Round Up" and the reputation of the stage play helped advertise this picture and brought in more than average crowds at every matinee and evening.

Civilian Clothes—

"The public here is mad on the subject of Thomas Meighan, and have been eagerly awaiting his first starring picture. It's an excellent picture, and played to capacity business." (South.)

Star, picture and box office returns all ditto, the word "good." (East.)

Humoresque—

Second week excellent. Increased prices caused no dimunution in patronage. Picture booked for third week. (Middle West.)

Picture well liked. Second week broke all records.

Wonderful value as entertainer Third week and still going big.

What's Your Hurry?—

One of the best Reid pictures and a better puller than "Sick Abed." Fans remarked on better appearance of star without feminine make-up and mannerisms revealed in "Sick Abed." (South.)

Something to Think About—

Excellent production in every way. Picked up so well at end of two week run that we came near to holding it for third week and only abandoned this plan because of advertising and photos being placed on "Humoresque." (East.)

The Fourteenth Man—

Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business. (South).

Crooked Streets—

A great picture. Exciting from start to finish. Had the house spellbound on opening night and did tremendous business all the following performances. Seldom is a picture so universally liked. (Middle West).

Lady Rose's Daughter—

Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same. (South).

The Fighting Chance—

This picture was very well liked and had a successful run. (Middle West).

What Happened to Jones—

Average picture with usual audiences. (West).

The Jailbird—

Good picture with average business. (West).

A City Sparrow—

The picture is wonderful and drew more than usual business. (West).

Go and Get It—

Splendid, snappy picture and a first-class box office attraction. Packed house and lobby every night it was shown. (Middle West).

Strong melodrama. Its sensationalism draws big crowds. (East).

What Women Love—

Annette Kellerman great favorite here. Picture drew well. (Middle West).

Forty-five Minutes From Broadway—

Corking picture. They like it. Title a good one, even without association of Cohan's name. A change for Charles Ray and a good one. (South).

Just fair picture. Good box office returns. (West).

FIRST NATIONAL

The Perfect Woman—

This is a good picture and well liked. Drew more than average crowds. (West).

The Notorious Miss Lisle—

This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well. (Middle West).

Yes or No—

Very entertaining picture. Went big here, drawing large audiences. (West).

Married Life—

This picture is good, but drew usual business. (West).

GOLDWYN

The Penalty—

An excellent picture with Lon Chaney as particular drawing attraction. Did big business for a week. (Middle West).

The Return of Tarzan—

Very ordinary picture. Poor box office attraction. (East).

HODKINSON

Love Madness—

Drew good-sized audiences for seven-day run. More sex stuff which appeals to some, but is "passed by" by most patrons. (East).

METRO

Held in Trust—

May Allison getting more popular here. Picture pleased all classes. (South.)

Love, Honor and Obey—

Fair picture. Better houses last two days than when picture opened. (East.)

Chorus Girl's Romance—

Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week. (Middle West.)

The Great Redeemer—

A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run. (Middle West.)

UNIVERSAL

Shipwrecked Among Cannibals—

Only average business. Cannibals do not appeal to women. (West.)

The Devil's Pass-Key—

Booked for a week and am playit for two. It's great. As to box-office angle—it has made more money than any special I've played this season. (South.)

Splendid business all week. Patrons agree it is best hit of season. (East.)

PATHE

Man and His Woman—

While this seems to be a big picture, its drawing power was very poor. (Middle West.)

A Broadway Cowboy—

They didn't quite "get" this one. My audience like Westerns, but they were not quite sure that they were not being "kidded" in this. The comedy went over, however, and was well received. Think Desmond very interesting and promising star if he sticks with one company long enough to become well known. (South.)

One Hour Before Dawn—

Fine mystery story. Well acted. Business good. (East.)

REALART

39 East—

Fine picture. Brought good business. (West.)

Sweet Lavender—

Mary Miles Minter gets better with each picture. Building up a big following and this went over better than any of her pictures despite saccharine title. (South.)

Drew well all week. Audiences like the plot. (East.)

The Dark Lantern—

Fair picture. The star is the drawing card. (East.)

ASSOCIATED PRODUCERS

Homespun Folks—

Good audience picture. Broke no records but did good average business for three days. (Mid. West.)

Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons. (Mid. West.)

Entertaining picture which drew more than usual patronage. (West).

In the Heart of a Fool—

Show very good. Drew large crowds and brought good returns. (Mid. West.)

This picture took well and brought good box office returns. West.)

SELZNICK

The Man Who Lost Himself—

This picture, with William Faversham in leading role, drew unusually large crowds all week. (Mid. West.)

The Poor Simp—

Average picture. Did average business. (Mid. West.)

FOX

The Joyous Troublemakers—

Fair picture with Farnum in a misplaced role. Fair box office attraction. (East.)

The Untamed—

Drew well during week, but picture replaced Saturday by Pearl White in "The White Moll." (Mid. West.)

EQUITY

Mid-Channel—

Big picture which drew more than usual business. (West.)



On "The Street Called Straight"

Lobby display illustrating how effective properly mounted cut-outs are—the work of Barbee's Loop theatre, Chicago

Advisory Board
Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Liberty theatre, Seattle, Wash.
Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

Albany Awakens to the Benefits of Exploitation

Elliott of Clinton Square Theatre Cuts Loose on "Up in Mary's Attic"

Albany, N. Y., has awakened to the benefits of exploitation. Yep, wide awake. And what is more, the Motion Picture News turned the trick with its article of a few weeks ago, as to the "whys and wherefores" of so little exploitation in a city of 115,000 inhabitants where the proprietors of houses were too inclined to sit back and let things take their own course.

Fred Elliott, manager of the Clinton Square theatre, has put across one of the most pretentious exploitation stunts ever attempted in the city, and as a result he is packing his house to the doors. Incidentally, it might be remarked that Elliott has fought his place to the top, overcoming handicaps that would have resulted in more than one manager throwing up the sponge long ago, for Elliott's theatre can not boast either location, a handsome exterior or interior, and yet the house through cleverly placed advertising and exploitation, well directed, is one of the best paying ventures in this city.

Everything from motor cycles to aeroplanes is being used this week to exploit "Up in Mary's Attic," playing this week at the Clinton Square.

Every street car in the city carried advertising, dozens of automobiles carried signs reading "Follow me Up In Mary's Attic, at the Clinton Square Theatre," a huge scenery truck with an attic on top, calling attention to the showing, was paraded through the streets, every door knob on the main streets carried a sign, and last, but not least, aeroplanes dropped propaganda over the heart of the city every day of the showing.

By tieing up with the army recruiting station and cooperating with them in their drive for recruits arrangements were made for an aeroplane to be sent up from Mineola Field, near New York City, to Albany to help the campaign.

The arrangement for the use of the plane was made through Lieut. Sullivan, who is in charge of the publicity and of the recruiting station in Albany. Inasmuch as there is no provision for newspaper advertising in the army service, Lieut. Sullivan immediately saw the possibilities of the cooperative campaign and made the necessary arrangements for securing the services of flyers.

In addition to the other mediums of exploitation a number of attractive window displays were used to boost the showing. The song, which was written by Miss Ethel Broaker, also helped pack the Clinton Square theatre.

In order to create the greatest possible interest among his regular patrons the management of the Clinton Square placed a huge attic, bearing the necessary wording over the entrance to the theatre, with signs on either side reading "This way Up In Mary's Attic." This created considerable talk, and the talk brought the desired results.

A number of motorcycles were also used to boost the opening, all of them bearing signs that should arouse interest, not only in the picture, but in the army recruiting as well.

In tieing the campaign up with the army the following slogan was used, which proved beneficial to both parties: "See the California Bathing Girls Up In Mary's Attic, and then see California via the U. S. Army."

To attract attention to the attic on the front of the theatre a huge searchlight was placed across the street from the theatre, so that the sign could be read for many blocks.

The picture was presented with a bathing girl review, with elaborate lighting effects and an attractive setting, which proved valuable in creating word-of-mouth publicity.

In addition to the numerous street stunts, thousands of miniature photographs, hand-colored post cards, and other accessories, were used to create interest in the showing of the picture.

In making the most of the appearance of the girls in person, the huge truck bearing the attic proved a most valuable exploitation medium. The girls, dressed in track suits, such as they wear in the

(*Continued on page 2603*)



Two views of the "Up in Mary's Attic" exploitation at the Albany showing as described in the story published above

Seattle Theatres Specialize in Lobby Exploitation

(Top cut)
Lobby display for "Humoresque" by the Strand theatre, Seattle, managed by Ralph Ruffner

(Bottom cut)
Lobby display for "The Prince Chap" by the Rex theatre, another Seattle theatre



Albany Wakens to the Benefits of Exploitation

(*Continued from page* 2601)

picture, were paraded around the city on the truck, drawing crowds that threatened to block traffic on numerous occasions.

When the girls arrived in the city they were met by an automobile bearing a sign reading "We are going Up In Mary's Attic." Behind the automobile came the truck' with the sign "Follow me Up In Mary's Attic," and the crowd came too.

With the aeroplane, dropping the propaganda to follow up the other stunts it is a sure thing that Albany knows "Up In Mary's Attic" is in town. The use of the aeroplane proved an excellent publicity getter in the local newspapers, as well as a good exploitation stunt for bringing the attention of the public to the showing of the picture.

The newspaper advertising, with silhouettes of bathing girls, and very little type matter, giving room for plenty of white space, also proved valuable at the box office, particularly in view of the publicity given the showing by the local newspapers.

Other exhibitors, taking the message of the Motion Picture News to heart, and seeing with their own eyes the success that has attended Mr. Elliott's efforts, have fallen into line, and Albany can no longer be regarded as a suburb to Sleepy Hollow, the accredited home of Rip Van Winkle.

Asks Public to Write Movie Ending Suggestions

An exploitation stunt which brought excellent results was recently put over for the engagement of "Out of the Storm" at the Parkway theatre, Baltimore.

Along with two thousand passes for "The Silver Horde," then playing at the New theatre, another Baltimore house under the same management, invitations to write a scenario for a cash prize of ten dollars were dropped from an aeroplane flying over Liberty Heights Amusement Park, a Baltimore resort.

The herald used to announce the stunt specified that the author of "Out of the Storm" had written two endings to the story and desired the opinion of the public as the best one to use for the picture.

The prize was to be awarded for the three best 150 words' stories as to how the picture should be ended.

Strand Introduces Musical Novelty

AN elaboration of the "talking picture," which will be remembered as one of the rather unsuccessful innovations of the past, is proving a decided hit this week at the Strand theatre, when a film presentation of the duet from "Cavalleria Rusticana" is given with Raoul Romita, tenor and Margaret Marlboro, soprano, singing the roles from back of the picture screen.

The film is synchronized with the singers' voices and produces an illusion that is perfect.

The Strand "opera-scope" is the title given the number. The film was made especially for the Strand and shows two players going through the tragic roles of the selection from the opera with a stage setting provided identical with that used when the opera is sung at the Metropolitan.

The securing of two very good voices for the off stage duet, together with the perfect enactment of the roles for the picture make the number more than a novelty, one which will bring added patronage to the Strand during its showing

McLaren Spreads Himself for "Down on the Farm"

W. S. McLaren, managing director of the Majestic theatre of Jackson, Mich., was not only highly complimented by his regular patrons on the exploitation he did for "Down on the Farm," but the people demonstrated their feelings by applauding his seven-minute prologue, which proved a huge success and which determined Mr. McLaren in extending his run from five days to seven days.

Here is what Mr. McLaren says himself about the exploitation: "We used a Rube Jazz Band on the stage, with a special Prologue—a couple of pigs, a couple of dozen chickens and some little puppies. The stage opened up dark; gradually the lights began to come up, with a sunrise effect, and one of my fellows appeared from the house, yawning, as the roosters began to crow and the cow to moo—crossed over to the barn with a milk pail. Another came out shortly afterward, went to the barn, picked up a fork and started in to feed the stock back of the picket fence, incidentally uncovering another who was planted in the hay stack. Had a big jug also planted in the stack, marked 'water,' from which they had a drink. About that time the small-town constable made his appearance and gradually one by one the fellows came out of the house or barn and the leader of the band finally got them together. After three or four attempts and some terrible "blue" notes they struck into the first Jazz number and the lights gradually went down, the screen was lowered and the picture started. This all worked out very smoothly, and of course was all in pantomime, no words being spoken." The engagement was a huge success from every standpoint.

Stage setting for prologue used in conjunction with run of "45 Minutes From Broadway" at Saxe's Alhambra theatre, Milwaukee



Teufel's Lobby Display for "The Yellow Typhoon"



(Left)
Girl ushers in costumes designed for the showing of "The Yellow Typhoon" at the Rialto theatre, Butte, Montana
The way Manager Teufel of the Rialto decorated his lobby for "The Yellow Typhoon" showing



How Kofeldt Advertised Lloyd at 'Frisco

Walter W. Kofeldt, branch manager of the Pathe Exchange at San Francisco, recently turned the annual Mission District Merchants Annual Carnival into a full fledged ballyhoo for Harold Lloyd and other Pathe stars. With the assistance of Manager Citron of the New Mission theatre and Louis Greenfield of the Kahn and Greenfield circuit, Mr. Kofeldt was able to persuade the merchants to make the event a Pathe Day.

The largest picture of Harold Lloyd in existence, 20 by 15 feet, was shipped from Culver City, for the occasion, and hauled through the main streets of San Francisco on a motor truck being then exhibited to 30,000 persons assembled at the carnival grounds.

Motion picture comedies were taken by the Pathe camera man and directed by Del Lawrence, manager-actor of the Majestic Stock Co. All merchants in the Mission district participated.

The entire district was plastered with 1 and 3 sheets. Half sheet posters, black on yellow, read: "Can you impersonate Harold Lloyd? The Mission Merchants want you, if you can make good. Apply manager of the New Mission theatre at once." More than 50 entrants engaged in the impersonation contest, which in itself has added thousands of people to the neighborhood's growing number of picture fans.

Transparency Used to Advantage at the Rivoli

HUGO REISENFELD introduces the transparent drop to New York picture houses this week with a vocal selection of "Roses of Picardy."

The stage is disclosed with a quartette of girls attired in French peasant costumes sitting before a drop depicting an old world forest, with a rough road leading from the floor line to a vanishing point in perspective.

The quartet, headed by Hallie Stiles, soprano, sings the number and then the center of the drop is lighted, eliminating the forest from view of the audience and disclosing George Du Franne, tenor, also attired in Picardy costume, seated on a second stage a few feet higher than the regular platform. Mr. Du Franne sings another verse of the song and then performs in a duet with Miss Stiles.

The dissolving process is perfect both in exposing the artists behind the transparency and in coming back to the first scene, which is done before closing the number.

California, 'Frisco, Installs Wireless Telephone

Wireless telephone will convey music from the California theatre, San Francisco, to the Children's hospital in the city, beginning next week. Installation of the necessary apparatus is being made by the De Forrest Company entirely free and the theatre is also to furnish the music without a cent of cost to the Children's hospital. When the organ in the large California theatre is playing afternoons, the children will hear it just as if they were at the theatre, by wireless with a magnavox amplifier at the hospital. The instruments of sending and receiving will be so tuned that no disturbing influences can obtrude.

The public has not yet been apprised of this notable event through the columns of the daily press.

C. M. Pincus, manager of the California, states that it is being done entirely in a spirit of service to the unfortunate children, to brighten their lives through the medium of the latest of modern inventions, and not for exploitation purposes.

New Del Monte Theatre, St. Louis, Opens

Novelty Exploitation Gets Big F-P House Away To Fine Start

To have the Mayor of St. Louis address your audience—

To have Fannie Hurst, America's foremost fictionist, appear—

To put on a real publicity-getting exploitation stunt—

To have the leading rabbis of the city praise your picture—

To have the newspapers devote 21 columns of free space—

That's the way to open a new motion picture theatre in the thinking way of William Goldman, manager of Famous-Players Lasky Missouri Corporation, who took personal charge of the grand opening September 4, of the Del Monte Theater, St. Louis' latest cinema house, which is reputed to be the largest one-floor auditorium in America.

For weeks it had been announced that an entirely original feature would characterize the opening exploitation. As a result Goldman obtained the services of 2,000 homing pigeons. It was then widely advertised that the first 2,000 children who sent in their names would receive a number, a similar one of which would be attached to a pigeon, and the first three pigeons to arrive at the finishing line during a race would win for the number holders a cash prize. In response to the newspaper advertising 11,000 names were sent in to the office of the Missouri Corporation. The first 2,000 were given consideration, and on the afternoon of the opening day a band concert was held in the lobby of the pretentious theatre.

Outside the hundreds of pigeons awaited their release. The prizes were $25, $15, and $10 for the first three to arrive at the other terminus of the 10 mile course. Of course when the traps were opened the birds took to wing and a disintegrating cloud sped for the tape-line.

So original was this stunt to St. Louisans that the newspapers not only published announcements of the plans but printed a complete list of names of the contestants. In St. Louis' four newspapers, twenty-one columns of free space appeared. It took the city by storm.

The feature for the opening presentation was Fannie Hurst's "Humoresque." The appropriateness of this arrangement can easily be seen when it is understood that Miss Hurst (or Mrs. Danieldson) is a local product. Her parents at present live a distance of but one block from the Del Monte. Her name in the electric lights attracted throngs. More than 6,000 tickets were sold the first night. The seating capacity of the new Famous Players theatre is a bit over 3,000.

Henry W. Kiel, Mayor of St. Louis, consented to address the audience on the opening night. It was the first time in the history of the city that the mayor undertook to assist in the opening of a local theatre, and his efforts were appreciated to such an extent that he reported later having received letters of congratulation from 24 citizens. This, too, was Goldman's idea. It took some persuasion to induce the city's chief executive to "do the work," but with the able assistance of J. Reeves Espy, publicity man for the Famous Players, Goldman feels he can put anything over.

Then came Fannie Hurst. Miss Hurst was visiting her parents at the time the picture was shown. Because of the fact that she was the author of the story much pressure was exerted in the direction of having her at least appear in a box seat during the premiere presentation. She did. That was Goldman's and Espy's work again.

As an additional bit of advertising which gained the goodwill of hundreds of patrons, Goldman held a special show for the leading rabbis and editors of Jewish papers a week before the house was formally dedicated. Their favor and commendation as was expressed from the pulpit and the press brought the Jewish people from all sections of the city to see the portrayal of life in the Jewish orthodox home.

Another feature of the opening night program was a male quartet of Hebrew cantors who chanted the Jewish song "Eli, Eli."

The Del Monte is a 44 cent house with box seats selling at $1.10, including war tax. The latter price is the highest ever charged at any St. Louis theatre devoted exclusively to the presentation of motion pictures. The "Birth of a Nation" and "Hearts of the World" did not bring more than 75 cents for the best seats.

Ballantyne's Campaign for "The Law of the Yukon"



(Left)
Window display for the exploitation stunt put over by R. E. Ballantyne, manager of the Moon theatre, Omaha, and the Omaha News for the showing of "The Law of the Yukon"
(Below)
Lobby decorations at the Moon during the "The Law of the Yukon" engagement

Sky High Exploitation by Moon Management

When R. S. Ballantyne, managing director of the Moon theatre, Omaha, booked "The Law of the Yukon" for a week's run at the Moon he decided to give the public something to think about. He hit on exploitation ideas that were so refreshingly new that the public responded by packing his house all week.

First he arranged with the Omaha *Daily News* for a tie-up on a Robert W. Service poem contest. All poems entered were to be titled "The Law of the Yukon," and based on the photoplay. A local fur company donated a beautiful $225 fur coat as the first prize. Twenty-three other prizes were awarded. A dozen big front page stories were given the contest by the *Daily News* and as a result hundreds of Omaha women waxed fiercely poetic in the effort to win the grand prize. The fur store displayed the coat in their window along with a photo display on "The Law of the Yukon."

Then Mr. Ballantyne conceived something entirely new in the way of a lobby. He went to a local wall-paper store and bought several rolls of wall-paper with a black and white stripe design. All of his photos and descriptive were set against this unique background. Every foot of display space in the lobby bore out the black and white stripe color design. Three-sheet cut-outs even were mounted against this black and white wall-paper.

Women were terribly inquisitive about the $225 fur coat, so Mr. Ballantyne had a living model display the coat on the Moon stage at 3 P. M. and 9 P. M. daily.

Realizing that automobile advertising was something to cash in on, he had 5,000 tags printed with the words: "Are you violating the law? No need to see a lawyer about it, but—Better see "The Law of the Yukon." In each car he also had placed a small herald describing the $225 fur coat contest, knowing that nine out of ten of the motorists would take the heralds home to their wives—and they did judging from the crowds of women that packed the Moon afternoon and night.

As an added attraction, Mr. Ballantyne secured moving pictures of Miss Ophelia Adair, local winner in the national contest for the most beautiful salesgirls in America. Since one of the local newspapers promoted the local contest they gave a liberal amount of publicity to the Moon on this added feature.

Describing Two of the Capitol Specialties

THE Capitol theatre's ballet number, "Voices of Spring," by Mlle. Gambarelli is presented before a black velvet drop with flood lightings and a spot.

The dancer strews roses about the stage throughout the number.

The usual opera selection for this theatre, this week is "Ave Maria," with a newcomer to New York picture theatre circles, Helen Wallace as the artist.

Miss Wallace sings in front of a stage setting by John Wanger, in which a black drop with a stained glass church window center produce a very artistic effect.

Miss Wallace is a soprano who has achieved a notable success in Europe.

Playing Benefits Pays, Says Roberts

Invitation matinees at which the members of organizations or school classes are admitted free of charge as guests of the management are being used with success in boosting attendance at evening performances by Fred Roberts, manager of the Hudson theatre, Albany, N. Y. He declares that the word-of-mouth advertising that can be started in this way is extremely effective in bringing paid admissions to the theatre and that the invitation matinees are given only on the days where experience has shown that attendance would be very light, so that practically they are of no expense to the theatres. The idea came to him after the American Legion in Albany had given a matinee party to the Boy Scouts of that city in appreciation of the work done by the Scouts in connection with an American Legion convention.

The matinee was held on a Monday, and for the remainder of the run Mr. Roberts noticed that a great many of the patrons who attended the theatre were new ones and in many cases they were accompanied by boys wearing scout hats. He concluded that the word-of-mouth advertising which was started by the matinee had a great deal to do with the high record established by the attraction he was then showing, "A Daughter of Two Worlds," and then made his plans for using invitation matinees as a regular exploitation method at the theatre.

Mrs. Grace Cummings, Jill of All Trades

How a Gowanda, N. Y., Woman Rose From Scrub Woman to Theatre Manager

A JILL of all trades is Mrs. Grace Cummings of the Gowanda Opera House, Gowanda, N. Y. She has not reached 30 as yet, manages an opera house, a dance hall, a gymnasium, does all her own sign painting, lobby decorating and stage setting, plays the piano when necessary and occasionally goes into the booth and runs off the show.

Sometime ago, Mrs. Cummings was left a widow with two children to look after. She went to work at the Opera House at $1 a day as a cleaning woman, but she had not been at this job long when she decided she could paint signs. From that time on the Gowanda Opera House began to have some of the finest lobby displays in the country. When the war started, Judge Schott, owner of the theatre, was suddenly left without an operator. Mrs. Cummings had quietly learned to operate the machines and at the psychological moment she jumped into the breach and took charge of the projection booth, with the result that the house did not miss a show. Soon after this Mrs. Cummings was appointed manager.

For more than a year she has been putting over exploitation stunts in Gowanda that would do credit to any big city theatre. She puts on stage settings that are real works of art. She uses natural flowers, shrubbery and small trees, all of which are abundant in the neighborhood. She arranged colored lighting effects to harmonize with her stage settings, often taking out the some 500 or more lights herself, dipping them in acid baths and coloring them to obtain the effect she desires. Mrs. Cummings is a natural born landscape painter and she makes some splendid back drops for her settings and lobby displays. In her lobby displays she uses cutouts from the sheets which she places on heavy cardboards. The writer was driving through Gowanda recently and he was struck with the attention-compelling display in front of the opera house. Everyone that passes stops and eventually gets to the box office. Still some managers say that exploitation for the smaller towns doesn't pay. Mrs. Cummings doesn't say so.

"Whether you have a town of 5,000 or a city of 500,000," she said to the Motion Picture News representative, "you have a sales problem to meet. The success of your theatre depends upon how you meet that problem. Through advertising that you have a certain well known attraction you are sure to get a certain amount of business, but why stop there? Why not inspire in the rest of the people a desire to see it, too? Curiosity is distributed in Gowanda pro rata in about the same proportion that it is in New York city or anywhere else.

Mrs. Cummings deserves a lot of credit for her excellent work at the Gowanda Opera House, where she has literally "jumped in," taking a big man's job and made good. Today when Gowanda folk want to see a good picture show put on in an unusual manner they go to see how Mrs. Cummings is putting on the pictures for the day. They usually find several surprises in the bill that would be a credit to the largest houses in the country. From cleaning woman to manager is a jump seldom met with in present day screen doings, but the present instance only goes to prove that where there's a will, there's a way whether it is the will of the weaker or the stronger sex.

How Detroit and Brooklyn Exploit Their Pictures





(Above)
Lobby display for "The House of the Tolling Bell" by Keith's Fifth Avenue theatre, Brooklyn. Story concerning same to be found on the opposite page
(Left)
Stage setting for the prologue given "For the Soul of Rafael" at the Madison theatre, Detroit, as told on the opposite page



Stage setting for "The Yellow Typhoon" for this attraction when presented by Leo M. Baldez, manager of the Royal theatre, Laredo, Texas. The Royal orchestra is also shown

International News Strip Deserves Exploitation

A NEWS weekly strip being used in the various current events numbers at the Broadway houses this week which is worth exploitation is an International release under the title of "A Visit to the Pope with the Knights of Columbus."

This strip, several hundred feet in length, shows the Holy Father, celebrating Mass, offering a prayer and also a closeup pose surrounded by several hundreds of the visiting Knights.

The photography is excellent and the views obtained are such that His Holiness is caught for a number of intimate views.

Brooklyn Exhibitor Adopts Los Angeles Publicity Idea

When Keith's Fifth Avenue theatre, Brooklyn, booked "The House of the Tolling Bell," and looked about for exploitation mediums, the nearness of the Blackton studio, where the picture was made, suggested to Manager F. Schaefer the possibility of getting something novel from the Blackton lot.

The result of his idea was that in one corner of the theatre lobbies, made slightly darker than the other part of the entrance ways, stood a dilapidated old belfry, and hanging therein an old battered bell. From the inner top of the belfry a weird, greenish light was cast, showing uncannily an owl perched on the rim of the belfry, its lighted eyes glaring eerily at the passers by.

The effect was one of spooky interest and whetted the public desire to see the mystery feature being shown. The belfry, bell and owl were properties that had been used in the making of the Blackton photo-melodrama.

Describing Pierce's Prologue for "For the Soul of Rafael"

On the opposite page is shown and following is a description of the prologue number staged by Manager Howard O. Pierce of the Madison theatre, Detroit, for "For the Soul of Rafael."

After an orchestral overture rendition of "Carmen" the house lights were dimmed to almost negative, to prepare the audience for a proper reception of the prologue number.

Then chimes in distance pealed (three distinct bells) while the echo organ carried the far-off strains of a priest chant. The velour curtain slowly rose upon a scene of calm charm, showing the face of an old Californian monastery and garden.

The stage was lighted in a sunset glow with a pure white spot on a cross of the church. Floods of old rose and night blues were artistically blended, and in the distance monks were heard singing a chant. The voices were gradually increased in volume until they came to full tones as a trio of male voices walked slowly on the stage clad in the robes of the Church.

As if on the way to devotions, the monks paused, singing the rest of their musical selection, and then turned slowly again towards the church to the peal of the Angelus. At this cue, Cæsar Nesi, tenor and brought from New York for the engagement, entered through a gateway in the center of the stage. He was lighted by a brilliant white spot, and clad as a toreador, came down stage, laughing as he walked. He speaks to the priests who told him a well prepared story suitable for the picture in song. The priests leave after the conclusion of the song, nodding in approval as they go, and making their exit into the church.

Kedusah Being Sung This Week at the Capitol

WITH the same stage setting used last week for the rendition of "Kol Nidre" the Capitol overture number, "Festival Choral," is divided with the vocal rendition of "Kedushah," a choral extracted from the Hebrew religious services by a double male quartette dressed in church robes, a part of it.

The overture is presented in recognition of Yom Kipper, or Jewish Day of Atonement, and is so stated on the Capitol program.

To the Gentile the number will be interesting from its musical excellence.

MacDonald Hits on a New Exploitation Idea

Manager Harry MacDonald, of the William Fox Washington theatre, Detroit, employed an effective exploitation idea during the past week by booking "Babe Ruth—How He Makes His Home Runs," and then inviting members of the Detroit and New York baseball teams, which were playing in Detroit on Monday, to see the picture in a body. Most of the players came, and drew a large number of fans. MacDonald repeated the stunt when the Red Sox came to Detroit later in the week.

Gleichman Gives Special Show to Prominent Citizens

Managing Director Phil Gleichman, of the Broadway Strand theatre, Detroit, was able to put over an extremely effective publicity feat in connection with the showing of "Humoresque," this week, by obtaining a series of comments on the production from a number of the most prominent leaders in the political, business, educational, and religious life of Detroit.

Merrill Theatre Stages Great Campaign for "Suds"



Two views of a window display for "Suds," arranged by Ascher's Merrill theatre, Milwaukee

Superba, Los Angeles, Sets Fast Exploitation Pace

(Right)
Lobby display originated by W. E. Jones, manager of the Superba theatre, Los Angeles, for the showing of "Shipwrecked Among the Cannibals"

(Below)
Ballyhoo in which five negroes, made up as cannibals, were featured, which got a lot of attention for "Shipwrecked Among the Cannibals" at the Superba showing





Some New Ideas in Exploitation Illustrated by Pictures



(Top Cut) Sid Grauman's specialty entitled "A Trip Through the Thomas H. Ince Studios," recently presented at Grauman's theatre, Los Angeles, as described on the opposite page
(Bottom Cut) Lobby display for "Love Without Question" used by the Grand Opera House, Cincinnati, Ohio

Decorates Lobby with Flowers for "Love Without Question"

That there is a fitness of things in the exploitation of pictures was more than evident last week at the Grand Opera House, Cincinnati, where Olive Tell in "Love Without Question," had its premier showing in Ohio. The Grand Opera House lobby was turned into a bower of flowers for the occasion. Sentiment and flowers always go hand in hand and anybody gazing into the entrance of the theatre knew at a glance that the picture showing had a strong love theme. Festoons of flowers were draped from the centre fixtures to the side walls. All of the display frames were flanked with flowers. Aside from the cool, inviting appearance of the theatre, the display was artistic in the extreme, and had undoubtedly, according to McMahon and Jackson, managers of the house, a direct bearing upon the business that held up during the week of the picture's engagement.

'Frisco Theatre Figures in Wireless Telephony Test

Much publicity was achieved by the California theatre of San Francisco recently when a demonstration of wireless telephony was given in which the usual Sunday concert by the California orchestra was transmitted to several hundred convalescent soldiers at the Leterman hospital at Presidio.

In addition to the musical program given, Managing Director Eugene H. Roth made a speech into the wireless telephone and his words were distinctly heard by the distant audience.

The experiment was a great success from all angles and the amount of publicity the California secured in being selected for a part in the demonstration can not be measured in dollars and cents. A carefully prepared program that included several classical selections and the vocal rendition of "The Aria from Robin Hood," sung by Anne Ruzene Sprotte, was given.

Grauman Stages Another Novelty

In connection with the showing of the three reel film, "A Trip Through the Thomas H. Ince Studio," Sid Grauman introduced an interesting prologue at Grauman's theatre, Los Angeles. The setting represented a parlor set on a studio stage with all lighting effects used for the taking of motion pictures. An announcer took a position down stage at the left when the drapes parted and introduced the characters as they came on. First came the cameraman, the assistant director, electricians and then one by one leading man, leading woman, heavy, ingenue, comedian, child actress, musicians, and last the director. The scene was rehearsed, then the actual making of the scene was performed with all lights, making the set as bright as though in the sunlight.

A cut of the Grauman act is shown on the opposite page.

New Way to Analyze Your Advertising

How Bert Deardoff, Small Town Showman Gives His Display Copy An Acid Test

EXHIBITORS, especially those in small towns, who always have trouble in arranging their newspaper advertising space may be interested in the experience of another exhibitor who was shown a system which removes most of the trouble and results in clean, snappy, spicy, up-to-the minute copy. It is a simple plan and one that I learned through a fortunate circumstance.

It consists merely of writing telegrams to yourself about the production for which you want to prepare copy. Get the idea that someone has invested a million dollars in your theatre and that he has made a kick on the fact that you have booked this particular attraction, and it is up to you to justify your action in a telegram that is going to cost you $10 a word out of your own pocket. Take it for granted that you are dependent upon this backer for your livelihood and that he doesn't know as much about motion pictures as the average fifteen-year-old boy or girl and then go to the writing of the $10-a-word telegram. Here is an article by Bert Deardoff, manager of the Strand and Princess theatres of Kendallville, Ind.:

"Probably the average exhibitor will figure that it is a whole lot easier to write advertising than it is to write a telegram. I am free to admit that it is easier to fill up a certain amount of space in a newspaper than it is to write such a message, but the result may or may not be advertising of value, and more than probably not. Your advertisement, however, to be effective, has to have the punch a telegram carries, and the simile of writing $10 a word telegrams to your backer isn't so farfetched. The public is the backer of any motion picture house. To get them to put up their money you have to justify your production to every person you hope to get into the theatre. They don't allot a certain portion of the day to reading motion picture advertising so snap into them with nothing but the essential words, the phrases that appealed to you when you booked the picture and the easiest way of selecting these words and phrases is the composition of a $10 a word telegram which will contain all of them.

"The press sheets furnished with your productions will give you the subject matter that will be the basis of your telegram copy. Start in cutting out the words, ideas or phrases which don't appeal to you as being worth $10 a word. What you have left is the only stuff that is necessary for your advertising copy. For an example of the way such a system simplifies matters perhaps 'Yes or No?' will furnish as good an example as any. This production provides two distinctive exploitation points which hinge right on its title the story of the 'Yes' girl and the story of the 'No' girl.

"Naturally if you intend to play up both angles the copy will not be as brief, as the picture contained only the one angle, but two efforts on my part to write telegram copy on the picture resulted in one advertisement of twenty-six words and another of nineteen, both of which were effective in gaining interest.

"'No Woman Has a Future, No Woman Has a Past, Until She Has Answered the Question, "Yes or No."'

"The twenty-six word copy was as follows:

"'Yes or No'

"'is the answer to the question every woman knows. Her answer is her bid for happiness and love, or jewels, silks and disappointments.'

"These are two of the advertisements I used in connection with the showing of this feature at the Strand theatre. Kendallville has a population of 5,200, counting babies in arms. The Strand has a seating capacity of 800 and when a house that size is filled twice to capacity, with an actual count of 152 standing in one evening, it is safe to say that the advertising of the picture has made a strong appeal. When two packed houses greet it on the second night the proof becomes conclusive that the advertising was effective. That is what happened on the two days' showing of 'Yes or No' at the Strand.

"My copy was just as I have given it. The rest of the ads consisted of a regular theatre name top followed by a stock cut of the star and the title of the picture. Then my copy, and at the bottom the dates and the scale of prices. On the second day of the showing I combined the two ads which I have given with a third on both the 'Yes' and the 'No' angles of the pictures prepared by the same formula and ran that.

'A great many productions have advertisements already prepared that are effective, but in every exhibitor territory, and especially in the small town, it will be found that home-made ads make a greater appeal especially if the exhibitor is of the same general type as the patrons he wishes to bring into his theatre."

Attractive Prologue Used by the Circle, Indianapolis



On this page is shown scenes from "Muses of Shadowland," a presentation number recently staged at the Circle theatre, Indianapolis, in conjunction with the Circle's fourth anniversary week and the film feature chosen for the event, "45 Minutes from Broadway"

How Remond Dressed Up for "Ladder of Lies"

The three-day run of "A Ladder of Lies" received an added bit of interest in the exploitation given it by the management of the Forsyth theatre, Atlanta.

This house is difficult to "dress up" for pictures, for it was originally built for a legitimate theatre, with a small lobby, flanked on one side by the manager's office, and box-office, the rest of the lobby being taken up with a drink-stand.

But Mr. Remond, house-manager, got around this difficulty very well with the Clayton picture, and, incidentally, added a nice little amount to his box-office receipts thereby.

A number of ladders about three and a half feet high were made of light, thin laths painted white. The rungs of the ladders were lettered, the bottom rung being "Love," the next "Faith," the third "Sacrifice," and so on. On one side of the entrance lobby the "ladder of lies" had been made, the bottom rung being "Love," the one above it "Deceit," then "Dishonor," and the last "Misery." At the base of the ladder, just below the first rung was a tiny, broken place—"Lies." A cut-out of the star was poised perilously between the rungs of "Deceit" and "Dishonor," her head bowed, as if surveying "Lies" apprehensively.

Opposite this, a ladder whose rungs were labelled "Love," "Faith," "Sacrifice" and "Happiness," also bore a cut-out of the star, but her entire attitude, expression and position was one of hope and joy.

"Earthbound" Stands 'Em Up at the Capitol

SUNDAY evening at 7:30 every seat in the Capitol theatre, New York, was occupied, probably better than 500 people were standing and waiting lines extended four and five deep up and down Broadway and around the corners of 50th and 51st street, all intent on seeing "Earthbound."

Waiting lines are not new to Broadway, especially on Sunday night, but when a theatre seats 5400 people, has standing room for enough more to fill an ordinary picture house, and still impatient New Yorkers stand first on one foot and then on the other for two hours in the hope of getting inside to stand for another two hours, just to see a motion picture, then it is safe to assume that said picture is something of a box office attraction.

And this after "Earthbound" had played a two weeks' engagement at the Astor theatre less than a month ago, all of which may look like a lot of boost for "Earthbound," but which is intended only as a reminder that this picture seems destined to be one of the box office attractions of the year.

Famous Circle Theatre Celebrates Its Fourth Birthday

Another of the Circle theatre, Indianapolis, "birthdays," this one being the fourth, has been celebrated with an elaborate program and a birthday cake a foot in thickness and three feet in diameter.

Special specialty numbers under the title of "Muses of Shadowland" were staged.

This number was a series of tableaux in seven episodes, titled "The Spirit of the Circle," "Comedy," "Drama," "Music," "Art and Color," "The Dance," and "Silhouettes."

A special musical score was written by Ernest Schmidt, the Circle musical director, and elaborate costumes were designed for the characters who took part in the various tableaux for which special stage settings had been painted.

The film numbers on the bill were "45 Minutes from Broadway," and "An Overall Hero." The Circle is now under the management of Ralph W. Lieber, who succeeded S. Barrett McCormick, now of the Rivoli, Toledo, Ohio. On the opposite page are shown cuts of two of the tableaux mentioned above.

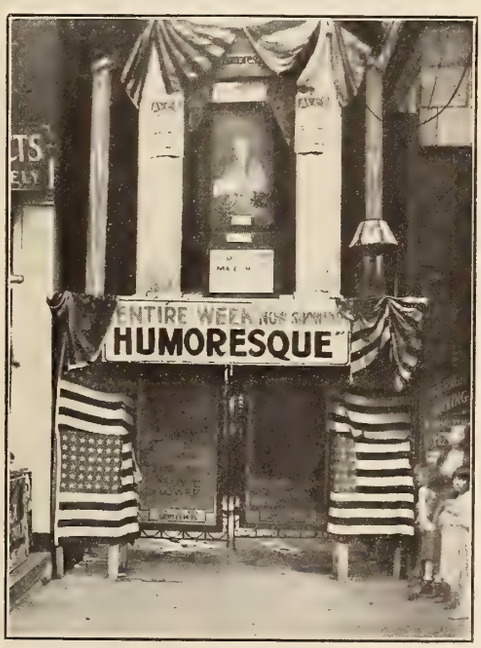
Dolinsky Stages Prelude for "Humoresque"

New York East Side Theatre Gives Presentation Prologue Worthy of Broadway House

On the lower East Side, New York, where automobiles are an occasion, a stiff collar an event, where the gravestones are inscribed in Jewish and where the most thickly populated Jewish section exists in the New World, "Humoresque" established a record and marked an epoch when it played at Loew's Avenue B theatre, at Avenue B and Fifth Street.

Despite the fact that the universal appeal of the picture was sufficiently great to produce a new record here as elsewhere, the mark was established largely through clever exploitation put on by Herman M. Dolinsky, manager of the theatre, whose assistant is Sol. D. Potsdam. The section had been flooded with window posters in Jewish.

For the exhibition of "Humoresque" Manager Dolinsky staged a prologue that harmonized with the picture. As the opening number of the performance, while the house was still in darkness, the orchestra played "Kol Nidra." Then the curtain was slowly raised while a chorus of twelve trained voices, chosen from the choirs of Cantor Joseph Rosenblatt and Cantor Quartin sang "Eli, Eli," the Jewish song, which has an irresistible appeal and which is rapidly becoming associated with "Humoresque." At the conclusion of the chorus the stage was again darkened momentarily. Then a small inset scene was shown under a powerful spot-



Lobby decorations for "Humoresque" at Loew's Avenue B theatre, New York, as described in the accompanying story

light, disclosing the figure of an aged Jewish woman, the type of the mother in the picture, blessing the candles according to the Jewish weekly custom. As soon as the scene had been shown long enough to arouse the intended effect the stage was again darkened, the screen lowered and the picture started.

Exploitation on the exterior of the theatre was also a material help. The front lobby was decorated with palms, trellis work, bunting, American flags and framed posters of the picture. Above the entrance to the side alley of the theatre, but facing the street, Manager Dolinsky had erected an alcove with an unusual exploitation scene—the figure of the Jewish mother standing in prayer over the candles. Electric bulbs supplied the candle light. Throughout the day a phonograph played "Eli, Eli" and "The Kol Nidra" from this alcove. Coming as it did from above the heads of passersby it had a magnetic effect.

At a general 40 cent admission the theatre crowded capacity audiences every day of the week, and while no figures were given for publication, the business for the week was a record breaker in every respect. Manager Dolinsky's enterprise in recognizing the exploitation opportunities open to him in showing "Humoresque" to his class of patronage is second only in the realization of the tremendous appeal of the picture which swamped all previous box office records in what is recognizedly one of the poorest sections of the city and where money for entertainments is the exception rather than the rule.

Some More Good Stunts for "Down on the Farm" Film



(Left)
Float which Manager Teufel of the Rialto theatre, Butte, Mont., used in a good roads parade to advertise "Down on the Farm." Story will be found on the opposite page

(Below)
Stage setting for prologue number on "Down on the Farm" used by the Majestic theatre, Jackson, Mich.



TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Radiosoul Completing Seastrom Picture

The Radiosoul Films, Inc., are now completing "You and I," a drama comedy enacted partly in America and partly in Europe.

The cast is headed by Victor Seastrom, who as a director and actor caused quite a stir in the picture, "A Man There Was," and Lillian Walker. Among others of the large cast will be, Edith Erastow, Jack Ratcliffe, Smiling Duffy, and Nona Adair. The picture will be in seven reels.

Arrow Film Announces Six-Reel Special

"Bitter Fruit," the six-reel special production which is soon to be issued to the States Rights Board by the Arrow Film Corporation was produced by Dramafilms, under the direction of Will Bradley, an artist of note. The cast is headed by Jane Gail and John Charles.

Arrow states that "Bitter Fruit" will be an early fall release. An extensive advertising campaign will be inaugurated.

Levey Signs Leads for Second Production

Lillian Bonnie and Leslie Hull have been engaged for the leading roles in "The White Bottle," the second of the Harry Levey Productions features which is being produced under the direction of Harry Frazer. Miss Bonnie is one of the Ziegfeld beauties, and Mr. Hull appeared under the direction of D. W. Griffith both in "'Way Down East" and "The Love Flower."



Helen Flint, one of the principals in "Uncle Sam of Freedom Ridge," the first of the Harry Levey Productions' releases

THE following sales on the independent market are reported: "Whispering Devils" (Equity) to Aaron M. Gallos, of Chicago, for Illinois and Indiana; to Ben Amsterdam, of Philadelphia, for Eastern Pennsylvania and Southern New Jersey; "The Invisible Ray" (15-episode serial—Joan Film Sales Co.) to Bob Lynch, of Metro Pictures, of Philadelphia, for Eastern Pennsylvania Southern New Jersey; "She Played and Paid" (Joan Film Sales Co.) to Aaron Gallos for Illinois and Indiana; to Sam Grund, of Federated Feature Films, of Boston, for New England; "Witch's Lure," (Capital Film Co.) to Harry Weiss for Illinois and Indiana: "A Woman's Business," "Wings of Pride," and "Madonnas and Men" (Jans Pictures, Inc.) to Independent Film Supply Co., of Baltimore, for Delaware, Maryland, District of Columbia and Virginia; "Voices" (Victor Kremer Film Features, Inc.) to De Luxe Films, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; to R. & W. Attractions, of Pittsburg, for Western Pennsylvania and West Virginia; to Independent Masterfilms, of Detroit, for Michigan: "Fickle Women" (D. N. Schwab) to Doll-Van Film Corp., of Chicago for Northern Illinois; to Messrs. Roberts and Varlay, of New York, for Maryland, North Carolina; District of Columbia, Delaware and West Virginia; "Girls Don't Gamble" and "Smiling All the Way" (D. N. Schwab), to Southern States Film Co., of Atlanta, Ga., for Georgia, Florida, Alabama, Louisiana, Tennessee, Texas, Arkansas, South Carolina, and Mississippi: "Love's Flame" (Fidelity Pictures Co.) to the Twentieth Century Film Co., for Eastern Pennsylvania and Southern New Jersey; to the Morart Film Exchange for District of Columbia, Delaware, Maryland, Virginia and North Carolina; to S. Griever Security Pictures for Illinois and Indiana; to Elk Photoplays Inc., for Greater New York and Northern New Jersey; "Son of Tarzan" (15-episode serial—David Howells) to Pioneer Film Corporation for Greater New York, New York State and Northern New Jersey.

Renco Begins Big Picture

Director Lloyd Ingraham Starts Shooting "Lavender and Old Lace"

MONTHS of preparation finally have borne fruit in the commencement of production by the Renco Film Company of the Myrtle Reed masterpiece, "Lavender and Old Lace." In announcing the beginning of actual shooting, under Director Lloyd Ingraham at the Louis B. Mayer studies, Los Angeles, President H. J. Reynolds of Renco reveals an elaborate production program for his company that contemplates the launching of the Reed novels as one of the big features of screendom in 1920.

"Lavender and Old Lace" is Renco's first production. It will be followed in the next few months by several others of the author's works, and it is probable that another company will begin work on the Renco lot in a few weeks.

Director Ingraham comes to the new organization fresh from several screen successes, his last venture being the direction of "Twin Beds." For the part of Mary Ainslee, Mr. Ingraham cast Marguerite Snow, famous for her lead in the "Million Dollar Mystery." Seena Owen is playing "Ruth Thorne," the young newspaper woman, and opposite her is Louis Bennison, well remembered on Broadway in "Johnny Get Your Gun." A clever comedy part has been given Victor Potel, the famous "Slippery Slim," who will be the village cab driver. James Corrigan and Lillian Elliott, both of whom recently closed a long engagement with the Morosco Stock Company, and Zella Ingraham and Kittie Bradbury complete the cast.

A staff of technical experts, including George Crone and Bobby McGowan, is assisting Director Ingraham. Ross Fisher is doing the turning.

"Lavender and Old Lace" probably will be finished about Oct. 1, and immediately thereafter President Reynolds plans to start his second Reed Production.

Jans Executives Start on Selling Trip

H. F. Jans, president of Jans Pictures, Inc., and F. E. Backer, general sales manager of the organization left last Monday on a trip through the West. The purpose of the trip is in line with the announcement that Jans Pictures, Inc., would arrange for first runs, of indefinite length, and put over high-class exploitation campaigns on "Madonnas and Men," in all of the principal cities of the country. It is for the purpose of arranging details and completing contracts along these lines that Mr. Jans and Mr. Backer are making the journey.

Rothacker Picture Has Novel Close-Up

Something which the naked eye has never seen—a steaming hell of bubbling iron ore—is shown in closest detail in an industrial movie filmed by the Rothacker Company in a Middletown, Ohio, rolling mills. Steel men predicted Cameraman Tiry Miller would never get the shot. They said the heat would crack the camera lens or else ignite the film inside.

Prologue Prepared for "Whispering Devils"

After several weeks of effort on the part of Equity's advertising and exploitation staff, a prologue for "Whispering Devils," Equity's state-right feature, starring Conway Tearle and Rosemary Theby, has been completed and incorporated in the press-book.



Grace Davison, who is now heading her own producing company known as J. G. Pictures Corp.



Gale Henry, now being starred by Special Pictures Corp., makes some comparisons

Pre-View of Levey Film

"Uncle Sam of Freedom Ridge" Is First Feature of New Company

THE special pre-release invitation showing of "Uncle Sam of Freedom Ridge," the Harry Levey Productions first release, is scheduled to take place on September 26th, at the Selwyn theatre in New York City.

The Harry Levey Productions is the second company formed by Mr. Levey within two months, the first being the Harry Levey Service Corporation, for the making of industrial-educational motion pictures, exclusively. Having launched that well on the way to success, Mr. Levey chartered his second company, whose program is the making of eight feature dramatic photoplays a year—these photoplays to be "pictures with a purpose."

Having started this company, Mr. Levey secured as his first picture the rights to "Uncle Sam of Freedom Ridge," a story which, since it appeared in the June issue of the Atlantic Monthly, has been one of the most widely discussed stories of the year.

When Mr. Levey secured the screen rights of "Uncle Sam of Freedom Ridge," the director, George A. Beranger, known as a member of D. W. Griffith's staff, and the cast, including George MacQuarrie, William S. Corbett, Paul Kelly, Helen Flint, Leslie Hunt, Sheridan Tansey and Eugene Keith, were actually signed up the same day—and that night actual work of production was begun at the studios in New York.

The picture is an eight-reel feature, comprised of 550 scenes. Work went forward night and day—a basis of 21 actual working hours a day being established, with shifts and hours for each shift being clearly defined. Allowances was even made for weather conditions on the making of the exterior scenes.

Ed. Hemmer Picture Titled

"Birthright" First Feature of Hemmer Superior Productions

"BIRTHRIGHT" is the title selected for the initial production of Hemmer Superior Productions, Inc., according to announcement made by Edward Hemmer, president. Its selection came after careful study of the picture, which runs five reels. The meaning conveyed is suited to the action, which tells a story of a young girl who, after many hardships and much adventure, eventually falls heir to her birthright. The various scenes have been worked out so that the contrasts created make the play one of unusual appeal.

Among the cast are such stars as Flora Finch, Sidney Mason, Henry Sedley, Bessie Stinson and many others. Maud Sylvester, ingenue lead, made her debut in pictures with the Hemmer players and has interpreted skillfully the role in which she is cast. Margaret Beecher, grand-daughter of Henry Ward Beecher, is seen in an important part. Pete Raymond, veteran of the legitimate stage, fills a character role, while Milton Berlinger, eleven-year-old juvenile impersonater of Al Jolson, is featured in several big scenes.

Although the release of the picture, some time ago, had been forecast for early in September, certain changes were decided upon, and making the changes necessitated postponing the release date several weeks. Mr. Hemmer could not say definitely what the new release date would be, but he did say that it would probably be around the first of October.

Elmer McGovern, film editor, is attending personally to the work of cutting and changing situations about. This task will be completed very shortly as changes yet to be made are few in number.

Kelly Appoints Managers

Wallace, Schmidt, and Bertschy Join World Motion Picture Co.

F. G. WALLACE, well known theatrical and motion picture man, has been appointed Division Sales Manager for THE WORLD MOTION PICTURES COMPANY, INC., and leaves immediately for his territory, which includes Charlotte, Atlanta, New Orleans, Dallas, El Paso, Oklahoma City, Denver and other western points. On his trip Mr. Wallace will probably select branch managers, and will visit all the Associated Press newspapers in connection with the joint service of news illustrations and cooperative action between the newspapers and the exhibitor.

A second appointment is that of K. G. Schmidt, who has been made District Supervisor by The World Motion Picture Company, Inc., and who leaves for his initial trip over his district, which will include the territories radiating from Chicago, Milwaukee, Minneapolis, Detroit and Cleveland.

On this trip, Mr. Schmidt will consider selections and appointments of Branch Managers, and will line up for the forces of The World Motion Pictures Company, Inc., the very best men in their communities.

The third manager appointed by Mr. Kelly is R. A. Bertschy, formerly field superintendent for Hallmark Pictures, and at one time special representative of The Vitagraph Company, who has been made Division Sales Manager. Mr. Bertschy will soon visit Boston, Philadelphia, Baltimore, Washington, Pittsburgh and Charlotte, and on this trip will consider the selection and appointment of Branch Managers in the districts which he will cover.

Capital Film Buys Series

Acquires Cuneo in Five Reelers; Production Will Start at Once

W. D. RUSSELL, general manager of the Capital Film Company, has just returned to Chicago from the coast, and announces that he has purchased from Russell, Greiver & Russell a series of five-reel productions starring Lester Cuneo. Work will begin immediately on the first picture.

Mr. Cuneo has had a varied experience on the legitimate stage and also in pictures that is said to fit him for a stellar position. He had eight years' stage experience in New York productions, and three years in Col. Selig's productions, including Western features with Kathlyn Williams.

After completing his three years with Selig, he joined Marshall Farnum, brother of Dustin and William, on the "101 Ranch" at Bliss, Oklahoma. From "101" he went with Essanay, leaving that company to go with Francis X. Bushman to Metro, later leaving Metro to join the Lockwood Company.

Francelia Billington, who played the doctor's wife in "Blind Husbands," will play opposite Mr. Cuneo for Capital. Mr. Russell states that stories have been purchased that will give Mr. Cuneo the opportunity to produce pictures which Capital will guarantee to rank second to none.

Arrow Serial a Sensation

"Thunderbolt Jack" a Thriller of High Order; to Be Released Soon

REPORTS from the Arrow Film Corporation indicate that their latest serial, "Thunderbolt Jack," will prove a most sensational serial.

This serial, which stars Jack Hoxie who is supported by Marin Sais, is said by Arrow to contain more sensational incidents and situations for terrific suspense than have ever been incorporated in a cinematographic production.

"Thunderbolt Jack" is a western serial and as both Jack Hoxie and Marin Sais are expert riders it was possible for the director, Francis Ford, to secure some of the most sensational scenes possible to execute. For genuine daring and absolute nerve it is claimed that "Thunderbolt Jack" exceeds the wildest hope of the serial fan.

"Thunderbolt Jack" is in fifteen episodes and it is stated that each one carries the spectator in breathless suspense from one thrilling incident to another with scarcely a breathing space.



Jack Hoxie and Marin Sais, star and leading woman in "Thunderbolt Jack," a new Arrow serial



An attractive attribute to Pinnacle Comedies

Independent Films' Success

Five Producers Seek to Place Pictures with New Concern

WITHIN the past two weeks, five different producers are reported to have visited the offices of the Independent Films Association in the Consumers Building, Chicago, to negotiate for distribution of their output through the Association. During the same period, Eddy Eckels, general manager of the Association, has been offered two female stars and three male stars, all of first magnitude, in series releases.

In the very near future it is certain that Independent will announce a new series of releases for the state right market—and indications point to the acquisition of a series of big productions with a female star of big drawing power.

Early in July the Association took over the exclusive distribution of Pinnacle Productions, starring Neal Hart in a series of eight productions founded on well known and successful plays of action and human interest. Within the unbelievable period of thirty days, the entire United States had been closed on the Hart series—and in many territories competition is reported to have waxed so keen among the exchange men over the Hart franchises that it became a problem to adjust the differences that developed.

The case of Pinnacle Comedies was even more remarkable, it is said. Distribution arrangements were completed with the producers of Pinnacle Comedies the latter part of August. A very small announcement of the forthcoming releases appeared August 28 in The News. The first national advertisement of Pinnacle Comedies was not published until Septtember 11. Yet in the two weeks following August 28, when the first rumor of these two-reel releases reached the state right dealers, a flood of inquiries by mail and telegraph swamped the offices of the Association, and half of the country had been closed under option prior to the publication of the first full-page advertisement.

Starting out with the conviction that first-class attractions produced expressly for the independent exchanges were badly needed, Eddy Eckels and his associates launched an advertising and exploitation campaign that made the industry sit up and take notice. Results secured were startling and, in many instances, unexpected. Congratulations and comments of a most flattering character have been received from some of the biggest factors in the films, and the growth of the Association is right now the talk of the industry.

The same cleverness and originality which characterize the Association's own advertising are to be found in the exploitation materials supplied by it to exchange men for the use of the exhibitors. New ideas have been introduced in the making of posters, lobby photos and advertising cuts, and the exhibitors' press books are exhaustively complete. The theatre men have been supplied with ammunition of the sure-fire sort by means of which to carry out their campaign aimed at the general public.

Additional units of distribution are eagerly awaited by the exchanges throughout the country; and with the Association's policies so well known and so heartily approved, and its practice of fulfilling its promises so well established, the time is at hand when productions of merit accepted for distribution by the Independent Films Association may be contracted throughout every territory in the United States and Canada by telegraph in twenty-four hours.

Bert Lubin Heads New Firm

BERT LUBIN, well known to exhibitors, exchange men and state right buyers throughout this country and Canada, has announced that he will head a new company, which will enter the state rights field with a series of specially selected feature productions. The name of Lubin's new enterprise has not as yet been made public, but it is understood that the company will commence operations immediately. A five reel Western feature will be the first scheduled release for the state rights market. This picture has already been finished, and a complete advertising and exploitation campaign is now in preparation.

Offices of the company will be maintained on the eleventh floor of the Longacre Building at 1476 Broadway.

Mr. Lubin is not a newcomer in the state rights field. He was general sales manager for "Virtuous Men," which is said to have made an unusual success throughout this country and abroad. In addition he handled many other independent productions.

Canyon Offers Six Westerns

"The Galloping Devil" is First, Starring Franklyn Farnum

CANYON PICTURES announce for release on a state right basis a series of six Western features, the first of which is "The Galloping Devil," starring Franklyn Farnum and directed by Nate Watt, who acted in a similar capacity for Annette Kellerman's "What Women Love."

Based on a story by B. M. Bower, known for his Saturday Evening Post stories and novels of the great West, "The Galloping Devil" is said to contain every element calculated to appeal to admirers of virile, red-blooded people involved in real life problems. It is swiftly moving, intensely human and mounts to a climax of genuine power and plausibility.

Firm in the belief that by reason of the Western picture's popularity in the early days of the industry, the same character of photoplay, if produced in the modern manner, with finer photography, more intelligent direction and more human acting, would offer strong competition to the so-called society dramas now in vogue, Canyon Pictures has spared neither expense nor effort to bring back to the screen the thrills it sometimes misses.

The character of Andy Green (played by Franklyn Farnum) is claimed to be rich in human interest and appeal from the moment he makes known his pride in his fancy vest to the proof he gives of his physical prowess, and, later, his courage and splendid daring.

Not content with investing "The Galloping Devil" with brisk movement and wholesome love interest, the producers announce that they have succeeded in maintaining absolutely correct atmosphere and detail, with all the scenic beauty of the West as it really is. Cowboys by the score, fast and furious riding, moonlit mountains and blistering plains—all have been caught with intelligent understanding.

President of American Cinema Corp. Weds

The marriage of Walter Niebuhr, president of American Cinema Corporation, to Miss Bennett Johnstone was solemnized at the home of Lucius J. Henderson, New York City, on Thursday, September 16th, at noon.

Parson-Comedian Will Write Own Stories

Rev. George Le Roi Clarke will write his own comedies hereafter, according to word received from Joe Brandt, who has just closed a deal with the Paragon Pictures Corporation, which is producing the Rev. Clarke comedies, to handle these comedies on the market.

Colura Photography in Griffith Production

In a review of "Way Down East," printed in the September 18th issue of the Motion Picture News, credit for the natural color photography in that picture was erroneously given to Prizma. The photography was the work of the Colura Pictures Corporation.



First view of Alice Brady's new starring vehicle for Realart release, "The New York Idea"



Fritzie Ridgeway in "The Bandit of Hell's Gap," the first of the Doubleday Productions pictures which are to be released through Capital Film Company of Chicago

Fritzi Ridgeway Western Ready Oct. 4

The first of the twenty-four Westerns starring Fritzi Ridgeway, will be released on October 4th, according to W. D. Russell, general manager of the Capital Film Company.

This first picture will be "The Bandit of Hell's Gap," an up-to-date western story, said to be replete with action and thrills.

Fritzi Ridgeway, who has played opposite Wm. S. Hart in many of his biggest successes, and been associated with most of the best producers releasing westerns, here makes her debut as a film star in her own right.

The Capital Film Company will release two Ridgeways every month. They have purchased twenty-four stories.

"The Parish Priest" is Ready for Market

Herman J. Garfield, of the Plymouth Picture Productions, of Cleveland, reports that "The Parish Priest, a former stage success for which he controls the worlds rights, has been completed in its picture form.

Forms New Independent

Merle Johnson Announces Organization to Make Comedy Dramas

MERLE JOHNSON, one of the youngest motion picture directors in the business, announces the formation of his own company, casting for which is now going on. Mr. Johnson, whose most recent work was the direction of the Herbert Kauffman Screen Sermons, will make five-reel feature pictures in a New York studio. The photoplays made under his direction will be comedy dramas. No yearly schedule will be followed, each picture receiving the time and attention considered requisite for its needs.

Mr. Johnson intends to follow the policy of featuring a well-known player, of grouping around the star a cast of high class players. His stories will be in the main drawn from original sources, and he is busily engaged at present creating a complete scenario and casting department. He contemplates breaking away from the present custom of adapting stage and literary successes to screen usage.

"We intend to obtain players who will fit their roles," said Mr. Johnson, "whether they are among the highest priced stars of the screen or whether they are breaking into motion picture work."

An announcement regarding the cast and the directorate of Merle Johnson Productions will be made public shortly.

Polish Travelogue Issued

"Jewish Poland To-Day" Depicts Foreign Life in Six Two Reelers

WHAT is described as one of the most attractive travelogues ever offered to the public, is now on the State Right market available for buyers. It is entitled "Jewish Poland To-Day" and is being issued as a series of six two-reel special features by Henry Rosenfelt, with offices at 15 East 40th street, New York City.

"Jewish Poland To-Day" recently enjoyed a three weeks' run at Madison Square Garden in New York City, opening August 28th. At that time it received a favorable criticism from New York reviewers, who described it as an accurate, touching, and appealing picturization of the sufferings and hardships of the Jews in the various Polish towns.

The pictures were taken in June and July, 1920, in eleven large Polish cities. In them are shown the ruined building of Brest-Litovsk, while the every-day scenes of Polish life are faithfully depicted. The pictures are expected to have an unusually strong appeal in theatres having a Jewish patronage, for many theatregoers will be able to recognize the townsfolks they will see on the screen.

The titles of the picture will be printed in both Jewish and English.

"Mary's Attic" Territory Going Strong

The Kay-Bee Distributing Co., Inc., has purchased territorial rights for the comedy drama "Up In Mary's Attic," which is being distributed through state right exchanges by Fine Arts Pictures, Inc., for the state of Wisconsin.

In a letter to Fine Arts Pictures, Inc., Walter A. Baier, of the Kay-Bee Company, says that the direct to the exhibitor advertising campaign, which Fine Arts has been conducting, is proving valuable in arranging for advance bookings.

In addition, he says, Fine Arts' policy of continuing the trade magazine advertising campaign even after the territory has been disposed of is bound to prove popular with state right buyers everywhere.



Georgia Hopkins, starring in "Bachelor Apartments," an Arrow Film Corporation attraction

Bessie Love Picture to be Well Advertised

"Bonnie May," the first Bessie Love production to be released by the Federated Film Exchanges of America, Inc., is scheduled to receive the aid of an exceptionally fine line of advertising and publicity accessories, according to Federated, who announce that work on all of the accessories of "Bonnie May" is practically completed and that they will be ready for distribution within a short period.

A special thirty-eight page press book has been prepared and a full line of paper, consisting of two style one-sheets, two style three-sheets, one style six-sheet, and one style twenty-four-sheet, is being made.

Rothstein Prepares Big Press Book for Serial

Nat Rothstein, veteran campaign-book writer has prepared a 32-page book on the new Joan serial "The Invisible Ray" starring Jack Sherill and Ruth



Three scenes from "Out of the Dust" an Apex picture, released on the state riah market. Right and left are views of Russell Simpson. Center, a tense moment in the play

"Virgin of Paris" By Anthony Hope

The six-reel feature "The Virgin of Paris" which will soon be released on the territorial plan by Harry R. Raver is an adaptation of Anthony Hope's most famous book, which was printed in seventeen languages.

While Mr. Hope is considered one of the greatest authors writing in the English language and many of his works have been translated into foreign tongues, none of his books reached the high record attained by "Sophia" upon which "The Virgin of Paris" is based. It is said that more than three million copies of this book had been sold.

Those previous pictures which were made from Hope books have all proven big successes. Among them are numbered "The Prisoner of Zenda" and "Ruppert of Hentzau."

The leading part of the picture, "The Virgin," is played by Diana Kareni, the famous Polish actress whose name figured in many Associated News dispatches during the regime of Paderewski. She is Poland's greatest actress and occupies as prominent place in her country as do the Barrymores in America.

Miss Karenski was given capable support by Walter Gordon, William Creswisk, Clara Denvil, Philip Ashley, Lewis J. Mortimer, Florence Temple, Marjorie Strickland, J. R. Phelps and Marie Paton.

"Unfair Sex" Contains Varied Locale

According to advance notices from Artclass Corporation's offices, their latest production, "The Unfair Sex," will hold several distinct bids for favor in the way of variety and contrasting themes. The story is a society drama, opening at college and devoting its first two and a half reels to some elaborate background. The beautiful Loft estate at Rockville Center, Long Island, and the Glen Curtis place at Garden City, serves as setting for these episodes.

The action next moves to Turkey and to picturesque and camera-rich interiors. Following is the African jungle portion of the tale, where the eighteen lions, the chimpanzee, and other animal members of the cast come into the plot. The Messrs. Weiss of Artclass Corporation own a large collection of acting animals and the entire lot is to be used in the present story.

The cast is headed by Walter Miller, with Anne Luther, Dorothy Bernard, and Armand Cortez in the support. John Joseph Harvey is directing, and John K. Holbrook is supervising.

Ben Blake is Manager of Levey Company

Ben Blake has been appointed general manager of Harry Levey Productions, the company launched by Harry Levey for the making of eight feature dramatic photoplays a year.

Mr. Blake has been an independent director for the past five years, and in his work he has directed some of the well-known stars of the screen.



Harry Raver is offering to States rights buyers "The Virgin of Paris," adapted from Anthony Hope's great story, "Sophie"

Seaboard Film Corp. Expanding

THE Seaboard Film Corporation, of Washington, announced a change in their policy whereby they depart from their previous policy of distributing short subjects exclusively.

Under the new arrangement, as announced by President Coleman and Secretary White of the Seaboard, a special department will be opened for the handling of features and serials. This is to be installed at once and will be supervised by Mr. H. Bobys, who until last week was connected with Pathe's Washington Exchange. He has been installed as serial and feature manager, and will devote his time exclusively to the handling of this new department.

President Coleman announced that the Seaboard has been able to conclude a contract whereby they secure the exclusive distribution rights on "Thunderbolt Jack," the new Arrow release starring Jack Hoxie and featuring Marin Sais. This serial was produced by the Berwilla Film Corporation under the supervision of Ben Wilson and Joe Brandt. Release date for "Thunderbolt Jack" has been set in the Washington territory as November 1st.

Mr. Coleman also announced a list of high-class features with which to start their new department. Among these are "The Golden Trail," starring Jane Novak, "Bachelor Apartments," starring Georgia Hopkins, and "Before the White Man Came," a picture with an all Indian cast.

In speaking of the new department, President Coleman said: "My experience as a distributor of short subjects in Washington and vicinity has shown me the necessity of supplying the exhibitor of this territory with high-class features and serials. I find that there is a strong demand among the independent exhibitors for productions of this nature.

"In making careful search of the independent releasing organizations we were fortunate enough to secure a line of features and a serial, which we consider far superior to anything that is on the market. These are productions handled by the Arrow Film Corporation and include 'The Golden Trail,' a five reel dramatic production starring Jane Novak and Jack Livingston. This is a picture of the frozen north and is, in my estimation, one of the biggest productions of the year. It contains some of the most remarkable scenes I have ever seen portrayed in a motion picture, and I feel sure that it will prove a big money maker for the exhibitor.

"'Bachelor Apartments' is a five reel comedy starring Georgia Hopkins, a young woman of undoubted ability who shows much promise as a comedienne and who will undoubtedly be a big favorite with the fans. A most unusual picture entitled 'Before the White Man Came,' completes the list of features. This production is an authentic picturization of one of the most dramatic chapters in the history of the American Indians.

"To meet the serial requirements, we contracted with the Arrow for their newest and biggest serial, 'Thunderbolt Jack.' This serial stars the popular favorite, Jack Hoxie, who is supported by one of the most popular leading women in the serial business, Marin Sais."

Second Warner-Selig Serial

A SECOND Warner Brothers animal serial, produced by Col. William Selig, is assured for the independent market, according to an announcement recently issued at the Warner Brothers office in New York City. The contract, which was signed on Friday, September 17th, calls for a fifteen episode serial to be developed along the lines of latest Warner-Selig serial success, "The Lost City."

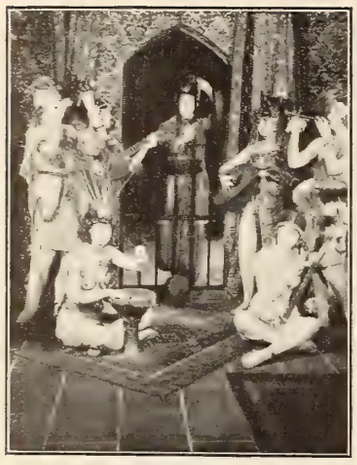
"We are going to make another success," said Mr. Warner in a recent interview, "and one that will prove just as popular with the motion picture public as was 'The Lost City.' We feel that with the experience and facilities of Col. Selig, there can be little doubt but that we will put across a winner. As the contract was only signed recently, it is impossible for me to announce at this time the name of the star and other features which will be of interest to exhibitors. However, these facts will be given to the trade as soon as possible."

"The Lost City" was the last serial made by Col. Selig and distributed by Warner Brothers. Juanita Hansen was starred in the production, which was an animal serial of the most lavish type. The action was laid in the jungle, and innumerable thrills were obtained by the master-producer, by means of many wild animals. The forthcoming serial will, it is said, fully equal its predecessor in the line of action and thrills. It will be produced in California.

"Exhibitors have come to believe in our judgment," said Mr. Warner; "there were many who made big money on 'The Lost City,' and we feel that they are looking to us to produce another just as good. But we are not going to be satisfied with 'just as good.' In our new serial we will draw on all our previous experience. It has been proved to the exhibitor that the serial is not dead, and we have proven that the animal serials are the most popular of any type."

It is expected that production of the serial will be started in the near future. It will be ready for the market by next February.

"For the state righter," concluded Mr. Warner, "who is looking for some reason to excuse himself for not buying 'The Lost City,' we can offer him our forthcoming serial. We hope that there will be others besides those who profited by 'The Lost City' who will handle our next."



A view of "Alias Aladdin," featuring Eddie Boland and a Vanity Fair Girl comedy produced by Hal Roach for Pathe release

"Roman Candles" Opens at Clunes

The initial production of Master Pictures, Inc. was given its premier at Clune's Auditorium, Los Angeles, on the evening of Monday, September 13, where it is planned the picture shall continue an attraction for several weeks. The title of the subject is "Roman Candles" starring J. Frank Glendon, most recent leading man of Clara Kimball Young. The production was made under the direction of Jack Pratt from an original photoplay by W. S. Forysth. The showing at the Auditorium is preceded by a prologue which creates the atmosphere of a South American city on a holiday.

"Roman Candles" is a tale of an American ne'er-do-well son of a fireworks manufacturer who visits an imaginary republic as a salesman. The fireworks serve in celebrations and prove to be the main feature in putting down several revolutions in as many days. Glendon does the best work of his screen career in this picture and stages a number of stunts that puts him in the near acrobatic class.

The cast does not contain many screen-known people. Leading roles were taken by Hector Sarno, Edward Kimball and Jack Pratt. The leading woman is Pholda Morgan. This is her first experience on the screen.

First Pinnacle Comedy Is "Cedarbrook Farm"

The first Pinnacle comedy, it is announced, will be known as "Cedarbrook Farm." It will be released November 1st. K. L. Eagon is the author.

Urban Increases His Library

West Indies Films of University Expedition for Kineto Review

A VALUABLE addition has just been made to the Urban Popular Classics through the cooperation of the University of Iowa. An expedition which the University had in the West Indies for many months returned recently with remarkable photographic records. These have been edited by Charles Urban and made an integral part of the Kineto Reviews. They form a permanent part of Mr. Urban's library and through his cooperation they become available for theatres as well as for the distribution purposes the University of Iowa intended them for. They are said to be amazingly entertaining, despite the usual belief that anything so worth while cannot also be pleasant.

The expedition which secured the pictures was under the direction of Professor C. C. Nutting. The photography is by Maurice Ricker, widely known as a traveller and educator and welfare service worker.

The pictures take the audience into the islands of St. Croix, St. Kitts, Barbados and all the interesting places of that part of the world.

Mr. Urban has written the titles himself and they are said to be in a crisp, informative, pleasantly light style.

"Voices" Released Sept. 26

Victor Kremer Production Opens in New Jersey With Week's Run

"VOICES," the big Victor Kremer production, will be released September 26th, when it opens up at the Strand, Newark, N. J., for a full week's run. Bookings on "Voices" come up fully to the expectations of Ira H. Simons, manager of N. Y. Independent Masterfilms, the New York exchange handling "Voices." The picture has been booked by Mr. Mitchell for Marcus Loew.

As expected, the teaser campaign initiated by the Kremer Publicity Department has shown fruitage, especially the teaser window cards, which are freely being distributed.

Lina Cavalierri in "Mad Love" is the next offering of Victor Kremer, Inc. Selling campaign for this picture will start forthwith. This picture is said to by far exceed any of the previous product starring the famous Opera Singer.

These features are but the first of a series of big features being released for the State Right market by Victor Kremer. New York Independent Masterfilms will handle all the output for New York and northern New Jersey.

Reelcraft Has Seven More

Bud Duncan Comedy Included in List of Short Subject Releases

SEVEN more productions have been completed for the exclusive short subject program of the Reelcraft Pictures Corporation.

The first release in the new "Bud and His Buddies" series of single reel comedies featuring little Bud Duncan has already been completed. The title of the first releases is "Spooky Spooks."

Matty Roubert, the juvenile star, has completed "Summer Days," another release in his two reel "Romances of Youth" series, and produced under the Direction of William L. Roubert. This unit is now working on "A Bold Bad Pirate" the fourth release of the series.

Billy Franey has completed three more single reelers in his comedy series titled "The Pest," "No. 13" and "The Kidnapper," and Alice Howell has completed another two reel comedy, titled "Squirrel Time," under the direction of Dick Smith.

All of the above pictures are released through the Reelcraft and allied independent Exchanges throughout the United States.

"Witch's Lure" Offered by Capital Film Co.

The Capital Film Company, Chicago, has ready for release, "Witch's Lure," a drama with an all-star cast. W. D. Russell, general manager of the Capital Film Company, says "Witch's Lure" is not acting, but a thrilling page taken bodily from life punctuated by derricks, rigs and tanks. The district where the story is placed forms the great objective for the modern Argonauts who are heading in endless procession toward the stretches of oil bearing land in Texas, Oklahoma and Louisiana."

"The subject of oil is the livest fiction topic of to-day in the United States. Popular magazines are all running fascinating stories, the locations of which are placed in the oil fields of Texas and Oklahoma."

"Witch's Lure" has an unusually noted cast. Among the prominent ones are Augustus Phillips, Gene Gauntier, Edward Coxen, Charles Mailes and Spottiswood Aitken.

Balshofer to Re-Enter Production Field

The Fred J. Balshofer studios on Gordon street, Los Angeles, for five years the site of many famous plays, is undergoing six more weeks of construction with the probability that within a short time Mr. Balshofer will himself be engaged again in making his own productions in addition to the leasing of space to two active companies.

In addition to the stages now occupied by the Special Pictures Corporation, Balshofer has just closed a deal whereby the newly organized Wharton James productions which are to start October 1st, will take over a new stage, offices and other studio facilities.

David Fischer to Make Pictures in New York

David G. Fischer announces the formation of the Fox-Fischer Masterplays, Inc., a Washington, D. C., motion picture company which will produce photoplays in New York City. Mr. Fischer will utilize the national capital as his setting in the first of his productions, the name of which will be made public shortly.

Mr. Fischer's screen career includes many productions for leading producers as well as several for his own company, including last year's screen drama, "The Law of Nature."



Crowds in line at the Boston Opera House, Boston, Mass., for showing of the Fox special, "While New York Sleeps." The picture is entering the last of its four-week engagement, in which it has practically sold out its 3,000 seating capacity, at each performance.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Bory Osso, American representative for the Associated Authors of France, has just returned from a two months' stay in Paris, where he gathered many stories for American producers and directors.

"At last the French author confesses that he has found an equal in the American playwright. For centuries authors from all over the world have looked towards France for inspiration, and now the young French authors are studying the methods adopted by the Americans.

"The French concede without reservation that the American pictures are the best coming to France. They admire and study the technique, the beautiful settings, the interpretation of the story, and especially the wonderful photography.

To Start New Series of Hallroom Comedies

Hallroom Boys Comedies first year's series having been completed, Jack Cohn announces that the next series of these comedies will present an improvement in every phase of production. A new type of comedy story with an original treatment of comic situations has already been decided upon.

Joe Brandt and Harry Cohn are now on the Coast completing all arrangements for early work.



A new photograph of Dorothy Phillips, who has completed "Man, Woman and Marriage," Allen Hulubar's first production for First National release



One of the many heart-interest scenes in "Over the Hill to the Poor House," William Fox's latest special production now playing at the Astor theatre, New York

Fox Premiere in New York

"Over the Hill to the Poorhouse" Takes Place in Broadway Theatre

THE William Fox production "Over the Hill to the Poor-House," which was directed by Harry Millarde, had its premiere presentation at the Astor theatre in New York on September 17th.

If smiles, tears and applause may be taken as a criterion "Over the Hill to the Poorhouse," stood the test without a jar. It did so because of several factors—not the least of these being the happy combined use of the original Will Carleton poem and its sequel, "Over the Hill from the Poor-House," Mr. Fox apparently elected to assuage the pathos of the original story with the smiles found in the sequel.

The leading role falls to the lot of Mary Carr, whose portrayal of the mother is beautiful. Others in the cast whose work stands out as particularly clever are Noel Tearle, who plays the part of Isaac, the son who quotes scripture but fails to apply it; Jerry Devine and John Walker respectively, the young and the grown-up "black-sheep" son; William Welch, who has the role of the father, and Dorothy Allen as Agulutia, Isaac's wife.

Barker Completes Picture

"Godless Men," Magazine Story, Will Feature Helen Chadwick

WITH his picturization of Katherine Newlin Burt's great novel, "The Branding Iron," in all Goldwyn branch exchanges, Reginald Barker has just completed a new picture. It is called "Godless Men" and was adapted for the screen from Ben Ames Williams' sea story of "Black Pawl," which recently appeared in the Saturday Evening Post. The entire action, with the exception of a few brief scenes on a South Sea Island, takes place aboard a two-masted schooner. What is said to be one of the greatest fights ever staged before the camera takes place on board the ship in a violent storm.

Director Barker selected Helen Chadwick for the role of Ruth Lytton, and her acting of the part was so excellent that Goldwyn, after seeing the film run off, decided to feature her in the picture Russel Simpson has the greatest screen role of his career as Black Pawl, and makes the most of it. James Mason was cast as Red Pawl, and is an able second to Mr. Simpson. John Bowers plays opposite Miss Chadwick, while Alec. B. Francis is seen as the returning missionary. Others in the cast are Robert Kortman, Irene Rich and Lionel Belmore.

The Joan Film Sales Co. announces the formation of the Joan Service Bureau, intended to assist all states-rights buyers of Joan pictures in advertising, publicity and exploitation of the Joan pictures in their respective territory. The announcement of this bureau was made this week by letter to all exchange-men who have purchased Joan pictures.

The formation of the bureau was the result of requests from buyers for expert exploitation and advertising men to help them put their pictures over, particularly during their first-run.

Aaron Gollos Purchases Two Equity Pictures

The announcement by Aaron Gollos of Gollos Enterprises, of the purchase of the rights for Illinois and Indiana of "She Played and Paid," starring Fannie Ward and "The Whispering Devil," featuring Conway Tearle, marks the entrance of his firm as an active factor in the motion picture industry of that territory.

These two features were purchased from Equity Pictures and Mr. Gollos plans to distribute them and other pictures, which he has in view, under the name of Equity Picture Distributors for Illinois.

Fidelity to Have Two-Reel Comedies Soon

Fidelity Pictures Company, of New York, announce that they will soon have ready a series of semi-slapstick comedies of two-reel length which will feature Bessie Eyton and Robert Bruce.



Otis Skinner in "Kismet," the Robertson-Cole super-production soon to be released

DeHaven Signs for Two More



Carter de Haven, who has closed a deal with First National for a series of multiple reel comedies to follow his initial release, "Twin Beds," in affiliation with Arthur S. Kane

JUST prior to his leaving for Los Angeles this week Carter De Haven, who came to New York immediately following the delivery to Associated First National of "Twin Beds," the first of the feature productions of the Mr. and Mrs. Carter De Haven Company, announced the signing of contracts for two further pictures to be made for First National. Work upon the first of the two, Mr. De Haven states will be put in hand immediately following his arrival on the Coast. "My Lady Friends," the three act farce comedy by Frank Mandel and Emil Nyitray produced at the Comedy theatre, New York, and in which the late Clifton Crawford appeared at the Princess theatre, New York, and "The Girl in the Taxi," are the pictures now contracted for.

"I am deeply gratified by the consummation of these contracts with Associated First National," stated Mr. De Haven in an interview, "proving as it does that success has attended the efforts of the Mr. and Mrs. Carter De Haven Producing Company in turning out as its initial production a picture which has, in the approval and acceptance of 'Twin Beds' by the selection committee of Associated First National, met what is acknowledged to be perhaps the most stringent and searching test of value it is possible to obtain.

"I recognized, when a few weeks ago I came to New York following the completion of our first picture, that upon its merits or otherwise depended the success of the production policy the Carter De Haven organization has set for itself, namely, the policy of clean treatment of farce comedy so that its entertainment value should hold good, not merely for that oft quoted individual 'the tired business man,' but should be available and acceptable to a far larger class, namely, that of women and of young people of both sexes."

Confirming the signing of the contract with the Mr. and Mrs. Carter De Haven Productions Company, an exhibitor-official of Associated First National Pictures, Inc., stated: "That Associated First National has signed a contract with the De Haven Company for two more productions is naturally and of itself a complete endorsement of the production of 'Twin Beds' which has not merely passed the acid test applied to it, but which by its treatment and high quality sets a new mark in productions of farce comedy. So satisfied are we that here is a field of entertainment that will prove of inestimable value to our exhibitor members, and so closely, in our opinion, do Mr. De Haven's ideas of the worth while in farce comedy entertainment coincide with the requirements of today that we did not hesitate to secure for our fellow exhibitors a lien on the immediate future output after a careful consideration of the material offered by the further stage successes to which Mr. De Haven has secured the screen rights."

Bruce Learns a Lot of Language in Air

ROBERT C. BRUCE creator of "Scenics Beautiful" which are released through Educational Film Exchanges, Inc., recently had a narrow escape from death while taking pictures of the Matterhorn from an aeroplane, according to advices that have just been received by the home company.

When Lieut. Max Cartier, one of the French aviation force, was 600 feet over the peak, which itself projects 14,700 feet into the atmosphere the picture called for the airship to turn completely over. This was not all. The pilot spoke French only and the observer only the official Swiss language of the section, which used to be called German. So this was what Bruce registered:

"Je suis near kilt. Go hime, pronte, we, we monseer, for the love of Mike."

And the air ship landed at St. Michael's in France, where the people speak only German.

Richard Kipling Enters State Rights Field

Announcement is made that Richard Kipling has formed the Richard Kipling Enterprises to enter the state right field. Mr. Kipling has already contracted for a series of six Westerns, of which the first is in hand and ready for release. The title of the picture is "The Midnight Riders," a Western.

Mr. Kipling announces that he is ready to contract with independent producers for not to exceed twenty-six pictures per annum, all of which will be sent by him through the Richard Kipling Enterprises, whose offices have been established at 516 Fifth Avenue, New York City.

S.T. Bradley Screens His New Production

Samuel R. Bradley, director general of the Bradley Feature Film Company, who directed "The House Without Children" and other special productions, arrived in New York last Monday, bringing with him the domestic and foreign negatives and prints of a feature which will be published in six reels called "The Women Men Love," written by Charles T. and Frank Dazey, the former the author of "In Old Kentucky."

Mr. Bradley staged the new Dazey picture with great elaboration and those who have seen the first prints run are very enthusiastic in their praise of the work of the director. The cast is a notable one and is headed by William Desmond, Margaaret Marsh, Evan Burroughs Fontaine, Denton Vane, Josephine Dempsey, Alice Fleming and Doris Noldie. The production was photographed by Harry Gerstad.

Universal Rewards Its Salesmen

Kansas City Leads in Big Selling Drive Among Exchanges

A NATION-WIDE sales competition among the Universal film exchanges has just come to a close, with the Universal branch office in Kansas City, Mo., well in the lead. J. H. Calvert, the manager of that exchange has received an award of $2,100 for distribution among his employes.

Smaller awards were won by the exchanges in Charlotte, N. C., E. F. Dardine, Manager; Omaha, Neb., H. F. Lefholtz, manager; Oklahoma City, Sam Benjamin, manager, and Cleveland, Art Schmidt, manager. The top salesman in each exchange, no matter what the standing of the exchange, also received a check for $100 as the result of his good work.

The competition started April 3 and finished August 15. It was a race for the biggest percentage of improvement over the business done by the same exchanges during the first three months of 1920.

The exchanges were divided into five groups matched because of the similarity in business standing. Kansas City was awarded not only the $1,000 for its division, but also the additional sum of $1,000 for showing the best improvement nationally.

The division award won by Kansas City was divided among the salesmen. The national award was divided among the exchange em-



J. H. Calvert, manager of Universal's Kansas City exchange

ployes exclusive of the sales force. Among those who participated in the Kansas City victory were W. L. Rubert, assistant manager, W. Benjamin, H. L. Craig, F. S. Reed, George Malone, W. Bannister, E. Eplev and W. Stephens, salesmen, George Brunk, publicity, G. S. Wilson, chief booker, H. N. Holmes, cashier, H. H. Buntley and H. Jacobson of the Wichita Branch of the Kansas City Exchange, as well as a score of stenographers, film inspectors, shippers, office boys and the janitor.

Among the top salesmen throughout the country who won personal bonuses were: W. Benjamin of Kansas City, Sam Rosenfield of Indianapolis, Maurice Strauss of Cincinnati, W. B. Corby of Charlotte, N. Tillsworth of Omaha, Buddie Benjamin of Oklahoma City, D. Leduk, Montreal, Charles E. Goodwin of Buffalo, A. R. Cherry of Pittsburg and Earl Sinks of Los Angeles.

In several exchanges, the salesmen breasted the tape neck and neck. The money was divided between them. Among those who shared equally in the checks were: A. W. Skoog and F. A. Boedecker of Butte, O. K. Whipple and George Warren of Spokane, C. W. Koerner and L. L. Clark of Portland, Ore., V. M. Shuback and J. H. Pendleton of Seattle, E. E. Hemmings and R. Baldwin of Milwaukee, and M. J. Goldbaum and Nat Rosenthal of St. Louis.

ARTHUR ZELLNER, who for some time has been production assistant to Maxwell Karger, Director General for Metro at Metro's New York studios in West Sixty-first street, will continue as assistant to Mr. Karger when the latter begins his new work of directly supervising the five Bert Lytell pictures which Metro will produce during the year and which will bear the name of Maxwell Karger Productions.



Clyde Cook, starred in the William Fox sunshine comedy, "Kiss Me Quick"

Independent Film May Have Woman Star

Eddy Eckels, of Independent Films Association, is scheduled to leave for the West Coast this week on a business trip and while there will visit the studios where Pinnacle Comedies are being produced and Neal Hart is at work on his next five-reel feature picture. When Mr. Eckels returns to Chicago it is expected that he will make an announcement that a famous woman star has been added to the list of players featured in pictures released through Independent Films Association.

De Recat Now Busy on Third Comedy

The De Recat Productions of Chicago, featuring Mary Jane Blair, is showing real activity. The first two comedies are already completed and the third well under way.

The first picture, "The Holy Terror," shows a variety of unusually beautiful costumes, which will be a distinct feature of the De Recat Productions.

Cohen Editing Feature for C.B.C. Film Sales

"The Victim," a feature announced for early release on the independent market by the C. B. C. Film Sales Corporation, will soon be finally completed. Jack Cohen is now cutting and titling the production.

According to reports "The Victim" is based upon a theme of such delicacy and sacredness that no producing company has ever before dared to dramatize it. At the same time, state the producers, no spectator could possibly be offended or find in it a suspicion of irreverence.

Urban to Add to List of Short Subjects

Charles Urban, president of the Kineto Company of America announces that a campaign for Kineto Reviews will soon be started, now that the Movie Chats series has been launched. In time there will be placed in distribution, the Urban Science Series, the Urban Travel Series, and the Urban Scenics.

"The Devil's Angel" on Market

Clark Cornelius Corp. to Handle Hiller Production

"THE Devil's Angel," described as a romance of Bohemia, vibrating with intrigue, occult influence and Oriental mystery, will be released through state right exchanges, according to an announcement from S. J. Rollo, secretary of the Clark Cornelius Corporation, who is handling the distribution of the production.

"The Devil's Angel," was produced under the direction and supervision of Lejaren a' Hiller, an artist of national reputation, whose artistic illustrations are to be found in every month's issue of the big magazines published in America.

Mr. Hiller is the originator of what is known as "photographic illustration." In "The Devil's Angel," he is said to have brought before the camera the eye and the skill of the artist, which is revealed in strikingly beautiful and picturesque lighting effects and unique photographic scenes. That Mr. Hiller is also an actor of unusual ability is proved by his work in this production in which he plays opposite the beautiful Helen Gardner in the role of a young artist.

Another artist of unusual attainments who has an important role in "The Devil's Angel," is C. D. Williams, who has achieved wide fame as a painter. Included in the brilliant cast are a half dozen beautiful young women who have been models for such famous artists as Charles Dana Gibson, Penhryn Stanlaws, Harrison Fisher, Henry Olive and others noted for their artistic talents and whose work has delighted the eye of millions throughout the world on the covers of America's most famous magazines.

Hypnotism and its mysterious phenomena provide the basis of the theme in "The Devil's Angel," resulting in a tense dramatic production, which, aided by the artistic hand of Mr. Hiller, will prove, it is claimed, a revelation in motion picture entertainment.

How the beautiful girl, who had become dominated by the hypnotic powers of a Hindu mystic, succeeds in throwing off the malevolent influence and freeing herself so that she might be free to join her artist lover, is portrayed in a drama of human interest and heart appeal.

The extraordinary psychic revelations recently made by Sir Oliver Lodge, Sir Conan Doyle, and other noted delvers into the spiritual world, has brought the occult sciences into much discussion of late, and every element along this line is given wide opportunity for unusual exploitation through the handling of the story under the guidance of Mr. Hiller.

"Its notable cast," says Mr. Rollo, of Clark Cornelius Corporation, "including such artists as Templar Saxe, Lejaren a Hiller, Helen Gardner and many others will prove a powerful appeal at the box office anywhere. The innumerable striking scenes and the beautiful lighting effects, which only an artist of the first magnitude could produce, will long be remembered as really the first of their kind.

"Its innumerable exploitation angles, striking presentation possibilities and timely subject combined with its exceptional dramatic quality, artistic effects and superlative production are bound to make it one of the most successful independent productions ever released."

Clark Cornelius Corporation is distributing the picture in America, with the Alexander Film Corporation controlling world's rights.

Concert League Offers Artists

AN announcement that will be welcomed by all large theatres comes from the offices of the New York Concert League through its Motion-Picture Department and says in substance that no stone is being left unturned to supply the first-run exhibitors with the very finest musical talent-soloists, both vocal and instrumental, ensembles, and novelties of all kinds, of a variety generous enough to meet the needs of every particular theatre.

The list of attractions offered to first-run houses as prologues for their pictures reads like the roster of Broadway's biggest concert stars—all of them, it is said, with reputations of successful engagements at the Strand, Rivoli, Rialto and the Capitol in New York and many others out of town.

Among the sopranos are listed such positive hits as Amanda Brown, a coloratura soprano of unusual merit and reputation; Athene Buckley, who has just concluded an engagement at the Capitol; Jane Adams for thirty weeks at the Madison in Detroit; Emmy Ziegeuner, who has been held over week after week at the Brooklyn Strand; Bessie McCoy, a concert soprano who is receiving a big reception at the New Stadium theatre in Brooklyn and who is booked over the Saenger Circuit in New Orleans.

The tenors include such artists as Sudworth Frasier, for twenty weeks at the Capitol and still going strong; Leon Zario, who sang the lead in opera at the Capitol and is now going over at the Broadway Strand in Detroit; Leonid Sanford, an operatic tenor who scored phenomenal success with the Boston English Opera Company; the contraltos include Ruth Watson, a contralto of prominence in the middle west; Eran Pielka, just concluding an engagement at the Broadway theatre and preparing for a tour of the southern theatres; Alice Doughty, recently returned from a New England tour.

The baritone include such names as Gordon Kay, Carlo Ferreti, baritone of the New York Strand; Jackson Kinsey and Lester Bingley, American baritones of reputation and merit. The bassos include Wilfred Glenn, basso of the Capitol; Pierre Remington, operatic basso-cantante, and Herman Price, recently arrived from the Covent Garden Opera in London.

In addition to the above, there are specialties and novelties under the management of this Concert League such as the Oumansky Ballets, staged and arranged by Alexander Oumansky, Ballet-Master at the Capitol. These ballets are made to suit the picture, and are adapted to the stage, setting and properties of any theatre. The Mendelsohn Quartet, four male singers; the Russian Imperial Ensemble, a five-piece combination that doubles on three different instruments and that has toured motion-picture theatres with Griffith productions, all are among the novelties offered.

Of special significance is the fact that the New York Concert League of 1664 Broadway advises the exhibitor as to his musical program, besides supplying him with its artists, and suggests the details of the prologue from beginning to end.



A scene from the Thomas H. Ince production, "The Jailbird," a Paramount release in which Douglas MacLean is starred

Charles Urban's Movie Chats are now being shown regularly on the fast trains that run between New York and New Orleans, according to an announcement from Kineto. Major A. Harrison, of the Harcol Film Company, distributors for the Charles Urban Movie Chats in the South, originated the plan. He took it up with the railroad officials and it was put into effect with immediate success, for reports from the South say that the train passengers are delighted with this new entertainment angle.

A phonograph with specially selected records to synchronize with the subject matter of the films is used.

Price Re-Edits British Picture for Market

In "Your Daughter—and Mine," the British film made from the Stanley Houghton play, "Hindle Wakes," the C. B. Price Company believes that it has an English product that will vie with the success of "The Better 'Ole." The Price Company has received the negative of "Your Daughter—and Mine" from the other side, and is making the prints in their American laboratories.

Prohibition and Golf in Hallroom Comedy

"All Balled Up," the latest Hallroom Boys comedy, produced by Harry and Jack Cohn, is a story of camouflaged high balls in prohibition days, that takes the boys from their store and boarding-house to the golf links, the Country Club, the police court and jail.

"All Balled Up" completes the present series of releases.



E. O. Hoppe, British artist photographer, Estelle Taylor, leading woman in William Fox productions and Charles J. Brabin, director of "While New York Sleeps," photographed in the New York Fox studios

Brandt Will Supervise Sale of "The Victim"

Joe Brandt leaves the Coast this week to return to New York and give his personal attention to the exploitation and sales, in the independent market, of the super-feature "The Victim" which Jack Cohn has just completed cutting and titling.

"The Victim" is a six-reel production telling a baffling story that hides its solution in a series of mystifying thrills and sustained suspense to the last five minutes.

Gaumont Series of Six Proving Big Winners

Enthusiastic reports of the Gaumont series of six special features are reported by that company. The entire Eastern territory and a large part of the West have been sold.

An announcement is made by W. E. Shallenberger, president of the Arrow Film Corporation, of the closing of a contract between the Arrow and Morris R. Schlank, whereby Mr. Schlank is to make a series of eighteen one-reel comedies, starring Billy Fletcher and Violet Joy, both formerly members of the Christie Comedies. These comedies are to be known as Spotlight Comedies and will be released one a week. Morris R. Schlank is the producer of the Hank Mann Comedies, which are also being released by Arrow.

Simultaneous Offering of Awyon Features

According to an announcement from Nathan Hirsh, president of the Aywon Film Corporation, considerable interest is being shown in his new policy of making a number of features available for the independent exchanges all at the same time. In this way he has made it possible for the state rights men to be able to offer the exhibitors a line of good attractions and so enable both to make contracts and bookings ahead which enables the theatre men to arrange their programs and advanec campaigns.

At the present time Mr. Hirsh has ready for release, in the order named, "The Woman Above Reproach," starring Florence Chase; "The Evolution of Man," a picture based on the Darwin theory with the Man-Ape Jack playing the leading role; "The Woman of Mystery," a drama with Frances Ford and Grace Cunard as the featured players, and "Thirty Years Between."



Lois Wilson, who has signed a five-year contract to play leads with Famous Playrs-Lasky Corp.

Reelcraft Starts Bonus Plan for Salesmen

Beginning October 1st the Reelcraft Pictures Corporation announces a bonus plan that will enable every salesman in the Reelcraft Exchanges at New York, Chicago, Milwaukee, Indianapolis, and Minneapolis, to not only increase his earnings, but win a monthly prize.

David Butler Picture to be Road Show

Messrs. Roberts and Varlay, who have purchased the right of "Fickle Women," a D. N. Schwab production, starring David Butler for several southern states, announce that they intend to play this production in the manner of a road show.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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VITAGRAPH INC 1600 BROADWAY NEWYORK NY

YOU HAVE A GOOD BET IN TRUMPET ISLAND IT IS CHUCK FULL OF THRILLS AND GOOD FAST ACTION WENT OVER BIG FOR US RAN A FULL WEEK EVERYONE LIKED IT STOP IT WAS WELL DIRECTED AND WELL ACTED

GEO MAYNE MGR SWANSON THEATRE CIRCUIT.

THE BIGGEST PICTURE

and the

BIGGEST MONEY MAKER



OF THE YEAR!



Desperately wounded, he sought shelter in a woman's home but her first act on finding him there was to point a pistol at him.

His condition touched her heart, however, & she shielded him from the officers of the law only to fall in love with him

MAURICE TOURNE

The SUPER *The* GREAT

By H. H.

With a NOTA *headed by*

Directed by

Exclusive **METRO** *Distributors*

METRO
ANNOUNCES



UR'S SUPREME TRIUMPH

SPECIAL
REDEEMER

VAN LOAN

BLE CAST

House Peters

CLARENCE BROWN

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.* Sir WILLIAM JURY *Managing Director.*

The murderer cursed the priest and threw the bible that he had given him into the cell across the aisle where it fell in the hands of Dan Malloy, train robber!!

And out of that book came a painting — drawn by the hand of Malloy that worked miracles in the mind & heart of the murderer.



ABSOLUTELY··· THE GREATEST BOX-OFFICE & ARTISTIC ATTRACTION EVER OFFERED THE EXHIBITOR !!!

Exclusive **METRO** *Distributors*



Three scenes from H. H. Van Loan's "The Great Redeemer," in which House Peters is starred

Special Service Section on

House Peters in "The Great Redeemer"

WHEN H. H. Van Loan, undoubtedly the most prolific screen author of the year wrote "The Great Redeemer" he hit on a theme that should recommend itself to every showman.

First, there is that always to be desired "uplift" thought. Its principal characters are better men and women at the end of the picture than they were at the beginning.

Second, the theme has an element of religion with no sectarian tinge.

Third, it presents many unusual exploitation opportunities, some of which are on the novelty order.

Fourth, it is an excellent subject for the use of a prologue that would not only lend atmosphere to the screening but also be entertainment in itself and act as a box office magnet.

Fifth, it is well constructed, well directed, a highly original picture that should please any class of audience.

"The Great Redeemer" is directed by Clarence Brown under the personal direction of Maurice Tourneur from an original story by H. H. Van Loan author of "The Virgin of Stamboul," "Three Gold Coins," "Blue Streak McCoy" and many other current successes.

The adaptation is by Jack Gilbert, and Jules Furthman. Charles J. Van Enger was the cameraman.

House Peters is the star. He will be remembered for his work in "Silk Husbands and Calico Wives" and such older feature pictures as "The Great Divide."

Marjorie Daw plays opposite Mr. Peters. Miss Daw was Douglas Fairbanks' leading woman for several years, appearing with him in all of his Paramount Artcraft pictures. One of her recent successes was "The River's End." The cast of principals is small but it is exceedingly competent. Jack Macdonald is the Sheriff with a very good "heavy" role and Joseph Singleton plays the part of a condemned murderer, a character part presenting unequaled acting opportunities.

THE STORY OF "THE GREAT REDEEMER"

Dan Malloy, outlaw, bandit and holdup man finally goes to prison to pay the penalty of his crimes. To while away the dreary hours he indulges in a natural talent for painting and upon the walls of his cell, executes a wonderful portrait of the Savior on the Cross that converts a condemned and blasphemous murderer to a faith in God and brings resignation in his approaching death and also stirs into life the almost smothered impulses for good that have laid dormant in the painter's own soul.

When Malloy is pardoned and is again free he goes forth to a new life with the girl he had loved and who loved him when he was a fugitive from justice.

Advance Advertising Suggestions

THE fact that "The Great Redeemer" is founded on a theme that presents its principal character as a bandit who is reformed while in prison by a portrait he paints of the Savior, suggests that the production would be interesting to churches and clergyman.

Make arrangements with your exchange for a print of the picture about a week in advance of the regular showing. Invite all the clergymen, other church officials of prominence and well known church and charity workers to a special performance of the picture. We would suggest that you make a personal call on the ministers, explain your mission in detail with your reasons for wanting the churches to see the picture and not just send out a printed invitation which probably would be ignored by a lot of the people you want to interest. Your advertising especially from a free newspaper space angle will depend on the number and the prominence of the people you entertain. You will of course invite the newspaper men and see that they are furnished with a list of the guests.

You can use your own judgment as to the advisability of adding to the program but we would not recommend the addition of any other films especially a comedy. The matter of religious ceremonies likewise is a matter to be individually decided.

After your special show we would hold the crowd for a short time and ask their opinion of the offering giving as an excuse that you have determined to secure for your future attractions all of the pictures that have a lesson and message that works for good. Have a short hand man on the job to take down their statements on the quiet. Don't announce that you want their opinions for publication but work on the "uplift" plan.

Following your special show we would begin our newspaper campaign using readers as much as possible for the first few days. Stories about Van Loan, the author, telling about his many productions of the past year, a little history of his rapid rise from obscurity as a newspaperman to a rival of C. Gardner Sullivan with an angle of encouraging amateur scenario writers as an excuse to give news value to the editors, would be sure of getting attention. Then also reminding the fans of the numerous successful pictures from his pen this season, will give your later claims for the story value of "The Great Redeemer" greater weight.

If you go in for contests or believe in them occasionally it would appear to us that this production offers a tie-up idea of unusual merit. Suppose you offer prizes to school children of a certain age or up to a certain age for the best water color drawing, working through the schools and the drawing teachers to get your contestants. It is surprising how much natural talent Young America has for drawing pictures and this talent is being developed by the school curriculum of today.

There are two subjects that naturally suggest themselves for the drawing contest, the pictures of Christ and the star, House Peters.



Views of "The Great Redeemer," the new photoplay by H. H. Van Loan, in which House Peters is starred

Advertise Star, Title, Author, Theme and Director

The former would be a difficult proposition of anyone but a talented artist while House Peters' face presents better possibilities.

After you have the various and probably numerous sketches all in, use them for a lobby display with the names of the artists etc. underneath. You will find that it will get more attention than a circus. Newspaper cooporation should be an easy thing to get for this stunt and it perhaps would be just as well if you went into it in conjunction with one of the papers.

In the matter of the more ordinary branches of advertising, we would depend largely on the newspapers and be generous in our display space.

Avoid selling talk, heads or anything else that would create the impression that it is just an ordinary Western picture. For this reason we would lay stress on the theme giving a thumbnail synopsis of the story beginning with the statement that the hero is a bandit with no mention of the early scenes which are Western melodrama. The painting of Christ, and the regeneration of the criminal should be the subject for your selling talk. If you use stills in framing your ad avoid those which show Western action and accept those from scenes in the prison with one of several showing the portrait referred to recommended.

In the same manner we would use the stills for our lobby, rejecting those which do not refer directly to the theme.

Since the four principal characters are very nearly equal in importance we would bill this offering as a production with House Peters as one of the principal players rather than as a star. In other words try to impress your patrons with the idea that this is so big that it overshadows the players. You do this when you boost a picture above the star if he is of sufficient note to bear real featuring under ordinary circumstances.

We have stated that we considered this an ideal picture for a prologue presentation. We therefore suggest a prologue suitable for the offering.

Build a prison cell similar to the one used in the picture in which House Peters is confined. Place a window of prison dimensions and style right. Your left wall should be the usual iron bar, grating with a backing, showing other cells off stage leaving a corridor between. Your up stage wall is blank stone, dark brown in color, or possibly black if the brown does not work well for the drawing to be referred to later.

Obtain the services of a good crayon artist who is able to sketch a figure of Christ quickly. Provide the cell with the required furniture and your artist with either brushes and paint or crayons.

Place your artist in the right hand upper corner of your set with brushes or crayons before drawing the drapes. For the opening light the set from the window, with a sunset glow flood, that will cover the left side of your set and about half of the back wall. As the drapes part your artist in prison garb that will resemble that of Peters in the picture is drawing the outlines of his painting, a figure of Christ on the Cross. Gradually as he works reduce your lighting to give the effect of a sinking sun and raise it so that at the finish before getting a twilight gloom, all that will show plainly is the artist's face and the face of the Savior he is drawing. Pose your artist to suggest that his painting is inspired. Use light drapes in front of your set and screen your titles on this until your picture curtain can be lowered. If you desire to use music with the prologue, an off stage quartette would be effective. We suggest that the singers use one of the familiar old hymns, such as "Lead Kindly Light." The tolling of a bell at a distance as if a church was calling its congregation for worship could also be used. If you can get the dove that is an "actor" have it light in the prison window just as your flood is raised to catch the sill and send your artist across to stroke the bird as you fade the scene out.

THUMBNAIL SYNOPSIS

Story—Melodramatic development of a theme having to do with the redemption of a criminal who painted a wonderful portrait of Christ and the happy culmination of a romance beginning at a time when the bandit was seeking to avoid arrest.

Star—House Peters.

Support—Marjorie Daw, Jack Macdonald and Joseph Singleton.

Author—H. H. Van Loan.

Adaptation—Jack Gilbert and Jules Furthman.

Director—Clarence Brown—Supervised by Maurice Tourneur.

Locale—West, of the present day.

High lights—Unusual story value, excellent acting, fine production, exceptional number of dramatic scenes, storm effects, good scenic backgrounds and high class photography and camera work.

Readers

"THE Great Redeemer" one of the really great motion pictures of the year is booked for the————theatre for a ———— days' engagement beginning————.

The story is by H. H. Van Loan author of "The Virgin of Stamboul," "Three Gold Coins, "Blue Streak McCoy," and other of the season's successes, while the direction is by Clarence Brown, under the personal direction of Maurice Tourneur, producer of innumerable great pictures of the past.

While House Peters is ostensibly the star and a commanding figure in the production, Marjorie Daw and several other big figures in screen acting have important roles. The picture owing to its unusual story, one showing the redemption of a notorious bandit through a faith in God inspired by the portrait of Christ he paints on the wall of his cell just to fill in the dreary hours during his confinement, overshadows any star or players who appear in it.

O. HENRY wrote many of his famous stories in a prison cell. Dan Malloy bandit, drunkard and badman painted so realistically a picture of the Savior that it woke his almost smothered manhood, renewed his faith in God and sent him forth at the termination of his prison sentence a regenerated man, worthy of the girl of the hills who had loved him in spite of herself when he was the wounded fugitive from justice, running from the vengeance of the sheriff as well as the deserved punishment of the law.

An artist with the talent of a Rafael, the heart of a Jesse James, the physical courage of a fighting fool, and the inclinations of Bacchus was Dan Malloy, holdup man and bandit until when in the lonely hours of a prison sentence he painted at first just for pastime, a picture of the Savior on the black cold stone walls of his cell. Then from his own work was born a renewed faith in God, a great desire to go straight not only for the girl whom he loved but for his own sake as well.

Contemplates Company to Star Miss Hansen

Plans for the formation of a Junita Hansen Producing Corporation are said to be now under way. The main purpose of the contemplated organization will be the starring of Miss Junita Hansen in feature productions. Miss Hansen is now with Pathe, but it is understood her present contract expires the first of the year, when it is believed the new company will start operations.

It is the plan of the Junita Hansen Producing Corporation to make only a limited number of productions each year. Present arrangements call for only four pictures a year, which will possibly range in length from five to seven reels.

Work of "Penalty" Cast Notable

The acting in the Goldwyn-Rex Beach Eminent Authors' Production of "The Penalty," from Gouverneur Morris' novel, is, according to the producing company, adding new lustre to several names which already ranked high in the motion picture world and had a distinct box office pull.

Lon Chaney has another "contortionist" part in that of a legless man. Ethel Grey Terry, James Mason, Claire Adams, Kenneth Harlan and others, are also said to give excellent interpretations of difficult roles.

Dorothy Dalton Picture Released Sept. 19

Considerable interest centers in the fact that Dorothy Dalton's newest Paramount picture, "Half an Hour," is an adaptation of a play by Sir James M. Barrie. This Dalton picture is released on the Paramount schedule September 19. Clara Beranger wrote the scenario of "Half an Hour" and Harley Knoles was the director.

human Harry Carey says



YOU'RE never as mean as your enemies think nor as good as your sweetheart believes but it won't hurt to raise your batting average just a leetle bit.

—Watch for "SUNDOWN SLIM"

Pathe Plans Big Serial Expansion

A GREAT expansion of the serial business is planned by Pathe for 1921, according to announcements from that company. Confirmation of the recent observations of film men is found in the statement that the Pathe Serial Department is at present in a more flourishing state than at any time in the history of the organization. Owing to this condition, plans are under way for the launching next January of a serial program based upon a determination to improve the artistic quality of productions and to submit measures designed on lines of a high efficiency, which will bring the distributor and exhibitor mutual benefits and work for the common good of the industry.

Reports from the Robert Brunton studios, where two serial companies are producing Pathe serials and the George B. Seitz plant in New York show that the production department of Pathe is far enough ahead of the releasing schedule to permit independence of the time element, which, experience has taught is essential to the achievement of the best results in picture production. It is learned that the Pathe 1921 serial program will open up with "Velvet Fingers," which will be issued in December of this year. This serial, a fifteen episode Seitz production with Juanita Hansen and Warner Oland. Miss Roland



A scene from "Half a Chance," Pathe release

is now filming "The Avenging Arrow" at Bruntons and Miss Hansen and Warner Oland are working on their picture under the direction of Bertram Millhauser at the New York plant. Hutchison's second picture, "The Fortieth Door" is also in production now at Bruntons.

As soon as George B. Seitz finishes his feature, "Rogues and Romance" he will start a serial in which he is to co-star with June Caprice. The present list of serial stars for next year includes Ruth Roland, Juanita Hansen, Marguerite Courtot, who will appear with Seitz in "Velvet Fingers," June Caprice, George B. Seitz, Charles Hutchison and Warner Oland.

As announced so far there will be two Ruth Roland serials in 1921, two with Hutchison, two with George B. Seitz, the first of which he will star with Marguerite Courtot and the second with June Caprice. Juanita Hansen's picture, which will be her second Pathe offering, is to be a fifteen episode play by James Shelley Hamilton, who wrote story and scenario. Bertram Millhauser is directing.

"Velvet Fingers," which will inaugurate the new program has a New York locale. Seitz appears as a crook who reforms and plays the role of detective as only a reformed crook can.

In "The Double Adventure" Charles Hutchison will be supported by Jose Sedgwick, Ruth Langston and Carl Stockdale.

Hutchison's second picture is to be a screen adaptation of a popular novel by Mary Hastings Bradley "The Fortieth Door."

Ruth Roland is another star to have a scenarioized novel for her vehicle. "The Avenging Arrow" is adapted from the novel "The Honeymoon Quest," by Arthur Preston Hankins.

Goldwyn Has Kendall Pictures

CLOSELY following the announcement of the completion of the first of the Messmore Kendall productions, starring Vivian Martin, comes the statement that the pictures of this popular star will be released through the Goldwyn corporation, of which Mr. Kendall is the acting head.

The initial release, an appealing love story and a powerful drama, "The Song of the Soul," will be followed by productions starring Miss Martin in which she will be given an opportunity to display her great ability as an emotional actress and her charm as a comedienne. Mr. Kendall plans to issue five of the Martin pictures each year.

Five Vivian Martin Pictures Per Year Are Planned

In selecting vehicles for the young star, particular care will be expended in finding material that will give full scope to her ability, which was widely recognized on the stage before she became interested in screen work.

Few actresses have received such a thorough training as Miss Martin, in both dramatic and comedy impersonations. She was a member of the first Maude Adams "Peter Pan" company and after Miss Adams had finished playing the stellar role, Miss Martin portrayed the most delightful of all Barrie's characters for two seasons on the road. Among other plays in which she scored pronounced successes are "Father and the Boys," starring William H. Crane, "Officer 666" and "Stop Thief," both comedies recently adapted to the screen by Goldwyn; also, "His Only Son," opposite Wallace Eddinger.

"The Song of the Soul," adapted by John W. Noble, also directed by him, from William J. Locke's story "An Old World Romance" requires acting of the highest type. The story is said to be totally different from anything she has hitherto done."



These are scenes from Reginald Barker's production, "Black Pawl," in which Helene Chadwick is featured. The picture is to be released by Goldwyn

Ovation Given "The Stealers"

Robertson-Cole Feature Applauded at Premiere

BEFORE one of the greatest crowds which ever has beheld a motion picture trade premiere in the city of New York, Robertson-Cole, on the evening of Friday, September 17, in the grand ball room of the Hotel Astor, showed "The Stealers," written and directed by William Christy Cabanne. Even more significant than the gathering of this crowd, the company which will distribute the picture holds, is the enthusiasm and applause with which "The Stealers" was received.

The large assemblage which crowded the three floors of the big ball room was a widely composite and representative audience. It included leaders of the motion picture industry, news and trade paper representatives, ministers of the gospel and invited guests from many other walks. A large orchestra rendered an overture, after which the feature was shown.

The many expressions which were heard as to the depth of the story and the reverend way in which its delicate theme has been handled, as to the careful casting and fine acting standard of the players, and regarding the remarkable scenic effects which have been secured by Mr. Cabanne in "The Stealers," all were valued by Robertson-Cole for the especial reason that they predict a similar reaction upon the part of the public, when the exhibitor shows the production.

"The Stealers" is the third of the new series of Robertson-Cole super-specials, released under the policy of only super-product. It was made this summer in the East, Mr. Cabanne consuming upwards of four months in the actual making of a picture which he has been working on for two years. The cast includes: Wm. H. Tooker, Robert Kenyon, Myrtle Morse, Norma Shearer, Ruth Dwyer, Walter Miller, Eugene Borden, Jack Crosby, Matthew L. Betz, Jack O'Brien and Downing Clarke.

The story and direction are by Mr. Cabanne, who was assisted by Daniel B. Hogan, photography being in charge of Georges Benoit. In showing the picture a special musical setting, made by James C. Bradford, which is a part of the press book being issued on "The Stealers," was played.

"The Stealers" tells an emotional story, which has to do with the every-day problems of a group of ordinary people. But behind this there is ever playing a deeper and more spiritual theme which raises these ordinary folks, glorifying them and making their battle between self and soul a fascinating and vital one. To set off this struggle of the heart and soul, there is a physical complement of nature in calm and stormy moods, an artistic accompaniment which stamps the picture ineffably upon the mind.

While there is no star, a missioner, who goes from town to village, preaching the Gospel, may be said to be the central figure of "The Stealers." The picture impressively shows how this man, twenty years before, has been robbed of his wife by a supposed friend, and how he has blamed God for his misfortune. Thereupon he deliberately started upon a career of blasphemy. From the pulpit of his tent he "preaches," while a group of young people, whom he has encouraged in the practice of thievery, steal from those who have come to the meeting.

Now, the missioner has a daughter just about as old as the young folks who steal for him, but she thinks her father to be an upright man of God. On a momentous night she learns of his duplicity, and he tells her his story. A moment later he is struck blind by a great storm which is raging outside. What happens from this point is a consuming story that held breathless the packed house which saw it in the Astor ball room.

"The Stealers" is a picture which Robertson-Cole expects to sell sensationally in every part of the country, because it has, besides its force as a dramatic attraction, the power of universal appeal.

Original Story to Be Used

F. E. Woods, Supervising Director, Sees Return of Special Writer

ORIGINAL stories, not famous books or successful plays, will be the basis of the motion picture of the future! Such is the prediction of Frank E. Woods, supervising director at the West Coast studio of Famous Players-Lasky.

"We are coming more and more," he explains, "to the original story written especially for the screen. It is a movement that is making for better pictures: in fact, it is the result of the discrimination of the higher class producing organizations to make better pictures.

"These original stories will come from both inside and oustide the industry. At last the highest type of authors are coming to appreciate the opportunity offered them by the motion picture. They also are realizing the necessity of spending as much time in writing for the screen as in writing a novel. The result is that authors are receiving greater remuneration for their screen stories and also are enhancing their reputations.

"Another result, of course, is that quantity is giving way to quality. A great obstacle in the past has been that writing has been done too hastily both by those who write for the screen and those who write novels and plays.

"Writers for the screen are beginning to realize the danger of writing in haste. They will do better work, with the quantity automatically cut down. Their improved work will make the demand for original stories greater. This is only one of the many reasons why I say the field for the original writer will be opened up as it never has in the past and will offer far greater opportunities. The era of the original writer in motion pictures is here!"

World Motion Pictures Invades So. America

The World Motion Pictures Company, Inc., of 500 Fifth Avenue, New York, has just completed arrangements with the South American Productions, Inc., of Lima, whereby the American and European news events will be made available in picture form to Peru and other South American countries. Also the world in general will be able to enjoy a pictorial record of news events and traditional picture lore of the South American countries. Under the auspices of the Peruvian and other governments in the southern continent the World Motion Pictures Company, Inc., will be able to offer a wide variety of news, historical, scientific subjects.

"It's a Great Life" is Three-City Hit

A hit was scored by Goldwyn's production of Mary Roberts Rinehart's story of boys "prep" school life, "It's a Great Life," based upon her popular novel called "The Empire Builders" in all of the three cities where it had its simultaneous first showings—at the Capitol theatre in New York, the American theatre in Denver, and the California theatre in Los Angeles. The story is said by several of the reviewers to have the same understanding of youth and the same flavor of its humor that pervades Booth Tarkington's Penrod stories on the printed page and his Edgar stories on the screen.

New Pathe Serial Star's Debut

Juanita Hansen is to make her debut as a Pathe serial star October 17, the release date of "The Phantom Foe," a fifteen episode serial produced by George B. Seitz, under the direction of Bertram Millhauser. The picture is added to a collection of especially notable Pathe productions for release in October, and is presented as one of that organization's biggest serial offerings of the year.

Miss Hansen has been at work without interruption on the serial since joining the Pathe Company in January, 1919.



ALBERT E. SMITH
Presents

TRUMPET ISLAND

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Edited by LILLIAN AND GEORGE RANDOLPH CHESTER

A Vitagraph Super-Feature



Here are views of Bert Lytell's latest Metro picture, "The Price of Redemption," a story of British army life in India

"World Aflame" Again in Demand

Pathe branch offices report a renewed interest in the Frank Keenan feature, "The World Aflame," a drama dealing with the subject of industrial democracy, which Mr. Keenan produced and starred in for Pathe. Owing to the number of strikes throughout the country at the time of its release, "The World Aflame" made a great impression which is reflected again now when the dominant issues of the Presidential campaign have again focused attention on such questions as collective bargaining and the other contentions between capital and labor.

S. R. O. Sign Rules on Lloyd Showing

Harold Lloyd in his latest comedy, "Get Out and Get Under," has again smashed some New York City records, according to a Pathe report. He was shown in two of the greatest motion picture theatres in the world, the Strand and the Capitol, within a short distance of each other on Broadway recently, and across the river, in Brooklyn, at the Strand. In all three houses standing room only was the order of the day and night.

These three bookings are all pre-release.

Oppenheim Novel Purchased for Screen

Goldwyn Pictures Corporation has purchased from E. Phillips Oppenheim, English writer of adventure, stories and romances, the screen rights to one of his most colorful stories of action, "The Lighted Way."



Metro Wins Advance Bookings

"The Great Redeemer" Expected to Break All Records

BOOKING orders which officials of Metro Pictures Corporation declare to be almost unprecedented in volume are being received at the company's home offices in the Longacre Building, for "The Great Redeemer," the Maurice Tourneur super special all-star production that Metro is distributing. This deluge of business pouring in more than a fortnight before the general release of the picture, leads Metro to anticipate that "The Great Redeemer" will hang up new records everywhere.

The demand for "The Great Redeemer" that has been created among showmen in all parts of the country is taken to be one of the immediate results of the phenomenal premiere that the Tourneur super special recently enjoyed in California. The West Coast was the first section to see "The Great Redeemer," it being the purpose of the Metro executives to try it out on the Pacific slope, and let Eastern exhibitors derive the benefit of the exploitation methods employed on the other side of the Rockies, and also to give them a correct line on the production as a drawing card.

"The Great Redeemer" had its world premiere at the new California theatre in Los Angeles. Its reception there was said to have been astonishing. Greeted by press and public alike as a masterpiece, the production played to capacity business for the entire week and followed with another seven days at the Miller theatre, on the same block with the California, and continued to turn them away.

Shortly afterwards prints of the picture were shown in the nearby California towns, such as Pasadena, Long Beach and Santa Monica. There also the picture swept to triumph and Metro has been in almost daily receipt of letters and telegrams from satisfied showmen in these towns, sounding the praises of what they term one of the most powerful pictures of the year.

At the conclusion of a showing of "The Great Redeemer" at the Majestic theatre in Santa Monica, A. H. Sterns, proprietor and manager of that house, sent an unsolicited letter of thanks and appreciation to B. F. Rosenberg, manager of the Metro exchange in Los Angeles, in part as follows:

"'The Great Redeemer' is a wonderful picture. That word 'wonderful' has been rolled around under the tongues of show people for so long a time that it doesn't mean much, but I can't think of another to take its place. The picture is simply 'wonderful' from any and every angle."

H. H. Van Loan, author of "The Virgin of Stamboul" and other big cinema successes, wrote the original story from which "The Great Redeemer" was made. The dominant idea of the cumulative, absorbing narrative Mr. Van Loan took from real life—a happening so strange that it eclipses fiction. Jules Furthman and Jack Gilbert scenarioized Mr. Van Loan's original story and Clarence Brown directed the production under the personal supervision of Maurice Tourneur. Prominent in the noteworthy cast are House Peters, as Dan Malloy, the train-robber; Marjorie Daw as the girl, Joseph Singleton as the murderer, and Jack MacDonald as the sheriff.

New Semon Comedy Finished

Vitagraph Announces Latest Two-Reeler "The Suitor"

LARRY SEMON'S newest comedy, "The Suitor," is, according to Vitagraph, in all probability his most imposing one, and it gives the versatile screen comedian an entirely different and novel role. Semon is under contract for three years with the Vitagraph Company, but it is likely that he will never make anything more thrilling than "The Suitor," which has, for one of its capital thrills, a scene showing Larry speeding on a motorcycle at 75 miles an hour, grabbing hold of a rope ladder trailing from an airplane, and then being catapulted hundreds of feet in the air. Even without a comedy touch it would be unusual.

"The Suitor" is described as a broad satire on the melodramatic type of picture confection, and many of the blood-and-thunder devices are used with a comedy twist. Among other things, Larry makes a parachute descent from the airplane under unusually hazardous circumstances, and, for good measure, throws in a careless jump from a second-story window and a splintering crash through a heavy mirror.

"The Suitor" is said to differ from most present-day comedies in that it does not let its real humor interfere with a genuine plot. The enthusiastic way in which exhibitors and the public greeted Semon's previous comedies of this type—"The Grocery Clerk," "The Fly Cop," "The Headwaiter," "The Stage Hand" and others—have spurred him on to increased efforts in "The Suitor."

Lucille Carlisle plays the part of a lovely young heiress in "The Suitor," and Larry is the man she loves. The family objects, and the way of the love-lorn is made still harder by the presence in the millionaire's mansion of a band of deep-dyed villains who are the butlers and other retainers, taking their orders from a crafty "lounge lizard" gunning for the hand of the heiress.

"The Suitor" was greatly overlength when seen by the West Coast studio staff, just before shipment to the East was made. However, it was believed that any eliminating of the scenes would have to be made at the expense of the film's laugh-value. A way out was found by shortening every scene in the entire film. This, instead of penalizing the humor, is said to have proved of real advantage, for it speeds up the film and gives it a snap and dash which otherwise it would not have had. "The Suitor" will be the next release after "The Stage Hand."

Neilan's Artistic Stills to Set New Standard



Above is shown what may be expected in the way of "stills" on all future multiple reel releases produced by Marshall Neilan

Photo Copyrighted by Nelson Evans Los Angeles, Cal.

JESSE L. LASKY announced in Hollywood Thursday that Gareth Hughes, brilliant young stage and screen actor who has appeared in leading roles with several of the most prominent motion picture stars, will leave in a few days for New York, where he will have the title role in "Sentimental Tommy," the J. M. Barrie play which John S. Robertson will produce shortly for Paramount at the new Long Island studio of Famous Players-Lasky.

"39 East" is Booked for Loew Circuit

"39 East," a Realart picture with Constance Binney, and most of the cast which appeared in Rachel Crothers' play of the same name, has been booked by Marcus Loew for the Loew Circuit. The picture, which follows closely the theme of the stage version, had a successful week at the Rialto theatre, New York, beginning September 12, just a few blocks from where Miss Binney first made her appearance in the play.

"The Broken Gate" Expected to Break Records

It is confidently expected by Hodkinson that a great welcome will be given "The Broken Gate" when the W. W. Hodkinson Corporation releases the picture in December. It has, it is said, in it all of the elements which make for success. It is a picturization of Emerson Hough's novel, and was produced by Hutton and Frothingham. Bessie Barriscale is the star.

"Love Madness" Meets With Success

The Home Office of the W. W. Hodkinson Corporation report that they expect the same success to come to "Love Madness," starring Louise Glaum, that greeted "Sex." A Des Moines theatre reports unusual heavy business with the picture despite the fact that the weather was very bad.

DEAD MEN TELL NO TALES



Scenes from two Paramount-Artcraft pictures of unusual interest. (Left) Dorothy Gish in "Little Miss Rebellion." (Right) Thomas Meighan in "Civilian Clothes"

New Studio in Full Operation

F. P.-Lasky Moves Its Entire Staff to Long Island

ARTHUR VICTOR SMITH, general manager of the Famous Players-Lasky Corporation's Eastern studios, has established his headquarters in the new $2,500,000 studio of the corporation which has just been completed at Long Island City. The task of moving his staff from the three studios which were in operation at the time of moving, the Talmadge studio, the remodelled Amsterdam Opera House, and the former headquarters at the Fifty-sixth Street Studio, was accomplished without a hitch. The moving as planned by Mr. Smith was done on Friday, and on Saturday the entire staff was at work in the new quarters.

The first picture to be filmed on the floor was the George Fitzmaurice production, "Money Mad," from an original story by Ouida Bergere, the work on which was started Monday. The elaborate set which was constructed by the Art and Decoration Department for Mr. Fitzmaurice, which under the old conditions would require an entire studio, seemed particularly small on the enormous stage of the new building.

Moving into the new studio has been going on for some time. The properties, which have been accumulated for the past eight years, after being inventoried, catalogued and photographed were moved to the studio as fast as completed so that now the property rooms are in excellent shape. The scenery has been transferred gradually until now there is a complete file in the scene dock.

The electric installation, one of the principal innovations, which consists of a sub-station which received 7,600 volts from the main station direct and is transformed and distributed to supply the Cooper-Hewitts, Kleigs, Wohllights, Sunlight Arcs and also the general lighting in addition to running the heavy machinery used in the shops, is now in perfect working order.

The carpenter shop is divided into two parts. Adjacent to the lower stage is the shop housing the heavy machinery and directly above, with ample space and facilities for passing material to and fro, is the assembling and finishing shop. The wardrobe department, situated between the dressing rooms for the men on one side and for the women on the other and occupying an entire floor, has closet room for ten thousand gowns.

The still photograph department is gradually working into shape and within a week it will have the equipment to turn out 10,000 stills a day, using all modern up-to-date equipment.

The Art and Decoration Department, with a personnel of eight architects under the direction of Robert M. Haas, occupies a suite especially constructed for them to provide abundant light. The research department, which is a subdivision of the Art and Decoration Department, has been established in an adjacent room. In a special valuable property room are stored the sets of silver for dressing table or dining room, expensive vases, China and cut glass, tapestries and jewelry, the room providing every safeguard against theft.

The scenario department, which has recently been placed in charge of Thomas J. Geraghty, provides a private office and consultation room for the scenario writers now on the staff of the company and another room for the readers of script. The cutting room is adjacent and the title department will have a specially constructed room for the preparation and photographing of the illustrated titles, as well as for the preparation of the temporary and final titles for every production.

The purchasing department occupies a beautiful office extending over the entire front of the studio on the second floor. The casting and cashier's department are situated on the ground floor on the left entrance with a special entrance for the casting department.

Lew Cody's Latest Released

"Occasionally Yours" Treats of Philanderer in Satirical Vein

ROBERTSON-COLE is releasing this week for general distribution "Occasionally Yours," starring Lew Cody, which officials of the company declare to contain the best screen work of the man who made "The Beloved Cheater" and "The Butterfly Man."

"Occasionally Yours" treats a love theme, taking up in detail the many affairs of Bruce Sands. The lure of the Bohemian world of New York, the flavor of high society, and the narration of the escapades of a gay man who lists the telephone numbers of many feminine friends, are all found.

In "Occasionally Yours," Mr. Cody first is seen in his studio, not far from Broadway, surrounded by models of alluring and humorous nature. His aunt visits him, bearing an invitation for him to come down to a Long Island estate for a few days. While there the artist meets a very young and unsophisticated girl, the daughter of his rich host, who falls in love with him. While trying not to let the attachment become serious, the artist is forced into a declaration of love, when the girl is apparently seriously injured.

Later it is found that her hurts are trivial, and the artist finds himself the possessor of a heart that he does not want, much afraid to tell the girl the truth, and also dangerously pursued by a voluptuous widow who has followed him to the country. How Bruce Sands gets himself out of this complex tangle and back to Broadway where he may call up a girl from his list "just for a change," is told in the climax.

Betty Blythe plays the leading feminine role. Elinor Faire, the winsome, dark-eyed Southern lass, who scored a success as the invalid girl in "The Miracle Man," plays an ingenue lead. Other members of the cast are Lillian Rambeau, mother of Marjorie Rambeau; William Quinn, Barney Sherry, Lloyd Hamilton, Dorothy Wallace, Cleo Ridgely and Yvonne Gardelle.



Bobby Vernon and his bunch of Christie "gals" in "A Homespun Hero," a new comedy released by Educational Exchanges, Inc.

Mildred Chaplin Special for Broadway

Louis B. Mayer has advised his studio executives by wire from New York City that the latest Mildred Chaplin production "The Woman in His House" will have a Broadway showing within a few weeks at $2 prices.

Mr. Mayer states that announcement of the date and theatre will be given out by the First National Exhibitors Circuit within a few days. He also adds that Mildred will stay in New York so as to be present at the premiere of the production. There is a plan now underfoot, according to the producer, for First National to present the fair Mildred in a speaking playlet in conjunction with her photoplay. It will only remain for them to meet the figure offered Mrs. Chaplin by Al Woods for this to become a reality.

Pearl White's Feature Does Big Business

Exhibitors in all parts of the country are reporting heavy business, the Fox Film Corporation officials announce, on "The White Moll," a special in which Pearl White makes her first appearance both as a Fox star and as the star of a feature length drama. The fact that "The White Moll" is by Frank L. Packard, author of "The Miracle Man," added materially to the interest in this production, it is claimed.

Elaborate Press Book for "Down Home"

The publicity department of the W. W. Hodkinson Corporation announces that it is giving to the preparation of the campaign book, which will accompany Willett's "Down Home" an infinite amount of careful work.

DEAD MEN TELL NO TALES

Christie Makes Prediction

"Homespun Hero" Expected to Be a "Comedy Better Than Feature"

AT the recent meeting of Educational's Eastern exchange managers, Charles Christie, told the managers that he would soon promise them a comedy which they could confidently offer exhibitors as superior to any feature that they might have on their bill. Educational is now of the belief that "A Homespun Hero," print of which has just been received at the New York office, goes far towards carrying out the promise.

Bobby Vernon is the featured player in "A Homespun Hero" while Vera Steadman and Helen Darling have prominent parts under the direction of William Beaudine. The story is laid around a musical comedy company which visits a small town. The star is reminded that she has a country cousin who she has never seen and the players suggest that it would be good sport to invite the "rube" around to see the show. Just what the "rube" does supplies the greater portion of the fun.

Unusual exploitation suggestions are being made in its press book, according to Educational.

"A Homespun Hero" is the eighth of the Christies to be released through Educational. "Kiss Me Caroline," featuring Vernon, was the first and this was followed by "A Seaside Siren," with Fay Tincher; "Out for the Night," with Eddie Barry in the star part; "Seven Bald Pates," with Bobby Vernon; Harry Gribbon in "Don't Blame the Stork" and Fay Tincher in "Striking Models."

According to Educational, exhibitors are giving a considerable portion of their newspaper space over to advertising these pictures, and several hundred of them are using special lobby displays on each comedy including the collection of Follies Girls that are being sent out through Educational Exchanges.

"In three months," says a statement from Educational, there will not be a theatre in the nation playing Christie comedies that does not realize they have a wonderful pulling power. We are not advising them to advertise them for any other reason than that we want to establish to the exhibitor's satisfaction that the two-reel comedy, if it is good and recognized, actually brings increased attention to the theatre."

Squabbles Hinder Progress

M. H. Hoffman Says Time is Not Ripe for United Organization

"A NOTE being sounded for a united motion picture industry through a medium of one representative organization which will comprise all factors, cannot strike a responsive chord until the various branches of the industry eliminate their internal troubles and get down to business on a real constructive basis."

The foregoing statement was made by general manager M. H. Hoffman of the Pioneer Film Corporation. Mr. Hoffman deprecates the inauguration of any move at this time for the purpose of forming a national council of all the branches of the motion picture industry, contending that the time is not ripe for such a movement and will not be ripe until petty squabbles have ceased and until the important factors in the producing, distributing and exhibiting fields are convinced that the biggest piece of constructive work can only be accomplished when the doctrine of all for one, and one for all means more than mere words.

"This idea of one gigantic organization," says Mr. Hoffman, "which will function for all interests and which can do more good to the motion picture industry than many realize at this time, is so splendid that it would fall to pieces if the project were attempted at the wrong time." The experiment would be too costly and consequently, ? ? ?

"Sonny Series" a Short Pioneer Release

Ten comedies based on the exploits of a Modern Peck's Bad Boy and known as the "Sonny Series" represent a feature now being released by the Pioneer Film Corporation.

The series comprise: "Sonny Has the Mumps," "Sonny's Uncle Visits Ma," "When Sonny's Pa Was a Boy," "Sonny Goes With Pa," "Sonny and the Gypsies," "Sonny's Appetite," "The Caveman," "Sonny and the Burglar," "Sonny Down on the Farm," "Sonny, Polly and the Old Jack Tar."

In commenting on these comedies, Vice-President and General Manager M. H. Hoffman of the Pioneer said that the "Sonny Series" was made in answer to the demand for laugh producers, which could be shown without apology to the highest class of audiences.

Noted Australian Will Produce on Coast

Snowy Baker, famous Australian boxing promoter and picture producer, arrived in Los Angeles this week and announced that he will produce a special production while in the United States. He has already started negotiations for studio space in Hollywood. Mr. Baker declined to divulge the title of the picture that he contemplates producing here.

Recently two of his completed productions arrived in the United States, in which he is star and co-director with Wilfred Lucas, one of the pioneer actors and directors in the motion picture industry. The first picture was taken over by Sam E. Rork and his associates for distribution in the United States.

DON'T FORGET
it happens only
"ONCE TO EVERY WOMAN"

A THIRD NEW STAR ★★★
AND A FLOCK MORE OF THEM JUST BEING LIGHTED
WATCH FOR THEM



HAL ROACH *presents* The VANITY FAIR MAIDS

The Most Distinctive One-Reel Comedies on the Screen
With the Six Most Distinctive Beauties~ Each A Star in Talent and Grace

Hal E. Roach, the pioneer of really great comedy producers, the creator of the famous "Snub" Pollard and "Sunshine Sammy" one-reel comedies, adds another feature to Rolin Comedies with the introduction of "The Vanity Fair Maids." Six of the prettiest girls in the United States are featured in each of the single reel comedies. They are Hal Roach's direct response to the many requests from exhibitors for a greater variety of Rolin Comedies.

The girl comedies will be released to alternate with "Snub" Pollard and "Sunshine Sammy." This provides the only contract affording two distinct sets of comedy stars and two distinct casts.

ROLIN COMEDIES
One Reel ~ One A Week ~ Every Week

Pathé Distributors

A PATHE SERIAL

JUANITA HANSEN in THE PHANTOM



There was the sound of giant feet tramping through the deserted corridors of the house.

Yet so far as the girl and her father knew, they were alone.

But why and how that echoing tread?

The girl arose and left the house, alone, against her will, knowing that by so doing she was exposing herself to a great danger, yet powerless to resist the impulse.

Why?

Just one of the thousand and one thrills in this exciting mystery serial.

It's a Seitz serial; that means unequalled quality.

Directed by
Bertram Millhauser

Produced by
George B. Seitz Inc.

Pathé Distributors


FOE with WARNER OLAND
Pathé
Distributors

JESSE D. HAMPTON presents
"HALF A CHANCE"

For a week nothing of moment interrupted the even tenor of his existence; he led the life of a savage and found it to his liking, pounced upon turtles and cooked them, kept his fire going because he had but few matches. Lying before the blaze at night, near a little spring, he told himself that this was better than being behind prison bars; true, he lacked company, but he had known worse solitude — the "solitude" he had lain on the hard stones; [illegible] only he could reach [illegible] — the unknown [illegible] a fleeting [illegible] from the [illegible] —



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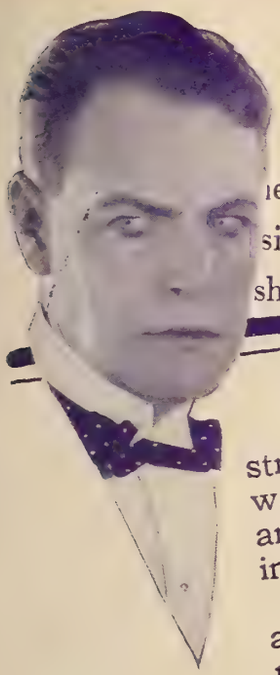
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Pathé Distributors

with MAHLON HAMILTON & LILLIAN RICH

Directed by Robert Thornby

from the novel by Frederic S. Isham



A BOUNTY 45

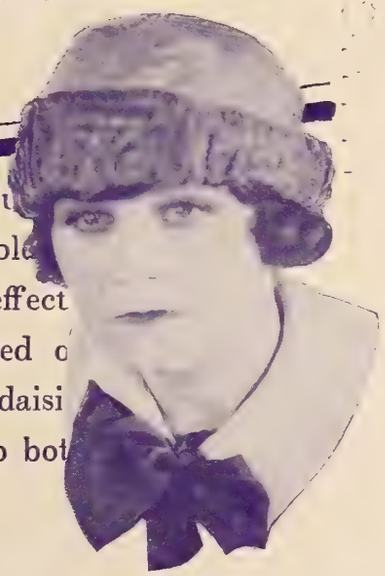
...e than that which bubbled and trickled so ...sically at his feet. One day a boa... ...shed ashore: ...

A man's man and yet a woman's man! He could, and did, fight like a whirlwind; strong, masterful, and unafraid. Yet there was in him gentleness, honor and modesty, and his chivalry was no less than his strength in winning woman's love.

By shipwreck he found himself; and on a desert isle developed the half a chance and made it whole. He learned to conquer himself, and thus to conquer his surroundings, his future and the Woman.

Here is a great picture, for both men and women. It is turbulent with struggle, passions, love, hate and revenge. It has in it the salty tang of the wide spaces of the sea; man both elemental and refined; the play of wits in the court room, and the play of emotions in the parlor.

It is a great picture.



...mouth, he would fall back u... among the flowers. But the prol... dulgence began to have a marked effect ... store; bottle after bottle was tossed o... empty shells flung aside to the daisi... length the day came when only two bot...

Pathé Distributors



The last stand of primitive white men in America; the last frontier of the land where men make and enforce their own laws; such is The Forbidden Valley in the heart of the Kentucky Mountains.

Here the passions of men swept aside for a time the power of the pure young girl who ruled with her charm and her clean heart, and here came the intense battle of the man of refinement and the mountaineer who knew no right except that of his own conception, and who knew not the limit to which his elemental passions would lead him.

A great outdoor picture, full of the great feelings of the human heart, raw and refined, has been created by Commodore Blackton. It is aglow with romance, dynamic in action, and inspiring in its understanding.





J. STUART BLACKTON
FEATURE PICTURES, INC.
presents

FORBIDDEN VALLEY

A Kentucky Romance with

MAY McAVOY & BRUCE GORDON

by Randolph Lewis
Personally Directed by
J. Stuart Blackton

Pathé
Distributors

Musical Acts to Aid Pictures



Arthur Klein

Arthur Klein to Book "Peppy" Acts for Picture Houses

ARTHUR KLEIN, the well known vaudeville manager, announces that he is going to give the exhibitor just what he needs to "pep" and invigorate his program of photo-play entertainment, and administer in palatable doses a much needed box office stimulant in the way of live, popular musical acts that will through their sheer novelty please a public that is ever looking for the unusual in amusements, and re-invigorate the constantly perplexed and worn out, if not jaded moving picture theatre manager.

One of the most astute promoters and directors of the lighter forms of theatrical entertainment, with an eviable record as a manager and booker of some of the biggest vaudeville stars, acts and musical comedy specialties, Arthur Klein always has been in the forefront of amusement experts who believe in the photo-play as the one truly popular art form today.

A strong advocate of variety in theatrical amusements, he contends that the movie program as it is arranged today, consisting of short ends, such as one and two reel comedies, animated cartoons, news reels and a special of more or less length, should be garnished with a popular singing or musical act and which has been proved to be so popular in moving picture houses which made the innovation of providing programs that include symphonic concert numbers, overtures and singing specialties.

Mr. Klein does not contend that the programs provided by the majority of moving picture theatres are either dull or inadequate but he believes that the spice of variety he proposes to lend to bills of entertainment by singing and musical acts, with only high class performers as headliners, will increase box office returns and add more millions to the stream of devotees that flow into the moving picture theatres afternoon and night. With this object in view he has hit upon the plausible idea of furnishing a consistent and continued booking service to provide a variety of recognized talent, consisting of singers and musical acts to lend further zest and animation to the daily program and in an original style put a new move in the movies.

Mr. Klein intends to book or extend the privilege of booking to only one theatre in each city, and he emphatically announces that only a reliable and responsible house will be granted the privilege of this service. His organization will be known as the Manhattan Booking Exchange.

Doraldina Production is Re-Titled

Production of Madame Doraldina's first Metro starring picture again has been resumed at the company's West Coast studios in Hollywood after a delay of a fortnight in completing the supporting company. Sidney Bracey, signed a contract to appear with the famous Hawaiian dancer, but was called East and could not begin work until the present.

"The Passion Fruit," Carey Wilson's story of Hawaii, has been retitled, "But Yet a Woman" for the picture production.

Chester Occupies New Hollywood Building

C. L. Chester is now in the new Chester Administration Building, just completed at 1438 Gower Street, Hollywood, where the Chester Outings, Chester Comedies, and Screenics will be cut, titled and shipped under the personal supervision of Mr. Chester.

Hodkinson Has Ballin Picture

AN announcement of interest to the motion picture industry comes from the Home Office of the W. W. Hodkinson Corporation, to the effect that they are to release in December the first independent production of Hugo Ballin, who for a long time past has been associated with the Goldwyn Company both in the capacity of art director and as a director of pictures.

The first Ballin independent production is called "The Honorable Gentleman," and was picturized from the story by Achmed Abdullah, which was originally published in the Pictorial Review and later in book form by Putnam. The story is said to be a singularly interesting one with its locale ranging from the mysterious Orient with all its glamor and fascination to modern America.

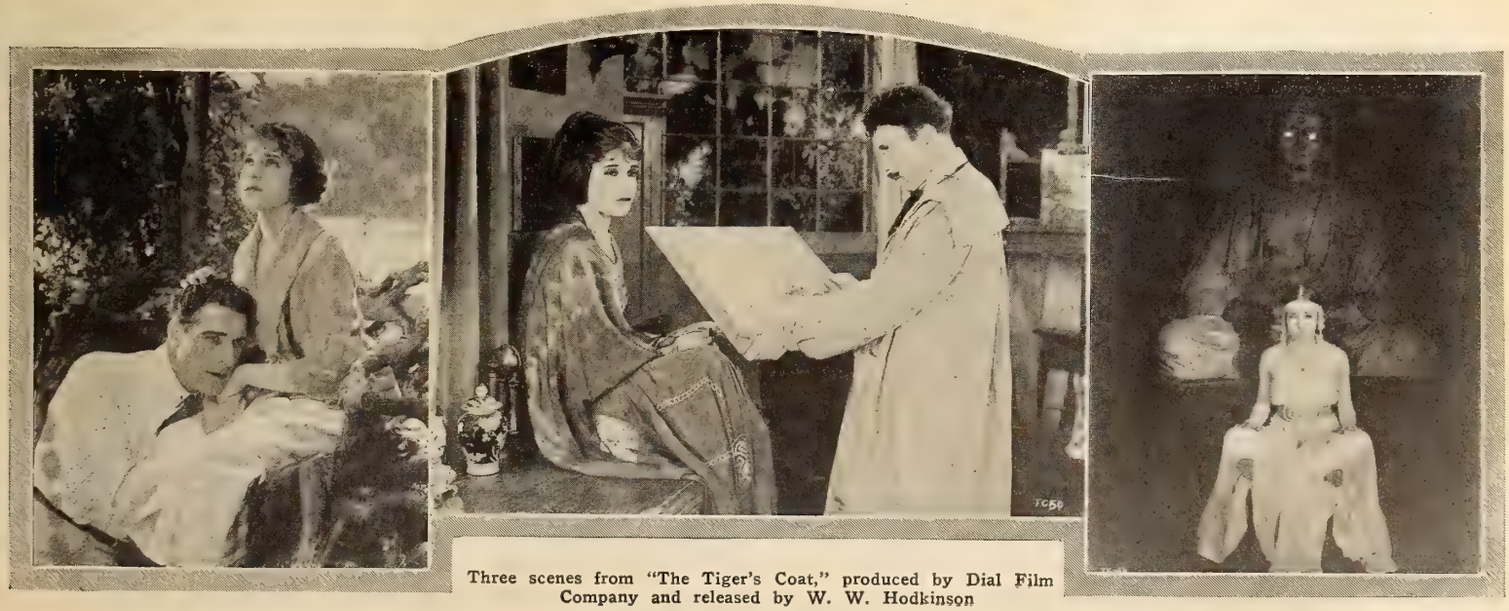
"The acquisition by Hodkinson," reads the company's statement, "of this new production of Hugo Ballin's marks another milestone upon the path which W. W. Hodkinson, head of the corporation which bears his name, is treading with such certain steps. It was his intention, when he first formed his present company, to serve as an intermediary between the independent producer and the independent exhibitor who strove to maintain his independence, for, he knew that such an organization as that which is today functioning under his name was vitally necessary. And to build up solidly upon a firm foundation he strove to attract to himself the greatest independent producers and to aid and encourage promising talent in every possible way.

"It is through the Hodkinson organization that Benjamin B. Hampton, one of the greatest producers of the day, is releasing his product; Mr. Hodkinson, with his great knowledge of showmanship and his great distributing facilities, developed J. Parker Read, Jr.'s productions into one of the strongest box-office attractions of the day; it was solely through Mr. Hodkinson's efforts that the works of Irving Bacheller, foremost among American novelists, were made available for screen usage; Irwin V. Willat, one of the youngest, but nevertheless, one of the most powerful and cleverest of the present day directors, is releasing his first independent production 'Down Home' through the W. W. Hodkinson Corporation, and it is expected that many more of Mr. Willat's pictures will come to the screen via the same channels.

"And now comes Hugo Ballin to add still another feather to the cap of the man who is in the largest measure responsible for the present day motion pictures."

Herbert Levitan Quits Universal Publicity

It has been announced by Universal that Herbert Levitan, has resigned from the publicity department. He is said to be conferring with several companies regarding his future activities.



Three scenes from "The Tiger's Coat," produced by Dial Film Company and released by W. W. Hodkinson

"Kismet" A Massive Picture

Robertson-Cole Worked Entire Summer On Production; To Be Presented Oct. 15

BEYOND the fact that its star is one of America's most representative actors, that it is the story in which he won fame upon the stage, and one of the masterpieces of one of the best known living playwrights, the Robertson-Cole production of "Kismet" with Otis Skinner, shortly to be released, will claim distinction because of the fashion in which it has been produced.

"Kismet" is to be shown to the trade at a special performance to be given on the evening of Friday, October 15, in the grand ball room of the Hotel Astor.

Few spectacles have offered the exhibitor attractions such as "Kismet" is heralded as being, from the standpoint of lavishness, color, and far-flung detail. A reproduction of the ancient city of Bagdad was only one of the tasks of Gasnier, the director, and his large staff of architects, costumers, artists, electricians, and other technicians. The making of "Kismet" was a vast undertaking, one which took the entire summer, and came to a close only last week.

In the first place the building of the sets required more than three quarters of a million feet of lumber.

In building a production of this magnitude, thousands upon thousands of people were required to portray the inhabitants of the city. Beggars, merchants, police, soldiers, retainers of the royal courts, girls of the harem and the pompous rulers of the land were required and all of these actors had to be furnished with the proper costumes to portray their station in life. To supply these many costumes another special building was built to house the designing and costuming departments.

Many costumers worked day and night fashioning the finest fabrics into gorgeous raiment to be used in the making of the photoplay.

From these details, which concern themselves only with a part of the work which was connected with the making of "Kismet," the exhibitor may get some idea of what an attraction Robertson-Cole this summer has built for its patrons.

"Riddle Woman" Released

Pathe's Big Feature Said to Be Awaited with Interest by Showmen

WITH the release of "The Riddle: Woman" on October 3rd the Associated Exhibitors, Inc., makes its initial release through the Pathe Exchange, and, after a year of preparation, the leading exhibitors, identified themselves with the development of the picture, are said to be confident that a great public reception awaits the film. They are confident that it will be immediately evident to press and public that Geraldine Farrar is appearing in the best picture of her career and that "The Riddle: Woman" will find its place as one of the really great pictures of the season.

The picture will be backed by an extensive advertising campaign, and an exceptionally large variety of posters and accessories. The campaign book is one of the most elaborate ever prepared for any picture and this is in accordance with the Associated Exhibitors plan of complete co-operation with all who book the picture. The reproduction in five colors from the 24-sheet painting of Miss Farrar is according to Harrison Fisher, "The Wizard of American beauty," one of the "most exquisite bits of designing and color printing that has been contributed to the cinema art."

A feature of the exploitation campaign is a brochure in several colors and in rotogravure on "The Riddle: Woman." It is a distinct departure in the supporting literature of motion pictures and was prepared under the skillful direction of several well known artists.



Vivian Martin in "The Song of the Soul," the first of the Messmore Kendall productions

"Vanity Fair Girls" Comics

Hal Roach Sets Out to Make a New Record in Securing Beauty Types

THE first private showings to exhibitors of the new Hal Roach "Vanity Fair Girls" in the Pathe branch offices throughout the country has brought a flood of telegrams of congratulation to the producer and the distributing organization. The "Vanity Fair Girls" series alternates with the Harry Pollard comedies in the weekly release of Rolin Comedies, beginning October 3rd. It was the belief of Mr. Roach that his broadening of the sphere of Rolin Comedies would find general favor with exhibitors, but the reception of the first picture, "June Madness," exceeded his best expectations. It is earning compliments from showmen in every part of the country.

The story of this first release, "June Madness," gets right down to the heart of what George Ade called "The Girl Proposition." Six of the most bewitching of their kind are marooned at an exclusive summer resort hotel, and are bored to distinction by the total absence of masculine scalps to be gathered in. When a solitary specimen arrives, singly and collectively they bring the battery of their charms and conscienceless wiles to bear on him, with results all the more exciting and comical by reason of the fact that the worried hotel proprietor has bribed him to "fall for anything but matrimony."

Eddie Boland, formerly with "Snub" Pollard, is the featured comedian, and a most ludicrous victim.

An important essential of Producer Hal Roach's plan for comedies exploiting the "Vanity Fair Girls" was a company made up of the prettiest, most charming and most talented young actresses to be found. Norma Nichols, who had exhibited her attractions and talent to such advantage as the South Sea Island girl in "Ruth of the Rockies," was an excellent beginning.

Every effort is being made by Mr. Roach and his organization to make the new comedies far above the plane of the ordinary one-reel productions and the bathing girl type of picture. Harley Walker, the title writer of the Lloyd comedies, is personally titling the girl comedies.

THE VICTIM

IS ONE OF THE MOST POWERFUL DRAMAS EVER SCREENED

Its story presents a maze of baffling evidence that nearly sends an innocent man to his death.

The saving of him provides more suspense and excitement than we have seen in one film for many a long day.

FOR THE BIG STATE RIGHTS BUYER

C. B. C. FILM SALES CORP., 1600 Broadway, New York, N. Y.

One year ago the Fox News made its bow to the public, and today has pushed its way to the first rank among news reels. Entering a field which at the time was regarded by many as already crowded to capacity, Fox News has borne out the belief of its founder, William Fox, that there was still room for a news reel of quality. Today, with its first birthday anniversary close at hand, Fox News occupies a commanding position in the news reel field. Only a few weeks ago S. L. Rothapfel, director of the Capitol theatre, New York City, wrote to Mr. Fox, congratulating him on the success of Fox News.



Here is Johnny Hines in his latest Torchy comedy, "Torchy"s Millions," released through Educational Exchanges, Inc.

Capitol to Concentrate on Ince Production

A noteworthy presentation of Thomas H. Ince's first Associated Producers' special, "Homespun Folks" at the Capitol theatre, New York, has been arranged by Edward J. Bowes and Samuel L. Rothafel, executive heads of the Goldwyn theatre enterprises.

"Homespun Folks" will receive its metropolitan premiere the week of October 3 as the bill-topping attraction of one of the most elaborate programs thus far devised by Mr. Rothafel for the fall season.

Prepare Big Campaign Book for "Earthbound"

An unusually elaborate campaign book for exhibitors has been prepared by Goldwyn, under the direction of S. Spitzer, of the advertising department, for Basil King's drama of the unseen world, "Earthbound," which is this week receiving its first showing at a motion picture theatre, the Capitol, New York. The press book is claimed to be the most complete and largest one ever gotten up by Goldwyn. It is dignified in its presentation of publicity, exploitation and advertising in keeping with the spirit of the photodrama, yet designed to pique the curiosity of every one who reads any of the material which has been prepared.

"Torchy" Works Two Ways

Sale of Books and Window Displays Found Help to Educational Subjects

"TORCHY" in book form is helping greatly in the creation of advance interest in the adventures of "Torchy" in film form, according to reports received by the Educational Film Exchange, Inc. There are seven published volumes in the tales of Sewell Ford's red-headed office boy, and they are now being pushed in a selling campaign that includes window displays throughout the country.

"The Torchy pictures are in an unusual position," says Educational. "It was almost ten years ago that Sewell Ford created the celebrated character. His stories first appeared in leading newspapers through the country and since that time there have been seven volumes of them published, the sales of which run actualy into the millions.

"Therefore, in any community there must be scores who are familiar with the character. It is not strange to see, therefore, that when a follower of these stories sees an announcement in the bookstore windows that 'Torchy is now in the movies' they will inquire from the dealer when their favorite can be seen in the pictures. Where the exhibitor has made his announcement of showing the picture in connection with the dealer it is easy, but so many exhibitors have failed to make this tie-up that they are not getting the full patronage value from them.

"It may seem strange in a motion picture company to undertake to increase an exhibitor's patronage after he had signed a contract for a series of pictures, but the whole business policy of Educational is founded on the importance of the single reel picture and the two-reeler to the program and in making the exhibitor appreciate this. We are not satisfied until the box office receipts prove that the comedy itself has brought people to the house.

"The book-store tie-up has business bringing values and we are anxious for every house showing the Torchy Comedies to at least get admissions from every inquiry made at a bookstore for these pictures. This is not a single demand but one that recurs every month.

"Torchy's Millions," the fourth of the series, is an October release. "Torchy," "Torchy Comes Through" and "Torchy in High" are the earlier ones."

Ray Completes "Nineteen & Phyllis"

Production Manager Richard Willis of the Charles Ray studios, yesterday announced that Mr. Ray's third independent production for release through Associated First National Pictures has been completed.

This photoplay entitled "Nineteen & Phyllis" is an original story written by Frederick Stowers, and was adapted for the screen by Isabel Johnston and Bernard McConville. The supporting cast includes Clara Horton in the leading feminine role, Lincoln Stedman, George Nichols, Cora Drew, Frank Norcrosse and De Witte C. Jennings.

In "Nineteen & Phyllis," Mr. Ray will depart from his usual country boy role, and will appear in modern, up-to-date garb, portraying a dapper nineteen-year old city boy.

Author Praises Star of "Firebrand Trevison"

"The best performance he has given since becoming a Fox star," is the general verdict in reports received by Fox Film Corporation on "Firebrand Trevison," the latest production starring Buck Jones, which was recently released. The author of the story, Charles Alden Seltzer, recently paid a high compliment to Buck Jones after witnessing a showing of "Forbidden Trails."

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS



"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28

The Cleveland Press

HERE'S A HOUSE THAT BUSTER BUILT!
It Was Portable, and He Got the Parts Mixed!



By Davis

"ONE WEEK" is the name of a comic movie which will be shown at three theatres, starting Sunday. I rate it higher than any other I've seen for months in Cleveland.

It is about portable houses which come in sections to be set up on the lot. A young man newly marrried is presented with such a house, and starts to set it up himself.

An enemy mixes the numbers, so that when the newlywed sets the pieces in place the house is all askew. A high wind strikes the house while he is giving a house warming, and it spins about on its foundation like a top.

Wrong Lot

At the climax he learns that he made a mistake and built the house on the wrong lot. His lot is across a railroad track. He starts to haul the house to his own lot. It stalls on the track. Along comes a train. Crash!

The last scene shown the house-owner setting a sign on the wreck of his portable dwelling, after the train has run thru it. The sign is marked "For Sale."

Besides having a definite comic story to tell the two reels are filled out with excellent low comedy ... comedian is ...

doesn't imita...
adopts a simila...
funnier than ...
quite as funny ...
has been leading ...
dians since last ...

Wid's DAILY

"One Week"—Schenck-Metro

"One Week" is the first of the Buster Keaton comedies that Joseph M. Schenck is producing for Metro release. To use a bromide, it's a knockout, and to use another, if the rest are like it Buster will be one of the big comedy stars. Buster, exhibitors will remember, is the serious-faced acrobat that used to add so much ... to Fatty Arbuckle's own comedy in the ... amount two reelers. He has lost none of his ... here. He performs all stunts required of him in top-notch style and when he plays for a laugh he gets it. But the ... that makes One Week the excellent comedy it is is the co... inventive and directorial genius of the star and Eddie Cline. ... reels. Both as regards little bits of business and these two ... gags. The spectacle of the portable house, put together all wrong ... to the conniving of the villain, put together ... laugh in itself. The whirling around of the house in the rain-storm is a scream and Buster's efforts to hold it in one position and then, failing this, to dive into the door, constitute sequences, one for each day of the week. The picture is in seven ... the greatest comedy value. To single one out ... the others is impossible. "One Week" is seven ... earn the hearty thanks of his audiences.

Motion Picture News

"One Week"

(Keaton Comedy—Metro—2 Reels)

PUT all you've got on this Keaton come... it's a feature in itself. Unfortunat... it is only two reels but into this t... reels, Buster Keaton guided by the experien... hands and fun-making skill of Director Ed... Kline, has crowded more good, clean, wh... some comedy than has been seen in simi... reelage in a long time. Not only is the comedy ... of the real hilarious brand but without an ex... ception, every incident, every situation, are ... original and present a front new to the comedy-... loving public. The devices, particularly the ... moving building stunt and the manner in which ... Buster as the ... gets the portable ... house ... fixed as to sections, with the main ... entrance one flight up, are singularly unique ... the comedy world end give this little ... her in the fun-making world, every o... nity to ... the laughs ... inimitable somersault and tumbling tricks. ... ter is a show in himself and is one of the ... eccentric comedians working before the ... a who appreciates that the day of the ... rowing comedy has passed. With the ex... of a part of trousers that fit him too ... he works "straight" and is due a lot ... dit for putting the stuff over. He sure ... his in "One Week" and then some. The ... girl, working opposite Buster, whose name ... slipped us, is not found wanting when all ... gs are considered. She's cute, possesses the ... medy instinct without attempting to act and ... gets over strong. Give this comedy to any ... audience and rest assured that it will create ... a demand for more just like it.—JOSEPH L. ... KELLEY.

MOVING PICTURE WORLD

"One Week"

Two-Reel Metro Comic Proves a Big Bonanza of Side-Splitting Knock-about Humor.

Reviewed by Robert ... Elravy.

THIS two-reel Metro comic, entitled "One Week," opens up a new vein of mirth of the rib-tickling, slapstick sort. It contains one funny situation after another, piling up the risibilities until it is likely to create "the laugh heard round the world." It follows the best traditions for this style of comic, but ventures into new fields and turns up some fresh situations that are sure to go with any audience.

"Buster" Keaton and Addie Cline play the roles of a bride and groom, just tripping away from the marriage altar as the picture starts. They are followed by a discomfited rejected suitor, known as Andy, who proceeds to turn up some treacherous dirty work of an amusing sort. But the real humor of the piece starts when the newlyweds arrive at the lot filled them by the uncle of the groom, containing the neatly boxed parts of a portable house. The house proves to be a wonderful piece of work when it is put together, the numbers of the various parts being apparently been mixed up. The walls turn in and out, parts of the floor and ceiling fall, and a violent windstorm whirls the whole structure to whirling about on a merry-go-round. Finally when they attempt to move it a passenger train dashes the building.

"Buster" Keaton proves himself a comedian to be reckoned with. He has personality and looks quite as promising as any who has lately arrived in the world of the screen. This first subject is so funny in every respect that it is hard to apportion the credit, though the comedian, of course, gets the lion's share. Intelligent direction, excellent planning and mounting of the sets and general business and skilful editing of the film count for much in a success of this kind. But "Buster" Keaton and his clever assistants will be eagerly watched for in future releases.

He'd bring a Smile to a Wooden Image!

One of Thousands

Your patrons will demand to see more & more of Buster KEATON *whose unique comedy methods will "get" them all !!*



BUSTER KEATON

THE SERIOUS LAUGH-MAKER *in*

ONE WEEK

Two reels of side-splitting fun arising from the trials of honeymooners

Offered by JOSEPH M. SCHENCK

Production written & directed by BUSTER KEATON & EDDIE CLIN

Exclusive METRO *Distributo*

Carpentier Interest Grows

Plans for Battle With Levinsky and Dempsey Talk Aid "Wonder Man"

BETWEEN September 15 and October 15, the sales department of Robertson-Cole estimates that 150 prints of "The Wonder Men" are booked solid, return engagements being of wide occurrence. Robertson-Cole believes that the newspaper reports of the landing of Carpentier in New York City establish these facts:

Carpentier is more popular than ever, for he was met by a crowd of thousands, and far more entertainment was planned for him than he is able to attend. He has come on a strictly fighting errand this time. He will fight Dempsey as soon as a match between them can be arranged after Jan. 1, 1921.

Of Carpentier's popularity, the New York World, in its column account of his return to America said:

"Almost before he knew it, the Frenchman was seized by his admirers, hoisted up on their shoulders, and to the strains of "Madelon" he was paraded about so that the throng could get a good look at him. Then the French band struck up "The Star Spangled Banner" and Carpenter and his manager, Francois Descamps, who accompanied him on the trip stood at attention and removed their hats.

"Followed then the strains of the "Marseillaise" after which Carpentier again was seized and carried to a waiting automobile. A big sightseeing auto truck, decorated with banners and American and French flags, was at hand, and into this piled the band and as many of the crowd as could find hanging room."

Speaking of his intentions of making this visit to America strictly a fighting one, and referring to the unfavorable criticism which some journalists indulged in on his return from America to France, Carpentier (as reported by the New York Tribune) said:

"I have read the comments of the American press on my last visit, and they were all wrong in assuming that I came to the Land of Liberty only for the money I could get. I am a fighting man and I intend to prove the fact before I go back to France.

"I do not intend to side-step Dempsey. I shall be pleased to meet him at the earliest possible moment. I will not boast that I can defeat Dempsey, though I believe that I can. Certainly I shall welcome an opportunity for a try at his title, and I assure you I shall do my best."

Maeterlinck Script Ready

Belgian Poet Writes Original Story; to Be Goldwyn Production

MAURICE MAETERLINCK, the Belgian poet, dramatist and mystic, has completed his first original motion picture scenario for Goldwyn Pictures Corporation, and it is now being put into continuity form at Goldwyn's Culver City studios on the West Coast. The scenario has been given the working title of "The Power of God."

Goldwyn entered into an agreement with M. Maeterlinck on his arrival in America last year whereby the writer is to prepare one original screen story a year for that corporation. He spent several months at the Culver City studios last winter studying the technique of the motion picture scenario.

The picturization of M. Maeterlinck's play, "The Blue Bird," originally produced by Winthrop Ames at the New (now the Century) theatre, is regarded as one of the outstanding productions in pictures and Goldwyn believes that "The Power of God" will make a greater and a more unusual picture. It is to be handled by Goldwyn as a special production.

The preparation of the continuity has been entrusted to Elmer Rice, the young American dramatist, who leaped into popularity with his first play, "On Trial."

British Player in America

Bertram Burleigh Praises American Production Methods Abroad

ARRIVING in New York this week on his first trip to America, Bertram Burleigh, the English actor who played the lead in "The Great Day," the first Paramount Picture made in England, has nothing but praise for American producing methods and the new Famous Players-Lasky studio in Islington," said Mr. Burleigh, "far surpasses any other studio in Great Britain. It is marvelously well equipped; I am told that it is the equal of any studio in this country in the matter of facilities. Hugh Ford, director-general of the Famous Players-Lasky British Producers, who directed 'The Great Day,' and Milton Hoffman who has been in charge of the studio, worked wonders, when one considers the difficulties which conditions in England after the war imposed on all building enterprises.

"Mr. Ford was an eye-opener to the British players and film people with whom he came in contact. His energy and efficiency were everything that we had come to expect from Americans."

Mr. Burleigh plans to visit various American studios. Among the sights which he saw during his first week in America was the new Famous Players studio at Long Island City, in which actual production was begun this week.



Lew Cody and Betty Blythe as they appear in Cody's latest starring vehicle for Robertson-Cole release, "Occasionally Yours"

"Swimming Hole" Is Next Ray Vehicle

Richard Willis, general manager of Charles Ray productions, announced that Mr. Ray's fourth production for release through Associated First National Pictures, will be an adaptation of James Whitcomb Riley's "The Old Swimming Hole."

Bernard McConville, who has been responsible for some of the most successful scenarios of the year, including Annette Kellerman's "What Women Love" and Mr. Ray's "Forty-five Minutes From Broadway," will prepare a continuity of this famed classic.

Mr. Ray states that he expects to be at least four monthts on this production, which will complete his first year's schedule with Associated First National Pictures, Inc., the former productions being "Forty-Five Minutes From Broadway," "Peaceful Valley" and "Nineteen and Phyllis."

It is Mr. Ray's intention to take his long postponed trip to New York when "The Old Swimming Hole" is completed.

First Arbuckle Feature Released in December

Tentatively it has been decided by Paramount to release Roscoe (Fatty) Arbuckle, a first five-reel comedy in December. This is "The Life of the Party," by Irvin Cobb, and was adapted by Walter Woods. The story first appeared in the Saturday Evening Post. It is said, that while a comedy, the picture is distinguished from the slapstick pictures of the past by the fact that it is wholly legitimate and the comedy is that of situation, dependent on character delineation.

British Author's First Screen Effort

Henry Arthur Jones, English dramatist, who is one of the group of distinguished British authors recruited by Jesse L. Lasky to write directly for the screen, has placed in the hands of Director-General Hugh Ford, of Famous Players-Lasky British Producers, Ltd., his first script to be picturized by that organization.

The story is based on one of the author's early plays which was published under the title, "James, the Fogey," but never was produced.

mr. state rights buyer

the big feature of the year is "the victim"

it has an intensely interesting story, soul-stirring action, beautiful settings and perfect photography

it contains every element of human interest, heart appeal and thrilling suspense that a motion picture audience loves to see

it has called upon all the inventions of dramatic art to aid it in "putting over" a "punch story" that has no superior in sustained interest and suspense

it has a remarkably valuable exploitation tie-up that means money not only publicity.

convince yourself

c. b. c. film sales corp.

1600 broadway. new york city

THE sale of tickets was stopped four times last Sunday at the Capitol Theatre, New York, in order to handle the crowds which stormed the box office to see Goldwyn's production of Basil King's "Earthbound."

At the seven o'clock showing the police reserves from the West Forty-seventh street police station, were called out to clear Broadway of the crowds which blocked traffic and to get the picture fans into two lines. Between 16,000 and 18,000 persons saw "Earthbound" at the Capitol on its first day's showing.

"Snooky" a "Western" Hero in Next Chester

Snooky, the Humanzee, who is featured in Chester Comedies, released through Educational Exchanges, becomes a rival to the stars in "Westerns" in the fourth of the series, "A Tray Full of Trouble." The print has just reached New York and has been given an advance inspection by Educational officials.

There are said to be a number of thrills in the picture, including one where Snooky saves the child on a handcar from the path of an express train. "A Trail Full of Trouble" is scheduled for October release.

"Ladies Must Live" to Go via Paramount

It will be well over a year since the presentation of George Loane Tucker's masterpiece, "The Miracle Man," before his second production made under his contract with the Mayflower Photoplay Corporation, is released. Distribution will be made through Paramount-Artcraft exchanges. The picture is "Ladies Must Live," adapted from a story by Alice Duerr Miller. Betty Compson will also be featured in this picture.



Scene from "Fast and Furious," a new Century-Universal comedy

Universal Serial Finished

"Flaming Disk" Starring Elmo Lincoln, to Be October Release

A NEW Universal serial, in eighteen episodes and starring Elmo Lincoln, is ready for release, it is announced by Harry M. Berman, general manager of exchanges for Universal. It is called "The Flaming Disk," and is built around the struggles of the U. S. Secret Service with a band of arch-criminals over the possession of a dangerous invention. It is to be released October 4th.

Great pains have been taken by Universal, says Mr. Berman, to make this serial a novelty among chaptered photodramas. Chief of the notable attributes of the new thriller is the dual role played by Elmo Lincoln. He not only plays the hero of the picture, a Secret Service agent, but also one of the villains, a young dissolute gangster who is a twin brother of the government agent.

In "The Flaming Disk," the dual roles of the star call often for the simultaneous appearance on the screen of Lincoln in both roles, conversing with himself and even struggling with himself. This has been accomplished, Universal reports, only by photography of the most painstaking kind.

The story is from the pen of Phillip Hubbard and A. H. Gooden, the two scenarists who also wrote "Elmo the Fearless." Robert F. Hill is the director of this latest Universal serial. He has to his credit two other Universal serials, "The Great Radium Mystery," which he directed, unaided, and "Elmo the Fearless," for which he was an associate director.

Power's Machines Used in Garden

Unusual projection conditions were encountered at Madison Square Garden, where Tex Rickard is showing "Headin' Home" with Babe Ruth as the star. The problem of putting on a satisfactory picture was placed in the hands of the technical experts of the Nicholas Power Co., and before any steps were taken a complete study of the Garden was carried out.

As finally installed the Powers 6B machine is required to throw the picture 290 feet onto a specially made screen surface 36 feet in width. Setting a screen of this size was in itself considerable of a task, but it was accomplished successfully on the day previous to the opening, all earlier work having been prohibited because of the other exhibitions being held in the Garden.

But even with all these handicaps the equipment was installed and ready for use when the doors were opened and the picture as thrown on the screen has been widely commented upon.

Seitz Uses Big Sets in "Rogues and Romance"

In a set representing a plaza and street in a Spanish city, in the building of which some forty thousand dollars is reported to have been expended, George B. Seitz is filming scenes for his forthcoming Pathe feature "Rogues and Romance," at Larchmont, New York. The director-star is said to have used upward of twelve hundred extras in the fight scenes which take place in the enclosed plaza, a setting, which, in depth, is equal to the average city block and shows a municipal palace, six stories in height, flanked by rows of houses in the old Spanish architecture.

Twelve feature productions and many short subjects reviewed in this issue

DEAD MEN TELL NO TALES

Pioneer Has New Feature

"Where is My Husband?" Features Jose Collins in Six Reel Drama

PIONEER'S latest announcement lists strongly among its current features "Where is My Husband?" a six reel drama adapted from the stage success "The Whirlpool." Jos Collins and Godfrey Tearle are the featured players.

The scenes of this Pioneer production are laid in the Carribean Sea and South America, while much of the action in the story has its inspiration in the United States.

An announcement made at the headquarters of the Pioneer Film Corporation, 130 West 46th Street, by vice-president and general manager M. H. Hoffman, characterizes "Where Is My Husband?" as an appealing drama and the prediction is made that it will meet with success.

The picture tells the story of a struggling young opera singer who gives her heart and hand to a young American, only to be separated from him through the jealousy and greed of her own people.

Believing that her husband had deserted her, she fights her grief by turning again to her profession and becoming a figure in the operatic circles of world-wide fame, her little daughter being a constant reminder of the love which she had won and lost. In the meanwhile, her husband believing her dead, is forced to the threshold of a wedding with another woman.

Besides Miss Collins and Mr. Tearle, others in the cast include Bruce Winston, Frances Wetherell, Saba Raleigh, Christine Mailland and J. Fisher White.

human Harry Carey says



LIFE'S like a housewife at a back door, hesitatin' with a sandwich in her hand—smile at her happy and you'll get what you want most.

—Watch for "SUNDOWN SLIM"

Another Cabanne Feature Coming

ROBERTSON - COLE announces in course of preparation a super - special production, "What's A Wife Worth?" written and being directed by William Christy Cabanne, to be the second of a series inaugurated by "The Stealers." Four months will be consumed in completing "What's A Wife Worth?" which will make it a release for early in 1921.

Pauline Frederick Film Is Titled

"A Slave of Vanity" is the title under which Robertson-Cole will release the screen version of Sir Arthur Wing Pinero's spoken play, "Iris," starring Pauline Frederick. This production is of interest not only because it falls within the first few super-specials released by Robertson - Cole under its new regime of only maximum attractions, but because it is the first of the new series of Pauline Frederick pictures for which this star has contracted with Robertson-Cole.

Considering the power of Miss Frederick's name as a drawing card, which is based on her past successes, the fame of the story in which she is appearing, and the care and expense which have been lavished on this, first Robertson-Cole picture, the exhibitor in "A Slave of Vanity" will find an attraction which will be surpassed by none in drawing power.

R. A. Walsh to Start on Third Production

Foregoing the customary ten days lapse between the completion of one picture and the beginning of another, R. A. Walsh this week signalized the completion of his second independent production for Mayflower by making preparation for the filming of his third. According to present plans, actual camera work on the new offering will be well under way within the ensuing ten days.

With his story already selected, Walsh is now supervising the construction of sets and assembling his cast. Although no official word has come from the Biograph Studio where Walsh is working relative to the origin of the story, it is understood that an internationally famous French novel has been selected.



DeMille Arouses Mr. Zukor

"Something to Think About" Causes Magnate to Issue Special Statement

"SOMETHING to Think About," the latest Cecil De Mille feature affected Adolph Zukor so much that he issued a special statement asking exhibitors to take unusual care in arranging their programs during the showing of this production. The statement follows:

"Exceptional care should be taken in the selection of the program surrounding this feature during its showing. No matter what presentation is given it 'Something to Think About' will be a big success for exhibitors; but unless the subjects which precede and follow it on the program are chosen with thoughtfulness and care, it is possible exhibitors may strike a note that will jar the sensibilities of their audiences. For this picture is certain to rouse spectators to a high pitch of emotion, and it would be doing Mr. DeMille and the audience a great injustice to show pictures with it that would not be in harmony with its theme.

"In other words, I feel strongly that there should be no locked program in the showing of this production. I suggest to exhibitors that in presenting this picture they might forget the desire for a variety of subjects appealing to all classes, and so shape their programs that everything on the bill—music, short subjects, stage settings—will be in complete harmony with the big theme of the production. I shall not suggest any special program; every exhibitor will immediately think of numerous good subjects to be played with this feature.

"Personally I think 'Something to Think About' is the biggest thing Cecil B. DeMille has ever done; and I feel confident exhibitors will agree with me after they have seen it."

"Just Stories" Are Wanted

Veiller States Metro Will Pay No Attention to Author's Name

"JUST stories. Stories possessing dramatic values, comedy, action—picture possibilities, regardless of the name or fame of the writer."

Such are the simple requirements of Bayard Veiller, chief of the story producing department at Metro's West Coast studios in Hollywood for plots to be used in the company's forthcoming productions.

For Mr. Veiller has brought his knowledge of the stage to bear upon the making of screen plays. And, since, his experience consists of nearly twenty years in every phase of theatrical work, from press agenting to playwriting, his personality has made itself felt in every detail of the production work at Metro's California studios.

An example of Mr. Veiller's knack of story finding is to be seen in F. Scott Fitzgerald's Saturday Evening Post tale, "Head and Shoulders." Although Mr. Fitzgerald was practically unknown at the time the story was published it was immediately purchased and prepared for production by Mr. Veiller.

"The Chorus Girl's Romance," starring Viola Dana, which already has become one of the decided hits of the year, was the result. "The Offshore Pirate," another of Mr. Fitzgerald's stories, soon will be filmed by Metro.

Everyone of Mr. Veiller's theatrical bag of tricks has been used in the making of recent pictures at the Pacific Coast producing unit. Not only in the selection and writing of stories, but in the titling, casting, staging and actual cutting of the pictures, has he made his experience felt.

Ray Picture Gets Pre-view

First National Officials Pleased With A. S. Kane's "Peaceful Valley"

IN a pre-view screening this week at the First National offices, "Peaceful Valley," the famous American stage classic starring Charles Ray, was acclaimed a dramatic victory for the actor and a photoplay of the native soil destined to take place in the first rank of photodramatic achievement, according to reports from First National. The picturization of this stage play is the second offering in which Arthur S. Kane presents Charles Ray for First National distribution. It is scheduled for release on October 11th.

It was phophecied in the official gathering at the First National projection room that Mr. Ray's screen version of "Peaceful Valley" was in a fair way to supersede in popular acclaim the historic reputation of the original stage piece. The photoplay was directed by Jerome Storm.

"Peaceful Valley" was originally written by Edward E. Kidder for Sol Smith Russell, one of the most famous personalities of the American stage. It was first produced in 1891 to an immediate triumph. Playing thirteen weeks at the Grand Opera House in Chicago to capacity houses, it jumped to Daly's theatre, New York City, for a long metropolitan run, and then began a tour of the United States and Canada which went on year after year until Mr. Russell's death.





William Fox is soon to present "The Husband Hunter," a new comedy drama with Eileen Percy starred

Vitagraph Making New Western Serial

Vitagraph announces this week that Joe Ryan is being starred in a new Western serial entitled "The Purple Riders." Joe Ryan recently completed "Hidden Dangers," the Jekyll-Hyde serial, as a co-star with Jean Paige. Each won stardom through the unusual success of "Hidden Dangers," and in response to the suggestions of exhibitors and public, which, it is said, was given accuracy by a thorough canvass by exchangemen.

Nazimova's Appearance Draws on Coast

All the brilliance of a New York first night marked Nazimova's personal preview of her newest Metro production, "Madame Peacock," at the Iris theatre in Hollywood, Cal., on a recent Saturday night. It was the first public appearance of the Russian star since her retirement from the speaking stage to make her own screen productions for Metro.

human Harry Carey says



THE hobo signs on the water tanks are secret stuff to the bulls but some times they've sent a poor fellow to your back door to be fed. That's real "bread on the waters.'

—Watch for "SUNDOWN SLIM"

More Sunshine Directors

Williams, Brown and Davis Join Fox Comedy Forces in California

FOLLOWING recently announced plan of William Fox to improve upon the two-reel Sunshine Comedies comes the announcement of the engagement of three new directors. They are Harry Williams, Melville W. Brown, and James Davis, each of whom comes to the Fox organization with many years experience in the comedy directing line.

Harry Williams has almost from the beginning of his screen work, been connected with comedies. Among his most notable comedies are "Double Trouble" and "Too Many Nurses."

Melville W. Brown hails from Portland, Oregon, where he gained his first stage experience with the Baker Stock Company. After four seasons in vaudeville he entered motion pictures as a scenario writer for Triangle. Previous to being signed by Fox he was directing Montgomery and Rock. James Davis is a well-known figure in motion picture work, having for the past several years been affiliated as a director for some of the screen's foremost comedies.

"Blackbirds" Is Completed

Justine Johnstone Enters Stardom in 1913 Broadway Stage Success

JUSTINE JOHNSTONE makes her debut as a screen star in the Realart production, "Blackbirds," the filming of which has just been completed. The story of "Blackbirds" is adapted from the late Harry James Smith's successful play of the same name. Many of the scenes were laid in Florida, where the company spent several weeks last summer. The shipboard scenes, which figure so prominently in the story, were photographed on the steamer which brought Miss Johnstone and cast home from Florida.

The production was directed by Jack Dillon, who established his reputation in such films as "The Right of Way," with Bert Lytell, and Mary Pickford in "Suds." Ray Hallor assisted in the direction and Arthur Quinn is responsible for the photography. Among those who appear in "Blackbirds" with Miss Johnstone are William Boyd, Charles Gerrard, Walter Walker, Marie Shotwell, Grace Parker, Jessie Arnold, Ada Boshell and Alex Saskins.

As a stage production, Henry Miller first produced "Blackbirds" in 1913 at the Lyceum theatre, New York. It is a story of a Russian refugee, Leona Trenton, noted for her beauty, who had been intrigued into joining a band of international crooks known as "Blackbirds."

GARETH HUGHES has signed a contract in which he will appear exclusively in Metro productions for a term of years. This announcement, just made by Metro Pictures Corporation, follows closely in the wake of the reviews that resulted from the youthful Mr. Hughes's appearance with Viola Dana in her newest starring vehicle, "The Chorus Girl's Romance." The young man whose work on the speaking stage was given the unqualified approval of Mrs. Fiske, was hailed as screen success by the press critics who passed upon his work in support of Miss Dana.

New Universal Star in Circus Picture

Gladys Walton, one of the newcomers to the moving picture screen, has achieved stardom, and is the central figure of Universal's latest release, "Pink Tights," a picture of circus life, to be shown in first-run houses throughout the country during the week of October 4. "Pink Tights" is from the story, "Out of the Sky," by J. U. Giezy. It is the romance of a pretty parachute jumper, with a circus, whose parachute inadvertently lands her upon the roof of a parsonage in a staid New England village.

The role of the young minister is taken by Jack Perrin, remembered as the leading man in several recent Universal productions. Reeves Eason directed.

Long Booking for a "Mutt and Jeff"

The distinction of having been scheduled for one of the longest runs ever accorded an animated cartoon has come to "The Merry Cafe," the latest William Fox release of Bud Fisher's celebrated characters, Mutt and Jeff. This has been booked by the Criterion theatre, New York, for a four weeks' run in conjunction with "The Restless Sex."

The Criterion is the latest of the big Times Square motion picture theatres to recognize the quality of Mutt and Jeff animated cartoons, which have advanced to the foremost rank in this branch of film amusement. The Rivoli and Rialto theatres, New York, for some time past have made Mutt and Jeff a feature of their programs.

Bacheller Work to be Filmed

Otto Bollman, president of the Dial Film Company, now producing eminent authors' features at the Brunton studios, has completed final negotiations with Irving Bacheller for the purchase of his well known work, "The Light in the Clearing." Seven editions and over 900,000 copies of this popular work have been issued by Mr. Bacheller's publishers.

"Midchannel" Drive Begun

Equity Franchise Holders Will Boost Clara Kimball Young Film

WHAT is claimed to be the most extensive advertising and publicity campaign Equity has ever launched on any production, is planned and all set for next month —the drive to take place simultaneously in every big city, twenty in all, in connection with the opening of "Midchannel" in the respective territories of each Equity branch.

The first step in this country-wide campaign was to secure a first-run house in each territory. The local franchise holders found this an easy matter, once "Midchannel" was screened for the house manager. Thus far, all territories but two report that "Midchannel" has been booked for first-run opening in October. The two Equity exchanges that have not yet obtained a first-run date are San Francisco and Denver, the reason being that there are not enough prints available.

This drive marks the first time that Equity has undertaken a national drive of this kind from its own headquarters, instead of letting each exchange shift for itself. The national office of Equity in New York has arranged to supply each franchise-holder with all the advertising material, cuts, publicity, etc., for local use, and a budget of advertising expense carefully laid out. Each Equity franchise-holder will "go the limit" on newspaper and trade-paper advertising in their respective territories, the total amount to be spent aggregating close to $50,000.

Wm. Duncan Serial Titled

Vitagraph Serial to Be "Fighting Fate"; Early Episodes Finished

"FIGHTING FATE" has been selected as the title of the second of William Duncan's million dollar series serials for the Vitagraph Company. The first was "The Silent Avenger." The new serial is the creation of Albert E. Smith, president of Vitagraph, and Cleveland Moffet, the well known writer.

The picturization of the earlier episodes of "Fighting Fate" is progressing rapidly, and with highly gratifying results. A large production force is employed. Duncan is directing the serial himself. Edith Johnson will again be seen in the role opposite to Duncan.

"Fighting Fate," of course, was written to order for William Duncan, and consequently a number of real thrills were written in. Duncan will be seen as "Kern Lambert," a young business man with experience as a gold miner.

Keaton Comedy Going Big

Metro Exchanges Report Great Exhibitor Interest in Series

DISTRICT managers and the heads of Metro Pictures Corporation's twenty-five exchanges throughout the United States and Canada report a great wave of interest among exhibitors everywhere in the forthcoming Buster Keaton comedies, the first of which, "One Week," is a September release. These two reel laughmakers are to be issued eight weeks apart.

The exhibitor response to the Keaton comedies is regarded by Metro officials as all the more gratifying in view of the fact that the new series of two-reel subjects with the serious funmaker mark his debut as a star in his own right, after a long and successful career on the vaudeville stage as a member of the famous knockabout act of the Three Keatons and a period of service as a comedian in support of Roscoe "Fatty" Arbuckle.

Joseph M. Schenck is the producer of the Keaton Comedies which Metro will distribute exclusively. The pictures are made at the Keaton studios in Hollywood, Calif. Buster hiself writes and co-directs with Eddie Cline, the stories in which he appears.

Exhibitors all over the country are tying up with Knights of Columbus and other Catholic organizations for specially exploited showings of the two International News Reels containing moving pictures of Pope Benedict XV. The two reels, International News No. 61 and 62, were released September 14 and 17, respectively.

The pictures taken in and around the Vatican, said to be the first ever taken of the head of the Roman Catholic Church, show the visit of several hundred Americans, delegates of the Knights of Columbus, to Rome. The installment in International News No. 61 include the arrival of the Knights and the appearance of the Pope. In International News No. 62, additional pictures of the Knights are shown on the pilgrimage to the Eternal City.

The Original Service Section.—*Motion Picture News.*

Argus Opens Coast Branches

The Argus Enterprises, Inc., has opened its new western show rooms at 836 So. Olive Street, Los Angeles, and on Monday, Sept. 20 entertained buyers of theatres and studios, this being their opening day. The Los Angeles branch of the Argus Company is the largest of this firm's string of stores and in connection with complete displays of Wohl lamps, Duplex laboratory equipment, Simplex projectors and other needed articles of the film trade, the establishment has a theatre which will serve as showing place for films by exchanges and producers. President H. H. Cudmore of the firm has been in Los Angeles for the past two weeks supervising the arrangement of the new branch and has appointed E. C. Andrews as manager. President Cudmore goes to San Francisco from Los Angeles to open a branch there and later will open the third coast branch at Seattle.

"Torchy" Scores at Strand, Brooklyn

"Torchy Comes Through," second of the two-reel comedies made by Master Films, Inc., from the stories by Sewell Ford and featuring Johnny Hines, is being exhibited this week at the Strand theatre, Brooklyn. The first of these comedies, "Torchy," was shown at the Strand shortly after its production and before the distribution of the series was taken over by Educational Film Exchanges, Inc.

According to Edward L. H. Lyman, managing director of the Strand, "Torchy Comes Through" made one of the most pronounced hits that any comedy he has ever shown has registered and he has already announced that "Torchy in High," the third of the comedies, will be seen at his house within a very short time and that Torchy will be a regular visitor to Strand audiences.

According to a telegraphic dispatch received by Benjamin A. Prager, president of the Mayflower Photoplay Corporation at the company's headquarters in New York, George Loane Tucker this week completed final editing of "Ladies Must Live," his second independent production for Mayflower and successor to "The Miracle Man." Arrangements are now being made to ship a print East, with the possibility of the producer following in a short time, to be on hand for the picture's initial public showing.

"Ladies Must Live" will be presented by Mayflower as a Paramount Artcraft special. The story is adapted from Alice Duer Miller's novel which appeared originally in serial form in the Ladies' Home Journal. The cast of "Ladies Must Live" includes Betty Compson, Mahlon Hamilton and Robert Ellis.

DEAD MEN TELL NO TALES

The Carefully Chosen Cast of The Stealers



WILLIAM H. TOOKER



WALTER MILLER



NORMA SHEARER



RUTH DWYER



MATTHEW L. BETZ



JACK O'BRIEN



JACK CROSBY



ROBERT KENYON

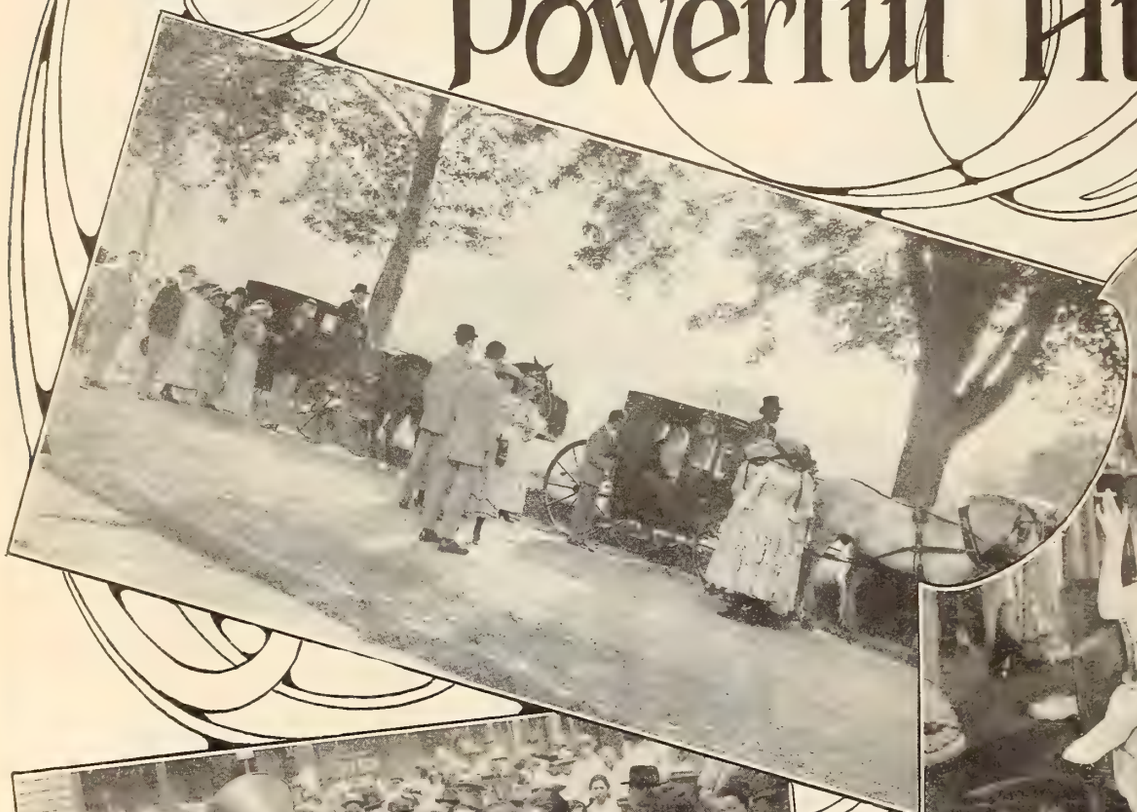


MYRTLE MORSE



EUGENE BORDEN

Scenes from WILLIAM CHRISTY Powerful Human











CABANNE'S

Document *The Stealers*











Special Service Section on

W. Christy Cabanne's "The Stealers"

FOUNDED on what may be justly termed the greatest of all human virtues, faith "The Stealers" is a picture which comes to you with a message so big and vital that it overshadows all other considerations and should be the foundation of your exploitation campaign.

"The Stealers" is the story of a gang of crooks who follow the country fairs, cloaking their operations through a "gospel tent" where religious meetings are held. The leader of the gang is a "back slidden" minister who preaches about God's love, while his co-workers flim flam and pick the pockets of the people who attend the fairs. Finally the preacher regains his faith in God and by so doing converts all his gang and makes them see the error of their ways.

The locale of the picture is a small country town. The principal characters are the gang of crooks, who are forced to remain in the village when misfortune overtakes them, and two local young men who enter into the story principally as the masculine part of two separate romances.

The high lights of the production are to be founded in the scenes that show a heavy summer storm breaking over the village, with the subsequent striking of a house by lightning, the bolt blinding the preacher and burning the building, a dramatic example of one of the young men's faith in the girl who was a pickpocket prior to her reformation and now the young man's wife, the fine small town atmosphere, the realism of the country fair sequences and the scenic beauty and general artistic manner in which the picture has been produced.

The exploitation angles that especially recommend are the theme, the fame of William Christy Cabanne, who is both director and author, the unique and unusual characters making up the crook portion of the cast, the melodramatic sequences having to do with the storm and the fire.

Advance Exploitation Suggestions

SINCE the theme of this production has its very foundation in a faith in God, and its message is more or less of a preachment, the picture is one that churches and church people will find especially interesting.

With the idea of gaining the cooperation of the class we have mentioned, we suggest that you arrange to show the picture to a selected audience made up of the ministers of your city, prominent church people, and others who are interested in pictures that have a message.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the picture and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

We would make a personal call on the people we especially desired to be present, with the idea in mind of selling them the fact that this is a picture with an "uplift" thought, rather than to let them come in, those who would come on a plain invitation, expecting just entertainment.

When you get your crowd together before the picture starts make a little speech in which you express, along with the usual "welcome stuff," your determination to secure all the pictures you can which have something to recommend them besides just entertainment and ask their co-operation in making such a policy a success. Explain that the general theatre going public has not been educated as yet to a class of pictures which carry out that which is the backbone of the lyceum bureau entertainments, that you are fearful your decision to raise the standard of your theatre programs requires considerable missionary work, and that it is only from such people as are your guests that you can expect assistance along the lines you have mentioned. In this way you will secure the working assistance of some people who could not be hired to publicise your attraction and also build a name for your house with a class of people who have a considerable influence.

It would not be an impossible thing to so enthuse your visiting ministers to such an extent that they will go into their pulpits and preach on the subject of the theme of "The Stealers," with, perhaps, some reference to the picture itself. It is worth trying.

For your special show which should be held well in advance of your regular dates, we would arrange to get testimonials concerning the production, planting, if possible, the idea you want expressed with the first of those you request for words of praise and carefully avoiding bringing into the conversation the fact that you intend to use what they say as advertising.

If you get favorable comment from the right people, those whose words will be an influence use what they say in the papers and in your lobby.

If you get a good audience out for your special show, the newspapers will give you all the space you want and some of it will reach the front page.

With your special showing and such other early advertising as you decide to do out of the way, your next step should be your display ads.

For these we would select face stills of the seven crooks as they appear before their regeneration, and have cuts made for good sized ads. Under each cut place a caption which would explain who the person is and the part he or she has in the story. As an illustration of what we mean, place below the picture of William H. Tooker, something like the following. "The Missioner, leader of a gang of pickpockets and confidence men, who cursed him he had once served."

For your selling talk, use paragraphs that bring to the fore the theme with the actual story only suggested. Next to your title, William Christy Cabanne's name as both author and director should be played up. We would mention some of the most important pictures Mr. Cabanne produced prior to "The Stealers," and also state that his latest picture is the product of years of thought and careful preparation.

Mention may be made of the meldramatic sequences having to do with the bolt of lightning and the fire, but care should be exercised that your reader does not gather that you consider these angles of more than secondary interest.

Unless some one of the rather large cast of characters is espe-



Two scenes from "The Stealers," Robertson-Cole's new super special production written and directed by William Christy Cabanne



Three scenes from William Christy Cabanne's great drama based on a theme epitomized by faith, "The Stealers"

Play up the Unusual Theme on Which This is Based

cially well known in your city we would not feature any of the players. Doing this would have a tendency to take attention from your principal exploitation angle, the theme.

We would avoid bold face type in any of our display lines and would not usee any of the stills that would suggest melodrama. This for the same reason given above.

Lobby Display Suggestions

FOR those who choose to disregard what looks to us to be the proper advertising angle as has been stated and consider "hokum" productive of better results, the opportunity for a "county fair" lobby display is very good.

It would be a very simple matter to transform the lobby of your house into the entrance of the "gospel tent" of the picture by the use of awning cloth and portions of a good sized tent.

We would carefully avoid suggesting the circus atmosphere in our display, but identify the idea of the "gospel tent" with signs, placards, etc.

Prologue Suggestions

THE most effective prologue is one which combines scenic qualities and music in which artistic lightings can be utilized. With this in mind we suggest the following.

Well up stage hang a rural landscape drop showing a sloping hill rising several hundred feet high, and with your skyline a mile or so in perspective. Trees and fences show dimly in the distance. The drop should be a panorama circling down to the tormentors. Close to your front curtain set a center pole round tent that will practically fill your proscenium opening. The part of the tent facing the audience should be the back and disclose no opening except a slit at one of the small poles holding up the eaves. Light the inside of the tent as if gasoline torches were being used. Light the rest of the stage for night with a moonlight with a flood on the audience side of the tent.

After your drapes are parted, have an actor back of the tent pronounce the "benediction" in good old-fashioned camp meeting style with the organ coming in at its finish with some hymn that is familiar to all, and that will be reminiscent of a "revival." As the organ is playing ad lib the murmur of voices as if people were going out of the tent on the opposite side also have five singers, four men and one woman, slip through the slit in the tent wall and group together on the stage. At the close of the organ solo, snuff the light inside the tent with a voice calling up center, "Come Julia."

Following this one of the men inquires in a hoarse whisper, "What luck, Mary?" The woman does not reply, but holds out her hand, whereupon the man flashes the light from a combination cane and electric flash light on it, disclosing a roll of bills, which he grasps greedily, and sings softly, "Oh, What a Pal Was Mary," with the other four persons joining in after the first line. Use as much of the song as will get over, and in the meantime raise a moon over the horizon with a gradual lighting of the set until the profile of the girl who you will select to look as near as possible like the "Mary" of the picture and who is to be costumed to represent her is discernible. Additions could be made to this prologue as outlined by the use of a congregational singing of a hymn before the benediction and the reading of lines by the five people presented to your audience.

Thumbnail Synopsis of "The Stealers"

Story—Concerning the regeneration of a band of crooks who were fleecing the natives of a small rural village, when events happened in their lives made them see the error of their ways and led to reformation.

Players—William H. Tooker, Robert Kenyon, Myrtle Morse, Norma Shearer, Ruth Dwyer, Walter Miller, Eugene Borden, Jack Crosby, Mathew L. Betz, Jack O'Brien and Downing Clarke.

Director—W. Christy Cabanne, assisted by Daniel Hogan.

Author—William Christy Cabanne, with titles by Alfred Carpen.

Technical details—By Thomas O'Neill and Martin, McGuire and Newcombe.

Locale—A small country town where a county fair is in progress.

Time—The present.

Exploitation angles—The theme, faith, the director and author, the cast, several melodramatic scenes and the atmosphere and attention to detail.

Advance Newspaper Readers

ONE of the unusual motion pictures booked for an early showing at the ——— ——— theatre is "The Stealers," billed as "a photoplay with a message," and a play woven from a theme that has its foundation in the greatest of human virtues, faith.

William Christy Cabanne, famous director of such pictures as "The Slacker," "Draft 258," and associated with D. W. Griffith for five years in all of his best Triangle productions, is the author of "The Stealers," and also directed it.

The cast is a brilliant one with no particular player featured in as much as the story itself is of such unusual merit that the picture ranks as a production rather than a starring vehicle.

Mr. Cabanne has conceived not only a novel and entertaining plot in "The Stealers," but has invested it with technical attention that alone entitles the picture to every praise. The most realistic storm scene, culminating in the striking of a house by lightning and a subsequent fire, ever staged is one of its thrills. In sharp contrast to this thrill are the sequences having to do with a county fair where all the detail and atmosphere imaginable has been realized. However, it is the basic plot of the story, one showing what occurred when those who had lost faith, not only in God, but in all mankind including themselves again, found their way back to the light, that especially recommends.

The engagement of "The Stealers" which begins ———, and lasts ——— days, is expected to be one of the real theatrical events of the season.

The ——— theatre announces an unusual attraction for ——— in "The Stealers," an original motion picture, written and directed by William Christy Cabanne, based on a plot having its foundation in faith, not only in God, but in all mankind.

Mr. Cabanne, who is one of the best known directors the screen boasts, has been working on the story which is now called "The Stealers" for many years, and in its production he has outdone even his own great photoplay successes like "Draft 258," and "The Slacker," two of the war time hits that made him both fame and fortune.

"The Stealers" is described as "a play with a message," a story of unique character set amid unusual surroundings and enacting a strange but simple story of a faith that was betrayed and then regained of a girl who almost lost her soul through associations, of a minister of God who cursed his Maker and then repented, of young men who had never been straight, who at last saw the light, and of simple country folk whose one great day of pleasure was the annual county fair.

Its engagement is regarded as one of the great theatrical events of the season by the ——— management.

Feature Subjects of Short Length

"Movie Chats" and "Kineto Review"

CHARLES URBAN, internationally known for film issues of informative value, must have felt the call of "doing his bit" in the war of exhibitors of film for the kind of material possible to "fit" into a program. Whether it be the desire to shorten or lengthen it, and at the same time strengthen his show, the exhibitor can find what he wants either in Movie Chats or Kineto Review. It would be far easier to find a subject that would "fit in," looking over a catalogue of these short descriptive and entertaining offerings, than it would be to find one which would be amiss.

The "Movie Chats" are more or less of intimate nature, the titles written in the first person, and told with story interest. The Eighth series, for instance, starts with activities of the American Army of Occupation, before leaving the Rhine, and in 950 feet covers 20 subjects, or, to be more exact, sub-subjects. However, in less time than it takes to see it, one has absorbed a smattering of knowledge both entertaining and worth knowing. They are educational classics in plain language.

These offer an exploitation value, for they can be promised ahead each week, or each day, creating the kind of following commanded by any interesting serial entertainment, but having the happy faculty of being a closed chapter. One does not depend, in any way, upon the following for continuity or interest.

The "Kineto Review" is best described as "The Living Book of Knowledge," in the author's own words, and while there is no possibility of its conflicting, it fills the same vacancy usually supplied by a weekly review. That is why, in order to shorten or lengthen his program, the exhibitor will find the Chats and Reviews of use. And for atmosphere, to precede a feature of sectional locale, the Reviews are ideal. There was one showing the inhabitants of Dixie—the kind that are called "poor white trash," but it lays down an atmosphere foundation which should hold throughout the footage depicting a story of a like country.

The photography Mr. Urban has been fortunate in having, would be a great help to many five, six and seven-reel features, ruined by poor camera-work. His subjects require patience and persistency, but in mastering these the photographer has also remembered everything he ever knew about his art, and obviously that was considerable.—*LILLIAN GALE.*

"The Wampum Hunters"

(Joy Comedy—Aywon—Two Reels)

OVERDONE slapstick characterizes this comedy. It starts off with the promise of being nothing but a series of rough and tumble incidents in the city, but about in the second reel it switches to a far away island inhabited by a wild tribe. Here a number of girls dance about, and one of our pair of heroes is threatened with death at the stake unless he marries the chief's daughter. Of course, the lady in question is not made particularly attractive and our hero prefers to be burned to death. He escapes at the last minute and he and his pal decided to take all of the pretty little savages back to their home. A ship being lacking, they agree to walk back along the bottom of the ocean.

The director must have been at fault, for the unattractive costuming of most of the savages and the fact that a steamer is visible when the boys are supposed to be stranded in mid-ocean. There are few gags—the producers having been content to try for laughs by the old-fashioned slapstick—*MATTHEW TAYLOR.*

"The Fall of a Saint"

(Gaumont—State Rights—Five Reels)

WHILE this production does not reach any great heights in the directing, acting, or development line, it has some features that will interest in the State Rights market. One of these is the title, and another the cabaret interiors, which are fairly lavish. It also has a certain amount of mystery, which, although it does not form the chief element of the play, is good for keeping up the suspense.

Josephine Earle is featured. While not an out-and-out vampire role, she is made an adventuress seeking to bring about the fall of a charity worker known as "The Saint." In the beginning she is painted as somewhat sympathetic, and it is a shock to learn at the end that she is her husband's murderess. The picture has a happy ending, for "The Saint" marries one of his co-workers at the settlement, who has somehow found her way to a gay cafe in gay Paree, where she is a dancer. The star dies, broken hearted, for she had fallen in love with the man she sought to ruin. The continuity and cutting show faults at times. There are dramatic sub-titles thrown in where the action does not warrant them.

The production manages to keep well to the standard of the majority of independent pictures, but certainly does not rise above it. The cast and director are not credited on the screen. The story is announced as being adapted from a novel by Eric Clement Scott. The action is laid in London and Paris.—*MATTHEW A. TAYLOR.*

"Wooly Bits and Monkey Hits"

(Educational)

A CHESTER OUTING, out of the ordinary. One that takes us out of the beaten path and carries us to the southern uplands of Peru, where llamas in droves make their own paths and parade before the camera in well behaved sequence. The sheep, with heavy coats ready for shearing, are not so camera-broke. But the discomfort while being relieved of their wool helped make an interesting and exciting subject. The photography is excellent. It renders possible the knowledge of what a llama looks like in the face. They are not an expressionless animal. On the contrary, they look as if they knew what it is all about. This picture, besides moving with considerable snap, informs us where Los Angeles obtained the original "cafeteria" idea. The inhabitants are all used to waiting upon themselves when it is meal time. They are not exactly selfish—but "every fellow for himself."—*LILLIAN GALE.*



"Too Much Overhead"

(Educational)

THE tired business man wants to know how to reduce the cost of production. In other words, how to operate without that irritating necessity, "Overhead." It is all explained in the Chester "Too Much Overhead"—but unfortunately for the tired business man of English-speaking countries, where office buildings and "flash" go to make up the major part of his business, how the "overhead" is eliminated in China will not go far toward solving his problem. However, it is entertaining to see how anything and everything is seemingly carried on in China, in the back yard. There is the laundry, the bakery, the barber shop. All right out in plain view. It saves the necessity of having to come up for air. The air is there, and everything which lives therein, including insect life. But there is no cost of operation. No "overhead" which makes the man in the country where high cost of living dominates wish he were in the Orient where the back yard serves as factory, office and store—*LILLIAN GALE.*

"Family Trees"—Chester Screenic and "They All Turned Turtle"—(Split Reel)

(Educational)

"JOHN, the camera-man," plays the usual important part of taking the pictures and supplying the humor for the popular titles, by Katherine Hilliker, in the Chester Outing all about Florida and turtles. Turtles appear in such numbers that the beauty of the scene is not realized until after the footage is run. Then one suddenly realizes that, while learning about turtles and how they are caught, one also learns how beautiful is Florida. On one beach we saw six turtles of enormous size. "John" became excited in catching them. While turning them over on their backs is not a difficult matter, it only proves that in order to "get on your feet" it takes cooperation, and in the case of the turtle, human hands. We saw the eggs, too, where they are hidden, buried in the sands, and how the little turtles are "hatched."

In the same reel, a Chester Screenic, we journeyed to the banks of the Skeena and wandered about in a forest of totem poles. They are what is meant by "family tree," and tell the history of those who have carved them, giving greater insight into their thought and imagination than literature could possibly supply. Talk about "types." There are some aged Indian great-great grandmothers in "Family Trees," who must have required the tallest ever grown in the Canadian forest, which is the locale, even if their lives have been most uneventful.—*LILLIAN GALE.*

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

HARRY SOTHERN a nephew of E. H. Sothern and last seen in the Fox spectacle "While New York Sleeps," has been placed under contract by William Fox, to play juvenile and character leads.

Gail Kane is to appear in another story by Willard King Bradley. Its title is "Idle Hands," and deals with the alluringly compelling theme of commercialized vice." In Miss Kane's support will appear Thurston Hall, J. Herbert Frank, Mlle. Dazie, and Ted Lewis and his jazz band.

Gladden James, whose brilliant performance with Norma Talmadge in "Yes or No" will long be remembered, and who is also being featured with Martha Mansfield in the American Cinema Production, "His Brother's Keeper" has been engaged by Selznick for "The Road of Ambition" picture which is Conway Tearle's first big starring vehicle.

Charles Clary, the well-known screen "heavy," is wearing a crown these days. He is playing King Arthur in the William Fox Production of the Mark Twain classic, "A Connecticut Yankee at King Arthur's Court," now in the making.

Having completed work in R. A. Walsh's second independent production soon to be presented by Mayflower Photoplay Corporation through First National, Anna Q. Nilsson is now applying her talents and pulchritude to a film which Edward Jose is directing for Associated Exhibitors. Upon completion of the Jose offering, Miss Nilsson will gather her belongings and depart for California, to fulfill a contract to star in a series of special features.

Armand Cortez, well known actor of both screen and stage threatens to become among scenario writers whose offerings are compensated. Two have been accepted. Mr. Cortez' last two appearances for the screen have been in support of Geraldine Farrar, in "The Riddle: Woman" and with Walter Miller in "The Unfair Sex."

Frank L. Packard's latest story to be filmed by William Fox is "The Iron Rider." It is now being made with William Russell as the hoax and Viola Vale as the leading woman.

William H. Tooker plays an important role in Christy Cabanne's special "The Stealers" and is performing a somewhat novel feat even in these days of dual roles, since he is active in the making of two different pictures in two different States with two different companies, at the same time. In Fort Lee, N. J., he is completing work in Vera Gordon's first picture following "The Humoresque," entitled "Mother Love," supervised by Harry Rapf. In New York city at the International Studio, Mr. Tooker has begun work in "Proxies," under the direction of George D. Baker, and adapted from Frank G. Adams' Cosmopolitan story of the same name.

In both "Mother Love" and in "Proxies" Tooker portrays a big character part and it is upon his actions and decisions that both stories hinge. Instead of proving too much of a strain working in two different pictures in two different States with two different companies, it seems Mr. Tooker's enthusiasm in his work has increased his already strenuous efforts to make use of the many years of experience to his credit.



A new picture of Vivian Martin, whose new photoplay for Messmore Kendall Productions, "The Song of the Soul," will be released by Goldwyn

Arthur Donaldson, well known screen actor, is to blossom out as a full-fledged Broadway star this fall. His first stellar vehicle will be "Sun Valley" which was especially written for Mr. Donaldson by Chester De Vonde, director of many notable screen successes.

There are speed breaking records and other kinds. Here is a new one: That of having controlled and acted in "The Bar Maid," the musical comedy which holds the record for the longest continuous run in England, having played there sixteen years. And this record is held by a screen actor, Alexander Loftus. What if he is not particularly well known to followers of the screen? He is of the old-time English actor realm, and is playing in the George Fitzmaurice production of "Money Mad." And besides, Mr. Loftus is also proud of the distinction of having sung with George Arliss the first time that eminent actor ever sang on the stage—twenty years ago, in a duet in Mark Melford's comedy "Black and White."

After finishing the name part in "Diane of Star Hollow," a big special for Macauley Photoplays, Evelyn Greeley took on a five weeks special engagement in stock with the Poli Players at Worcester and Bridgeport.

She has now closed her stock engagement and is back in New York in negotiation for another special picture.

Meantime, rumor has it that she is slated to open on Broadway about December 20th.

Fritz Lieber, well-known Shakespearian actor, who made his screen debut in the cinema version of Justin Huntly McCarthy's famous novel and stage success, "If I Were King," produced by William Fox and starring William Farnum, is cast for a leading part in a forthcoming Fox spectacle, in which great splendor is promised.

Alice Brady, star of the dramatic stage and of Realart pictures, is appearing in a new play, "Anna Ascends," at the Playhouse, New York. It is pointed out that this will not interfere with her work before the camera, because for a long time she has combined both. Her latest photoplay, "The New York Idea," has just been completed.

Gareth Hughes, one of the most promising young actors of the screen and the speaking stage, has been signed for a term of years by Metro Pictures Corporation with the status of a featured player. Hughes affixed his signature to a contract at Metro's west coast studios in Hollywood, Calif. His exclusive services were secured by the company following the tremendous personal hit made by young Hughes as leading man to Viola Dana in that dainty star's most recent production, "The Chorus Girl's Romance."

ABOUT DIRECTORS

HENRY McRAE has completed "The Foreigner," first of a series of Ralph Connor stories to be filmed by the Dominion Film Corporation, for release via First National! And, within a week—he is to begin upon a second, "Corporal Cameron, of the Royal Mounted," exteriors to be taken in Calgary. The director's understanding of these stories of Canadian life is evident. Before he had finished "The Foreigner" most of which was filmed on location touching Winnipeg, Manitoba, he was assigned the second, now being cast. What more can be said?

Bertram Bracken has completed the production of "Kazan" at the

Selig studio. "Kazan" is a wolf-dog story of the far north by James Oliver Curwood and it is said that the spectacular treatment given the story by Director Bracken will probably qualify the picture for distribution as a big special. Assisting Mr. Bracken was Jack Laver and the cast included Jane Novak, Ben Deely, Ed. Wallock, Ben Haggarty, Joe Morengo and "Duke" a magnificent big malamute, in the title role.

Leander de Cordova, director of Metro's screen production "Polly With a Past," will soon complete the finishing touches of the Ina Claire picture and will immediately start preliminary work upon his next feature for the same producing company. It will be an all-star cast screen version of a last season's Broadway offering, "The Hole in the Wall." While on way to a location recently with some of the players of his "Polly" cast, Mr. de Cordova claims to have found the coolest street in the Bronx, according to the name indicated which, in the conventional blue and white street identification reads: "Southern BVD."

George Archainbaud is casting, through Arthur H. Jacobs, the fourth feature under his direction for Selznick, and the second in which Elaine Hammerstein is the star. His first, it will be recalled was Eugene O'Brien the second, Conway Tearle. He was then assigned Miss Hammerstein, and is taking a well earned encore.

"But Yet a Woman," is the new title for the Metro production starring Doraldina, the famous dancer, under the direction of Douglas Gerrard, which has resumed production after having been changed in title and many things. It was formerly "Passion Fruit," an adaptation from Carey Wilson's story. The picture was held up for two weeks because of difficulties encountered in selecting the cast, the personnel of which is now complete.

We have among us Director Tom Forman, who, with the Paramount star Thomas Meighan, will begin work upon a new picture to be made in the east, following "Easy Street," in which both the star and director are said to have proven their worth, and then some.

Richard Stanton, in directing the Fox release "The Face at Your Window," with an all star cast has, also, the fact to point out that the screen play is the first from the pen of Max Marcin, to be portrayed in celluloid, although the author is not a newcomer to Broadway stage successes.

Through Edward Small, International have secured the envied services of George Terwilliger, who has already left for the coast and who will direct Marion Davies in her next picture.

Arthur Zellner, who for some time has been production assistant to Maxwell Karger, Director General at Metro's New York studios in West Sixty-first street, will continue as assistant to Karger when the latter begins his new work of directly supervising the five Bert Lytell pictures which Metro will produce during the year and which will bear the name of Maxwell Karger Productions. Mr. Zellner, a trained newspaper man and advertisement writer, has been in motion pictures for about six years, contributing original stories for the screen and preparing scenarios. In his new position he will supervise all literary material used for the screen at the Metro studio, Metro's eastern studios.

Waldemar Young to Work in East

According to a telegram received from Los Angeles, direct from the Lasky studio, Waldemar Young will arrive in New York and become first appointee of Tom J. Geraghty, Eastern Production Editor of the Famous Players-Lasky Corporation, to the scenario and editing staff of the New Long Island studio.

Mr. Young, a former newspaper man and dramatic critic, is one of the most experienced men in the scenario field. From newspaper work he drifted into theatrical business as manager on tour for Frank Fogarty. He then had a season in advance of Gertrude Hoffman, following which he entered vaudeville playing the Orpheum circuit in his own sketch, "When Caesar Ran a Paper." It was then that he took up scenario writing, becoming a member of the Universal staff, and in that capacity was credited with contributing many of that company's most successful pictures.

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Motion Picture Directors Association

234 West 55th Street, New York

Gilbert, "Jack" of All Cinema Trades



"Jack" Gilbert

ALTHOUGH he was born in Logan, Utah, and was probably called "John" by his grandmother, yet to the theatrical profession since in 1895, the year of his birth—that of his first "personal appearance"—he has been "Jack Gilbert."

In order to be sure nothing regarding his career commanding special mention might be omitted, we "looked him up" in all the books which furnish data regarding actors and directors of the cinema. First, there was a bit of difficulty, because, even though everyone refers to him as "Jack," it seemed likely we would find him listed as "John." However, since it seems "Jack" is according to the rites of ceremony responsible for his name, "Jack' it shall be, to the end of the chapter. Even when, in a short time, no doubt, he ranks among leading directors of the screen, by reputation earned, he will still be known as "Jack Gilbert."

Mr. Gilbert having become a director, nevertheless, has doubtless been a source of regret to many of his followers as a leading man. He is the kind the "fans" would naturally trail and the feminine element describe as "a'int he grand?" But, at the age of twenty-three, after having played with Mary Pickford and having established a reputation for himself as an actor—there came a call.

A call at an age when most young men answer to only one, one which supplies the greatest possibility of diversion and entertainment. But we found "Jack Gilbert" in advance of the times, in general and he probably passed the critical stage referred to, when he was about sixteen—for now, he is as serious and determined in his work as directors twice his age—some who were leading men too, when they were twenty-three.

Is it any wonder, then, when we say that the first natural question put to Mr. Gilbert was how and why a young man with such evident possibilities as an actor, at so early an age, decided to shoulder the responsibilities assumed by a director? Was it an accident, was it premeditated—or just how did it happen? Mr. Gilbert's explanation will prove that he is twice his age, in experience and desires:

"Once upon a time—I went to a picture show. I don't recall whether it was one in which I had played or not—possibly not. For it had a peculiar, enviable effect upon a man sitting next to me. He was plainly moved by the portrayal of the story and when it was finished, offered the most flattering criticism a director might wish for. In a semi-embarrassed, rather impulsive confession he said to me, as we were leaving the theatre: 'There is something about that picture—I don't know exactly what it is—but something which makes me feel as if I want to go home—and be good to my wife.' "It had done," said Mr. Gilbert, "what I hope to do in my work as a director, the kind of pictures which bring out the best there is in the players and the people who see it, or unearth a smouldering good in the heart of some, who may have forgotten where they put it."

The direction of the picture, Mr. Gilbert's trained eye possibly discerned, was more responsible for the effect upon his neighbor than the acting, apart from the direction. In any event, that, so he tells us, is the reason for his being willing to forsake the art of acting for the more serious undertaking, as he sees it, of directing. His life, spent entirely in the art of acting, had rendered him eligible to make the decision.

"For ten months previous to being selected as director for Hope Hampton," said Mr. Gilbert, "I had been very closely associated with Maurice Tourneur. I had written stories for him, played his leads, been associate director and finally, co-director. In those months I was responsible, almost entirely, for the casts. At that time Mr. Tourneur was in partnership with my present chief executive and when Associated Producers closed negotiations with Mr. Tourneur, leaving a vacancy, that of a director for Miss Hampton, about whom I had learned a great deal in the meantime, I was most fortunate in having the refusal of the work. Needless to say, I did not refuse, and with the cooperation surrounding me, I have no fear for the outcome. I wanted to be a director and, secretly, I wanted to direct a young star, one who would take kindly the benefit of my experience, despite the fact that perhaps I am the youngest director in the field. My hope now is that I may always feel that same enthusiasm, that same desire to give my entire time and energy to my work, that I feel today."

Was there not a character in juvenile fiction, who built, and worked and built and finally developed a structure called "The House that Jack Built"?

Hope Hampton—"The 1920 Girl"

TO be young and beautiful and a feminine star in motion pictures—the secret desire of the 1920 girl—the one who does not openly admit it.

To see, to meet to learn to know one who personifies the above mentioned ambition, is to exchange ideas and become acquainted with Hope Hampton.

Sometimes we hear and read about "overnight stars." We are skeptical. Sometimes, we are justified. Anyway, Hope Hampton does not claim to have become a star "over night"—at least not what the word "star" means to her. For, in the opinion of Hope Hampton, there is much to be accomplished, facing years of work and effort, before she will grant that she justly earns the title. It was not her fault that it was identified with her so quickly. She was perfectly willing to gradually earn the distinction. She was more inclined, we should say, to take step by step than the average girl with the same attractiveness. She was willing to remain until, in the opinion of her instructors, she was ready to leave the school of dramatic art she had entered. Ad interim—"young and beautiful" took a hand—unexpectedly and endeavored to convince Miss Hampton, with their help, that she did not need to wait further in order to be able to attain the zenith of her desire. Leonce Perret, the noted French director was sure of it, so he induced Miss Hampton to play the leading feminine role in "A Modern Salome" and become a star in her first picture.

The director was French and spoke little English. Miss Hampton, the erstwhile student of dramatic art, was American and spoke little or no French. But she spoke English so fluently that it was finally decided to secure the services of an interpreter, who could tell the star what the director wished to obtain, and the director what the star did not gain from his instruction. But the interpreter was more or less French, too. While she could speak English, she lacked the ability to choose the words of the English language which tended to enlighten the star as to what was expected of her. Therefore, there were difficulties. And Miss Hampton felt she would rather have earned her way to stardom step by step, than to have had "Young and beautiful" make her seem "a star overnight."

But regardless of the weight of a young wife's first biscuit, and the young husband's inability to digest them, if, the next ones are light, fluffy and edible, the husband soon forgets that the first ones were "not so good" and goes bragging to his friends about "what good biscuits his wife makes—now." Besides, she, too, may be "young and beautiful."



Hope Hampton

So, in our talk with Miss Hampton we gained that she was disappointed in her own first efforts, which, were, in the vernacular more or less "rushed." She is thoroughly able to defend the results, which, to her, did not represent the dreams of the 1920 girl.

But there came a second picture "The Bait." And in it, she began to show that she had been studying, in spite of being a star, and had become informed regarding camera range and tricks of "make up."

Then, when "The Bait" was finished, and she had been "starred" for the second time—she started on another, which is about completed. "The working title" she explained, is "The Better Way. She declared the title as it stood was indicative and pointed out that it proved her contention, originally, that "young and beautiful" might be handy helpers in making one a star, but that in her opinion, one must earn the appointment. She told us how, after the experience gained in the two initial productions, she was able to find herself and solve her own problems of getting over her dramatic scenes without having to weigh her own opinion every time, on one side of the scale, with the director's on the other. "I am perfectly willing to do a scene the way a director wishes" said Miss Hampton, "but I want to have an opinion about it myself, and know whereof I speak, before I accept his version of how a girl feels when she loses a loved one, over my own. He may be the best director in the world. I think mine is—but he isn't a girl and I want to solve every problem for myself first, with the hope he sees it in the same light I do. So far, in this picture, there have been very few differences of opinion and I have been permitted to work out my own dramatic scenes, which I do much better even his way, if

(*Continued on page* 2664)

Staff Changes at King Vidor Studio

With work started on a big scale in the filming of Ralph Connor's big novel, "The Sky Pilot," King Vidor Productions announce the following new staff appointments:

Production Manager: A. L. Thompson, for the past eighteeen months studio manager, American Film Company, Santa Barbara; previously with William Fox as business manager for the West Coast studios.

Art Director: William A. Vanderlyn, whose record includes productions for Ince, Griffith, Selznick and Clara Kimball Young.

Assistant Director: Frank T. Hughes, formerly with Ince, Brunton, Griffith and others.

The staff is headed by C. S. Vidor, as general business manager, and includes: C. R. Kendall, technical director; Ira H. Morgan, chief cameraman; William Smith, chief cutter; Carol Owen, film editor; Walter Midcalf, electrical superintendent, and Frank Darrow, publicity director.

Scenario for "The Sky Pilot" was prepared by John McDermott, who will work with Mr. Vidor throughout the picture.

Stuart Holmes Cast for Doraldina Film

Stuart Holmes, well-known screen villian, has just completed an important part in the Metro production of "The Four Horsemen of the Apocalypse." Previous to that he supported Alice Lake in her latest picture "Body and Soul." In both productions Mr. Holmes played his usual role of the villain and now Metro announces his engagement to appear in support of Mme. Doraldina in "But Yet a Woman," her first starring picture under her new contract with the producing company. In this picture Mr. Holmes will enact the role of Andrea Rance, the foreman of a large Hawaiian plantation, and will have an opportunity to display his ability as an all-around bad man. With the engagement of Mr. Holmes the cast for the Doraldina picture is completed. Others taking important parts are Florence Turner, Sidney Bracy and William Bainbridge.

Lucky Seena Owen

Seena Owen, who is playing the part of Ruth in "Lavendar and Old Lace," a Renco production being filmed at the Mayer studios, has received a letter in which she was offered the use of old Irish lace that has been in a Massachusetts family for nearly 200 years. The letter stated in part: "'Lavendar and Old Lace' is my favorite book and I saw by the papers you are in it. I have some fine old lace that has been in my family for nearly 200 years and I will be glad to lend it to you for one of your dresses."



Mollie King and her husband, Kenneth King, in a domestic scene. Her last picture was "Women Men Forget," an American Cinema production. She will return to the screen shortly

To Feature Frank Lloyd Goldwyn Features

It is announced by Goldwyn that the future productions of Frank Lloyd starting with Leo Ditrichstein's comedy "The Great Lover," will be featured as are the Reginald Barker productions. Mr. Lloyd's first Goldwyn picture was "The World and Its Woman," starring Geraldine Farrar. He also directed the Goldwyn-Rex Beach production, "The Silver Horde." Besides directing Pauline Fredericks in "Madam X," he had charge of three other Goldwyn pictures, "The Loves of Letty," "The Woman in Room 13" and the forthcoming release "Roads of Destiny."

Ford Directs Jack Hoxie

Francis Ford, who has been a screen star, director and producer since the time when two-reelers were considered an experiment, has taken over the directorial reins that govern Jack Hoxie, who is being starred by the Berwilla Film Corporation in his first 1920 serial, "Thunderbolt Jack."

Mr. Ford is "between pictures" of his own serial productions.

Pioneer Manager Back from Exchange Tour

Sounding a note of optimism and expressing the utmost confidence in business for months to come, M. H. Hoffman, vice-president and general manager of the Pioneer Film Corporation returned yesterday from a visit to all the Pioneer exchanges in the most important cities in the country.

Mr. Hoffman is said to have brought back with him the most satisfactory reports from all the exchanges.

"Restless Sex" Star Absent at Opening

A great many of the "first nighters" at the opening of the film version of Robert Chambers' famous novel, "The Restless Sex," hoped that, according to custom, the star, Marion Davies, would be present. They met with disappointment, as did Miss Davies, on account of her inability to appear.

Miss Davies was obliged to remain in California where exteriors for another one of her pictures are being made, while the director of her most recent work, "Buried Treasure," and the company, returned to New York on scheduled time.

Many of the exteriors for "Buried Treasure" were taken off the coast of Mexico, and seasickness, so the players relate, got the upper hand of everyone except the star herself, who paced the decks valiantly at all times.

For modern sea scenes, John D. Speckles tendered Miss Davies the use of his palatial steel yacht, The Venetia, which won the gold star for sinking submarines during the late world war, but even this did not allay the disappointment in being unable to arrive in New York in time for the opening of "The Restless Sex."

Coast Will Never Lose Studios, says Vignola

Answering in his capacity as a director and producer the statements attributed to certain producers to the effect that Los Angeles has been "filmed out," and that the bulk of production is likely to be taken away from southern California, Robert G. Vignola, producer of special productions for Cosmopolitan-Paramount places himself on record as saying that the possibility is remote.

"There isn't another location in the world so consistently suited for producing motion pictures as Los Angeles," said Director Vignola. "Being a director, I can speak from the director's point of view. The light and the clearness of the atmosphere cannot be beaten anywhere."

De Cordova Praised for Vitagraph Continuity

Rudolph de Cordova is announced as the continuity writer of "Dead Men Tell No Tales," which is now under production by Vitagraph. According to George Randolph Chester, editor in chief of the Vitagraph forces, the first part of the picture is a knockout. "I am awaiting with impatience," said the editor, "the pleasure of reading the second half."

"You invariably give me," wrote Mr. Chester to the scenarist, "all that is in a story entrusted to you and about one hundred per cent more."



The one and only "Fatty" Arbuckle as he appears in "A Reckless Romeo," a Paramount-Artcraft comedy

Hope Hampton

(*Continued from page 2663*)

necessary for having studied the situation all alone."

Dramatic scenes! There we have it! These are what Miss Hampton enjoys and what, so she admitted, she was willing to sacrifice youth and beauty to attain. "And," she assured, "no matter how well I may do in one picture, my ambition is to rise, rise, rise. I want to surpass myself in every succeeding attempt I make, regardless of how good my preceding efforts register."

And here we have a petite femininity, one who is young and beautiful and aspires to be a deserving star—even though she personifies the 1920 girl.

Los Angeles Premiere for "Misfit Wife"

The premiere showing of "The Misfit Wife," the new Metro production in which Alice Lake is featured, was held at the Victory theatre in Los Angeles, recently, and pronounced a "hit" by the Los Angeles newspapers, according to Metro reports. This latest Metro production to present Alice Lake in the featured role is the story of a little laundress girl who marries out of her class, and in this part, according to one newspaper reviewer, Miss Lake touched "the hearts of her audience from the first moment."

Contracts Prove Popularity of Mix

Figures reported from the contract department of Fox Film Corporation show an increase for Tom Mix pictures as compared with last year. Many letters of commendation on "The Untamed" have been received.

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DOINGS IN LOS ANGELES BRIEFLY TOLD

Production on the West Coast

BY J. C. JESSEN, 412 WEST SIXTH STREET

ASSOCIATED PRODUCERS

THE Alan Dwan company now filming "Forbidden Thing" left this week for location at Oxnard and Hueneme where the company will go into camp for about two weeks. More than 125 people comprise the party. The leading players are James Kirkwood, Helen Jerome Eddy, Marcia Manon, King Baggott, Gertrude Claire and Jack Roseleigh.

Plans for the production of Marshal Neilan's newest independent picture "Pards" based on the Ben Aimes Williams story were completed this week and Mr. Neilan and staff will leave soon for Montana where the big out door scenes are to be filmed. The entire Neilan power plant expected to fill two freight cars will be transported to the location at Glacier Park.

Eighteen motors and six trucks comprise the caravan that brought Maurice Tourneur and his company of 150 people back to Los Angeles this week from the high mountains where he had been filming scenes for "The Last of the Mohicans" his initial Associated Producers picture. It is said that Mr. Tourneur's cameraman succeeded in filming some unusual outdoor stuff.

Ben Turpin's performance as hero in "Married Life" is promise of the entertainment value of another five reel comedy in which Mack Sennett and his people are now busily engaged and in which Turpin is featured. The title of this new fun vehicle is "A Small Town Idol." This will be Mr. Sennett's first contribution to the schedule of Associated Producers' releases.

VITAGRAPH

WITH most of the principals selected for "Black Beauty" the Vitagraph special being made from Anna Sewell's story, has been put into production. Jean Page has been announced as taking the principal role. Opposite her will be James Morrison. George Webb well known screen villain has the chief heavy role. John Steppling, and Molly McConnell will appear in character roles.

"The Romance Promoters" Earle Williams' last feature directed by Chester Bennett was this week shipped to New York. Two stories have been purchased but the title of his next production has not yet been announced. Mr. Bennett has just signed a new contract to devote himself exclusively to directing Mr. Williams.

Jimmy Aubrey has recovered from an injury to his leg and is finishing a comedy titled "An Early Bird" under the direction of Jesse Robbins.

William Duncan has completed his cast for "The Wizard Spyglass" and is now in the third episode. Edith Johnston plays opposite with Larry Richardson, Frank Weed and William McCall in the most important supporting parts.



Officials of the Universal Mutual Welfare League at a clam chowder party held Sept. 11

UNIVERSAL

EDDIE LYONS and Lee Moran have begun work on the fourth of their Universal comedy features, their latest vehicle being from the pen of Edgar Franklyn and titled "Fixed By George." Supporting the comedy stars are Beatrice La Plante, Hazel Howell, Maude Wayne, Daisy Robinson, Fred Gamble and others.

Production has also been started on Carmel Myers' third picture, "The Orchid," under the direction of Marcel de Sano.

Harry Carey and his director, Val Paul, returned this week from their second trip to Jerome, Arizona, where a number of retake scenes were made at the United Verde Mines, several thousand feet below the earth's surface. Mr. Carey's story now being filmed is "West Is West" by Eugene Manlove Rhoades. In the supporting cast are Charles Lemoyne, Joseph Harris, Ted Brooks, Jack Dill, Arthur Millett and others.

Eddie Polo is now at work on the eighth and ninth episodes of "The King of the Circus," under the direction of J. P. McGowan.

Announcement is made that three important productions will be started at the Universal studio—"White Youth," by Clara Barenger and Forest Halsey, will be directed by Norman Dawn with Edith Roberts in the leading role; Stuart Paton will direct "Out of the Sunset," by George Ricks, starring Eva Novak and Rolin Sturgeon will direct "The Flip Flapper," by Jack Colton and Douglas Doty, with Gladys Walton in the title role.

GOLDWYN

THE first story written originally for the screen by Maurice Maeterlinck, the famous Belgian poet, during his recent visit to Southern California is now being put into continuity by Elmer Rice. The tentative title is "The Power of Good." It will be produced as a Goldwyn special.

Thompson Buchanan, associate editor at the Goldwyn studios and author of "Civilian Clothes," this week sold to Goldwyn the picture rights to his last stage play, "The Bridal Path." Gerald Duffy is writing the continuity under the supervision of Mr. Buchanan.

Louis Sherman is writing the continuity for Gertrude Atherton's original screen story, "Noblesse Oblige," which the eminent author has just completed at the Goldwyn studios.

Edfrid Bingham is completing the screen technique on Irving Cobb's story, "Boys Will Be Boys," which will be Will Rogers' next starring vehicle. Clarence Badger will direct.

Reginald Barker this week finished the filming of "Bunty Pulls the Strings," and Frank Lloyd is putting the finishing touches on "Out of the Dark." E. Mason Hopper is on the last set of Rupert Hughes' "Canavan," starring Tom Moore. Mason N. Litson has completed "Fans," the eighth of the Booth Tarkington Edgar series.

SELIG

WEBSTER CULLISON has been engaged by Colonel W. N. Selig to direct Franklyn Farnum. His first picture with the star will be William E. Wing's story "Danger," adapted for the screen by the author. The tale will reveal Mr. Farnum in a new role as Australia Joe, one of the noted outlaws of the antipodes. Mildred Moore will support Mr. Farnum, and others in the cast are Vester Pegg, Al Ferguson, Budd Osborne and Jack Conway. George Pankey will be assistant director and Harry Neumann will be at the camera.

"Hunger of the Blood," the fourth western feature of the new Selig series, has been completed. Director Bertram Bracken is finishing "Kazan," the Curwood story, starring Jane Novak.

Another trainload of studio properties and paraphernalia has arrived at the Selig studios from the Chicago plant. It is announced this week that Colonel Selig's future productions will be made in Los Angeles exclusively.

FOX

SHIRLEY MASON started work this week with Howard Mitchell directing on a story temporarily titled "Wooden Shoes." Roy McKee is playing the male lead and Philo McCullough is acting the heavy.

Tom Mix is filming the final scenes of his latest Fox picture called "Prairie Flowers," under the direction of George Marshall. It was announced this week that Lynn Reynolds will direct Mix in his next production, the title of which has not yet been announced.

Eileen Percy's next story has been titled "The Eveless Eden."

Mark Twain's story, "A connecticut Yankee in King Arthur's Court," being made into a special picture by Fox is now in its fourth week of production. A tournament scene was filmed during the past few days with more than 1,000 people presiding. Emmett J. Flynn is directing.

METRO

GARETH HUGHES, Metro's newest star, left this week for New York, where he will play the leading role in the Famous Players production of J. M. Barrie's "Sentimental Tommy.' Mr. Hughes has just signed a contract with Metro, but was loaned for this picture, it is said, because of his long standing



Luther A. Reed, brilliant young scenarioist and playwright, from whom Metro has purchased four original stories. Mr. Reed is now in New York assisting in the production of "Dear Me," a stage comedy of which in collaboration with Hale Hamilton he is the author

ambition to appear in Mr. Barrie's story.

Mack Mulhall has been secured by Metro to play opposite Viola Dana in "The Off-Shore Pirate," Miss Dana's newest picture. Dallis Fitzgerald will direct.

Edward Cecil has signed a long term contract with Metro to appear in character roles in Metro productions. He has just completed playing in "Blackmail" and "Cinderella's Twin," Viola Dana's two forthcoming pictures. He also had an important role in support of Bert Lytell in "The Price of Redemption."

BRUNTON

J. J. CURTIS, vice-president of the Bobbs-Merrill Publishing Company, of Indianapolis, arrived in Los Angelos this week to confer with Otto Bollman, president of the Dial Film Company, about matters relative to the production of Irving Bachellers' novel, "The Light in the Clearing." Continuity work on the picture is already under way.

Final camera work was completed this week on Dustin Farnum's last independent production, "The Trail of the Axe," adapted from the book of that title by Ridgewell Cullum. Winifred Kingston is playing opposite Farnum and direction is by Ernest C. Warde.

Work was started this week on a new fifteen episode Pathe serial starring Charles Hutchison. The story will be adapted from the oriental novel, "The Fortieth Door," by Marion Hastings Bradley. W. S. Van Dyke will direct and Jack Cunningham is author of the screen version.

Five new star suites and thirty dressing rooms have been annexed to the great dark stage recently erected on the Brunton lot. In addition to these enlargements, a spacious five-room office suite has been built. The latter will serve as business headquarters for Mr. Brunton.

Mr. Arthur L. Todd has been added to the Ruth Roland company as chief cameraman. Miss Roland is now filming "The Avenging Arrow." Todd has just completed camera work on "The Devil to Pay," Robert Brunton's initial all star feature.

1st NATIONAL

"NINETEEN AND PHYLLIS" the Charles Ray third independent production for release through Associated First National, has been completed according to announcement by Production Manager Richard Willis. It is an original story written by Frederick Stowers. The screen adaptation was by Isabel Johnston and Bernard McConville. The supporting cast is a splendid one and includes Clara Horton, Lincoln Stedman, George Nichols and others.

Allen Holubar's spectacular production, "Man, Woman, Marriage," said to be one of the most lavish productions of the year, is nearing completion at the Hollywood studios. Dorothy Phillips is the star.

Sidney Franklyn announces that the interior scenes for "Parrott & Company" will be completed within another week, when he will take his company of players to Sacramento to film some of the water scenes in the story. Many of the scenes in the play are laid along the Barak River in India, and it is this sequence which will be filmed at Sacramento river location. The company will be there about six days.

Colonel Fred Levy, First National franchise holder for Kentucky, who has been visiting studios in Los Angeles during the past two months left this week for his home in Louisville. Prominent film people who went to the station to say good-bye to Mr. Levy were Marshall Neilan, Allen Holubar, Albert Kaufman and Sidney Franklyn.

HERE AND THERE

DIRECTOR ARTHUR ROSSON and company will leave for location in the Santa Cruz Islands next week to complete the final scenes for Betty Compson's second starring vehicle.

Mrs. Polly Ward, art director for the second producing unit of the Loan Star Pictures Corporation left Los Angeles this week for Honolulu where she will select locations for a special production to be produced in the Hawaiian Islands. President Walter H. Alkire announces the election of John H. Lettow as secretary of the corporation.

Isabel Byrd Page a recent winner in a contest conducted by the Hermann Film Corporation was this week selected by Mr. Hermann for one of the roles in the forthcoming production "Something More."

Kathleen Kirkham has returned from Big Bear where she spent a week on location with the Mae Marsh company.

Robert Hazel formerly connected with the World Film Corporation has been appointed general manager of the Cooperative Film Exchange in Southern California.

Bebe Daniels is to start work next week at the Realart studios on her third starring vehicle which is yet unnamed.

Manager Maurice Campbell will again direct.

Wanda Hawley has returned from San Francisco where scenes were taken in her current production.

Florence Vidor has been loaned by King Vidor Productions to



One of the many highly original bits of business to be found in "45 Minutes From Broadway," Charles Ray's initial release on First National's program

Thomas H. Ince where she will be featured in a picture called "Magic Life."

Charles Roscher, who has been grinding the camera for Marshall Neilan, is again at the head of Mary Pickford camera staff, according to announcement this week from the Pickford studios. Rosher is credited with being one of the masters of camera technique, and he has been photographing Mary Pickford for several years.

F. P.-LASKY

ROSCOE ARBUCKLE is finishing "Brewster's Millions" at Lasky studios under the direction of Joseph Hennaberry. Following this he will rest for several weeks pending the preparation of his next story "Dollar a Week Man," an original sotry by Walter Woods.

George Melford is making excellent progress with "The Faith Healer" adapted for the screen by Mrs. William Vaughan Moody. Milton Sills plays the title role with Ann Forrest playing opposite. Following the completion of this picture Mr. Melford will make a production from an original story by Hector Turnbull, the scenario for which will be the first work of Mary O'Conner since her transferrence from the position of scenario

(Continued on page 2667)



Scenes from Cecil B. DeMille's new Paramount picture, "Something to Think About," written by Jeanie Macpherson





Here is Gladys Walton and her co-star, Jack Perrin in "Pink Tights," a forthcoming Universal picture

Barker Picks Capable Cast

Barbara Castleton, James Kirkwood and Richard Tucker Head Line-up

GOLDWYN claims for "The Branding Iron," Reginald Barker's picturization of Katherine Newlin Burt's Western novel of the same title, a cast of unusual ability and "the best" that Director Barker has ever selected. The following statement has been issued by Goldwyn in connection with this production:

"The cast is headed by Barbara Castleton as the woman branded on the upper arm with the brand of her husband's ranch because he is unjustly suspicious of her. She handles the role with dramatic strength and emotional appeal. Miss Castleton has been seen in two other Goldwyn productions, "Out of the Storm" and "Dangerous Days."

"James Kirkwood, who is cast for the role of Pierre Landis, the suspicious husband, has acted on the dramatic stage with such stars as Henry Miller, Margaret Anglin, Blanche Bates, etc., and in pictures with Mary Pickford, Mack Sennett, Owen Moore and others.

"Richard Tucker has the part of Prosper Gael, the playwright, who rescued Joan Carver from her husband but in the rescuing did her a greater wrong than had her husband. His first appearance on the stage was with Nat Goodwin in a revival of 'When We Were Twenty-One.'

"Russell Simpson, cast as Joan's father, has had an extensive stage career. He has played in stock at Seattle, under Belasco in 'The Girl of the Golden West,' in 'The College Widow,' 'Quincy Adams Sawyer,' etc., and in the early days of pictures was with Biograph, Kalem and other companies.

"Sydney Ainsworth has the role of the theatrical producer. He has appeared with Robert Edeson and others on the speaking stage and with Essanay, Selig and Goldwyn in pictures.

"Albert Roscoe has the role of the 'sin-buster.' He has played in stock in Nashville, with Bertha Kalish, William Faversham, in 'Daddy-Long-Legs' and in repertoire. Others in the cast are Gertrude Astor, Marion Colvin, Joan Standing and Louie Cheung."

Neilan Gives Out Warning

Productions Are Sold on Individual Bases, Exhibitors Are Told

MARSHALL NEILAN last week issued a warning to exhibitors throughout the country and invited their co-operation in connection with the booking of his product for the protection of both parties involved.

In Mr. Neilan's announcement, the producer pointed out that his next four pictures following "Dinty," just completed, will be sold through the First National Exhibitors' Circuit on an individual basis only, each picture being booked on its own merit.

The warning by Mr. Neilan comes as a result of his attention being called to the fact that in various instances, exhibitors have been approached on the sale of his product in series of two or more productions which is strictly against his policies and the fundamental producing plans of his organization.

"I am therefore anxious," said Mr. Neilan, "to once again go on record as being absolutely opposed to blanket bookings on my pictures and to reiterate my policy of refusing to O.K. any contract that calls for more than one picture. For the protection of both the exhibitor and myself I depend upon the exhibitor to co-operate with me in this matter to the extent of advising me of any instance where a salesman attempts to contract for more than one of my pictures at a time."

F. P.—Lasky Notes

(*Continued from page 2666*)

and film editor to scenario writing exclusively.

It is announced that Wallace Reid will begin work on a story in the near future written by the late Charles Van Loan dealing with newspaper life. William Parker wrote the scenario.

Cecil B. de Mille is in the midst of some of his most impressive scenes for "Forbidden Fruit." William de Mille is still engaged in preparation of "What Every Woman Knows" the Barrie play which he will produce shortly with Lois Wilson and Conrad Nagel playing the leading roles. Olga Printzlau will prepare the scenario.

Finishing Touches on "So Long Letty"

Announcement from Robertson-Cole declares that Al E. Christie is putting the finishing touches to "So Long Letty," which will be an early Robertson-Cole super-special release. Particular attention is being given to the art effects, these being done by E. G. Klein, of the Christie art staff, and Harry Barndollar.

Dr. James A. D. Scherer, president of the California Institute of Technology, Pasadena, Cal., has resigned that position to sign a long-term contract with the Famous Players-Lasky Corporation. Announcement of the contract with Dr. Scherer, which carries with it the acquisition of the film rights to all his published works and whatever original photoplays he may write, was made by Jesse L. Lasky at Hollywood. The published stories acquired include among others "The Light of the World," "The Drama of the April Dawn" and "Love At Sea."

human Harry Carey says



SOME days life's road is awful hot and dusty, but if you'll only keep hiking you're sure to find a nice, cool spring where you can rest.

—Watch for "SUNDOWN SLIM"

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

DETROIT

Minter United Amusements have concluded an arrangement with Walter Niebuhr, president of the American Cinema corporation, whereby the former will distribute all super-specials released by the latter concern. This gives the Minter United organization the largest string of independent productions of any State-rights exchange in the country. Mr. Minter started the exchange with a single product about 18 months ago. He has since annexed the Equity, Pioneer, and American Cinema.

Lou Cohen, one of the owners of the Coliseum, Globe, and other Detroit theatres, was held up and robbed of $400 in cash, a diamond ring, and a diamond stickpin, one night last week just after he had left one of his theatres with the evening's receipts. An automobile containing two armed men drove up beside Mr. Cohen's machine as he was driving, within a mile of city hall.

SAN FRANCISCO

Announcing a change of policy, the Strand theatre, one of the largest in San Francisco, has signed a contract with the Associated Producers for exclusive first run productions during the coming season, beginning with Homespun Folks, Folks, September 12, the day of that picture's national release... .. ..

Columns of space have been devoted to this important change of policy in the daily newspapers here. The Strand has also bought the 32 big Fox productions for the coming season, beginning with "The White Moll," October 29.

Marking an epoch in the history of California exhibitors, Marcus Loew is opening four new straight moving picture houses in this State late this month and next month. The largest is the State in Oakland, which will open September 29, on the site formerly occupied by the McDonough. It has been remodeled to increase the seating capacity to 2,200 and the policy changed to straight motion pictures. The New State in Stockton has been remodeled by Loew, it being formerly the Yosemite, a combination house. The seating capacity is 2,800. "The Great Redeemer" will be the first production at the opening of the New State in Sacramento, September 22. That house was formerly the Strand. It has been remodeled at a cost of $160,000 and is characterized by Mr. Loew's representative as "one of the finest motion picture palaces in the West." The fourth Loew theatre to open next month is the State, newly constructed, in Eureka, with a 1,600 capacity.

Construction has commenced on Loew's Metropolitan, to be a straight motion picture house, with a seating capacity of 3,000. It is located at Taylor and Market streets, San Francisco. It will be a nine-story building, with a covered glass roof garden. Three shifts of workmen laboring eight hours each will complete the Metropolitan as soon as possible.

Loew's other big projected San Francisco picture house, the Union Square, will be completed June 1, 1921. It will seat 3,500 persons.

Griffith's "Way Down East" will open at the Curran, a legitimate, October 3.

For the first time in two years serials have been booked on the entire Pantages circuit when F. H. Butler signed Pantages for the Fox serial, Bride Thirteen.

Fred Dahnken returned September 12, from a six-months' trip to New York.

Dead Men Tell No Tales

SAN DIEGO

The Bush Theatres is the new name of the Broadway Amusement Company. G. A. Bush is president, K. G. Bush, secretary and treasurer, Erle B. Doherty, auditor and J. Weinberger, general counsel. The concern controls the Superba, the Broadway and the Silver Strand, the last named being located at Coronado, across the bay from San Diego.

Music is being featured at the four largest film houses in San Diego, and the several managers seem to be vieing with one another to see which can offer the finest program. Manager Hicks, of the Cabrillo, is exploiting his new symphony orchestra. J. Wesley Lord is the presiding genius at the Plaza's new Robert Morton organ, the installation of which was recently completed.

At the Superba, Albert Kendall, assistant organist, presides at the Wurlitzer during Paul Maiss' tour of duty at the Broadway. "Scratch My Back" was the picture of the week.

The Chain of Blue, the weekly house organ of the Broadway Amusement Compublication, and its editor, Stuart Taber, pany, has completed its second year of feels that it has fulfilled its mission, that of being a journal dedicated to the lovers of good photoplays. Editor Taber plans to extend the scope of The Chain of Blue during its third year. It is now a 16-page publication. Local business houses evidently appreciate it as an advertising medium.

The Silver Strand theatre in Coronado, one of the houses of the Broadway Amusement Company, is now running on a four-changes-a-week plan. May Yohe, who appeared at several performances each day for a week at the Superba, was held over for a short engagement at the Silver Strand, giving her society monologue, "In Silk Attire." There was special interest in one of the pictures of the tures Roy Stewart, a San Diego boy, current week, "Just a Wife," as it feaand Leatrice Joy, formerly at the Strand theatre here in stock with the Virginia Brissac Players.

BUFFALO

Henry W. Kahn has signed up the entire Metro output for first run at Shea's Hippodrome. The Regent, Rochester; Avon and Colonial, Utica; Palace, Schenectady; Star, Rome; Hi-Art, Lockport, and Temple, Geneva, have also signed similar contracts. Mr. Kahn also reports that Charles Sesonski has booked Metro for first run in Oswego at the new Strand. Ed. K. O'Shea, Metro salesman, is the father of a bouncing baby boy. Here's looking at you, Ed!

In order to get perfect projection in the big Elmwood Music Hall on the occasion of the Shriner motion picture party, Elmer C. Winegar, manager of the Central Park and Regent theatres, who was in charge of the program, had Al Becker install a motor generator set for one night. The result was that the finest pictures ever shown in the big city auditorium were obtained. Mr. Winegar "shot" most of the films shown and the hall was packed to the doors.

Buffalo school teachers were the guests of the Universal Film Company and Manager Howard Smith of the Palace theatre at a private screening of "Shipwrecked Among Cannibals," in the Elmwood theatre, Friday afternoon, Sept. 17. Manager Bruce Fowler of the Elmwood opened his house for the screening because the Palace has daily matinees. The Palace showed the pictures for the entire week of September 19, following a big advance exploitation campaign.

George Hanny of the South Park Amusement Company, operators of the Capitol and Maxine theatres, has just returned from a two weeks tour to New York, Philadelphia, Atlantic City, and other eastern points.

Henry Carr, manager of Shea's vaudeville theatre in Court street, has been appointed treasurer of the General Theatres Corporation, which controls the Allendale, Marlowe, Ellen Terry, Star and Circle theatres. Harry Marsey is president.

Herman Robbins, Fox general sales manager, motored from New York to Buffalo the week of September 13, stopping off in Utica to visit Nate Robbins at the Majestic and in Syracuse to greet Emmett Cornell at the Eckel. In Buffalo, Mr. Robbins visited Harold B. Franklin at Shea's Hippodrome, who has booked all the new William Farnum, Pearl White, Tom Mix productions, the Mutt and Jeff cartoons, the Sunshine comedies and the Fox News. George Cook, former city salesman here, is now covering the Hudson river territory out of the Albany office. H. C. Wallner, formerly with Paramount, is covering the Rochester territory for Fox. Clayton Sheehan, district manager, is in Cleveland this week and will be in Detroit next week.

Charlie Sesonski will open his new 1,300 seat Strand in Oswego early in October. The new house is next to the Pierce theatre and is one of the finest in the State.

Nate Robbins, of the Majestic theatre, Utica, it is reported, has taken over the three Eddie Clapp houses in Amsterdam and will take possession October 1.

M. H. Greenwald, manager of the Buffalo Fox exchange, has been promoted to the management of the Cleveland office, according to an announcement by Clayton Sheehan, district manager. W. D. Shapiro, Cleveland manager, has been called to New York for work at the home office.

A. M. Epstein, of Elmira, has acquired the Bijou theatre in Corning from Sam Clark, and following alterations will open the house with pictures.

C. A. Milligan, who has been running the Broadway theatre in Saratoga Springs, is going to give up the house November 1 and devote all his time to his theatre in Schuylerville, N. Y.

J. E. Kimberly, manager of the Pathe branch, is running a serial contest at his office, in which B. Brady, P. Shaver and H. DeVere are participating. Brady is in the lead. Mr. De Vere is in New York visiting his mother, who is ill.

Jack Kirsch, of Gardiner Films, Inc., has just returned from a trip through the territory with a big bunch of contracts and reports much interest in "Deliverance," the Helen Keller subject.

NEW ORLEANS

New Orleans is the coming "atmosphere" for playwrights, authors and scenario writers, according to Pearl Dole Bell, authoress of several scenarios, several of which have been vehicles for Miss Shirley Mason. Mrs. Bell is in New Orleans seeking "atmosphere" for another work.

James Mulhauser, special representative of Mack Sennett, was in New Orleans last week on his way to Los Angeles. He has been visiting First National Exchanges. While here he was a guest of the Saenger Amusement Company at Elmwood Manor, that organization's summer resort. Henry Ginsberg, sales manager of Educational Films, was a guest at the resort at the same time.

Charles E. Kessinch, of Atlanta, southern district manager of Metro, was in New Orleans recently calling on C. J. Briant, New Orleans Metro exchange manager.

C. W. Greenblatt, Saenger's advertising representative with headquarters in practically every town in which Saenger's have a theatre, has returned from a 2,500-mile auto trip through Colorado, Nebraska, and Wyoming.

INDIANAPOLIS

Indianapolis now has three photoplay theatres charging top prices of twenty-five cents matinee and forty cents evening. They are the Circle, Ohio and Colonial. The Circle has had this schedule for some time, but the Ohio and Colonial only recently advanced prices from fifteen and twenty-five cents. Both of these houses advanced prices to take care of bookings of nothing but the higher priced films. Attendance for the first few weeks under the advanced schedule has entirely justified the increase, managers stated.

A special showing of "Twinkle, Twinkle Little Star," one of the first productions of the Cortland Moving Picture Corporation of Indianapolis, was given Sunday morning at Mister Smith's theatre for educators, child welfare works and newspapermen. The company is specializing in children's pictures.

A clean bill was given the exhibitors of Indianapolis by the Better Business Bureau after an investigation that several houses were planning to raise their admissions during G. A. R. national encampment this week. The Bureau reported that it found that not only was the report absolutely unfounded but that the reputable showmen expressed willingness to cooperate by reporting any of their number they found guilty of the practice. G. F. Olwin, manager of the bureau, praised the attitude of the movie men.

The South Theatre Corporation of South Bend, Indiana, has been incorporated with $50.000 capital, and Vernon C. Hastings, Sam Z. Gilbert and Clifford M. Lontz as directors.

Dead Men Tell No Tales

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2669-2698





Fort Armstrong theatre as it will appear when completed. The unusual decorative treatment is shown in this view

The New Fort Armstrong Theatre at Rock Island, Ill.

A Description of the Accompanying Blue Print Section

THIS fall will witness the opening of the most individual theatre from the standpoint of design in the country. The Fort Armstrong theatre at Rock Island, Illinois, representing an investment of over half a million dollars, is being built and will be operated by Rosenfield-Hopp & Co., of that city. Walter A. Rosenfield, well known in business and public circles in Rock Island, is president of the corporation; Joseph Hopp, recently elected vice-president of the Motion Picture Theatre Owners of America and prominent in motion picture circles in Chicago, is vice-president and general manager.

The building was designed by William T. Braun, architect, now of the firm of Braun & Nitsche, architects, of Chicago, with Cervin & Horn, local architects of Rock Island, in charge of erection. The decoration of both the exterior and interior portray the early days of that section of the country when the original Fort Armstrong played such an important part in the defense of the Mississippi valley. As this section of the country is rich in Indian traditions carrying out the design in this spirit will further enhance the popularity of the house and at the same time the design will be more fitting than if executed in some Renaissance or classic period.

The exterior is faced with a new kind of stippled brick Indian red in color and the ornamentation is in polychrome terra cotta. The character of the ornament can be seen from some of the illustrations presented. The iron balconies and marquee over the theatre entrance as well as the arc lamp brackets are designed in this same character.

The lobby is finished with beautiful marble walls of cream color with inlaid mosaic panels. Poster frames are recessed in the walls. The lighting will be brilliant and furnished by specially designed fixtures of copper and parchment carried out in Indian design. The floors of the lobby and foyers and all stairs will be made of art marble. On either side of the foyer will be wide staircases leading up to the mezzanine foyer. A beautiful dance salon where tea dances can be given in connection with the tea room is reached from the mezzanine foyer. These rooms with their wide windows command a fine view of Spencer Square, which is across the street and the Mississippi river. In these rooms recitals, receptions, and other novelties will be given both before and after the performance.

The front section of the basement contains the nursery, which will be in charge of competent attendants; the ladies' rest room and men's smoking room. These rooms are reached by broad staircases from the main floor foyer.

In the auditorium proper the audience will be taken care of in 1,800 roomy seats, 1,100 on the main floor and 700 in the balcony. The interior of the auditorium is shown in the illustration. A specially designed stage setting is provided so that the orchestra may be placed on the stage and at the same time leave room for tableaux and other presentation. A $20,000 pipe organ with all the latest features and stops will augment the orchestra.

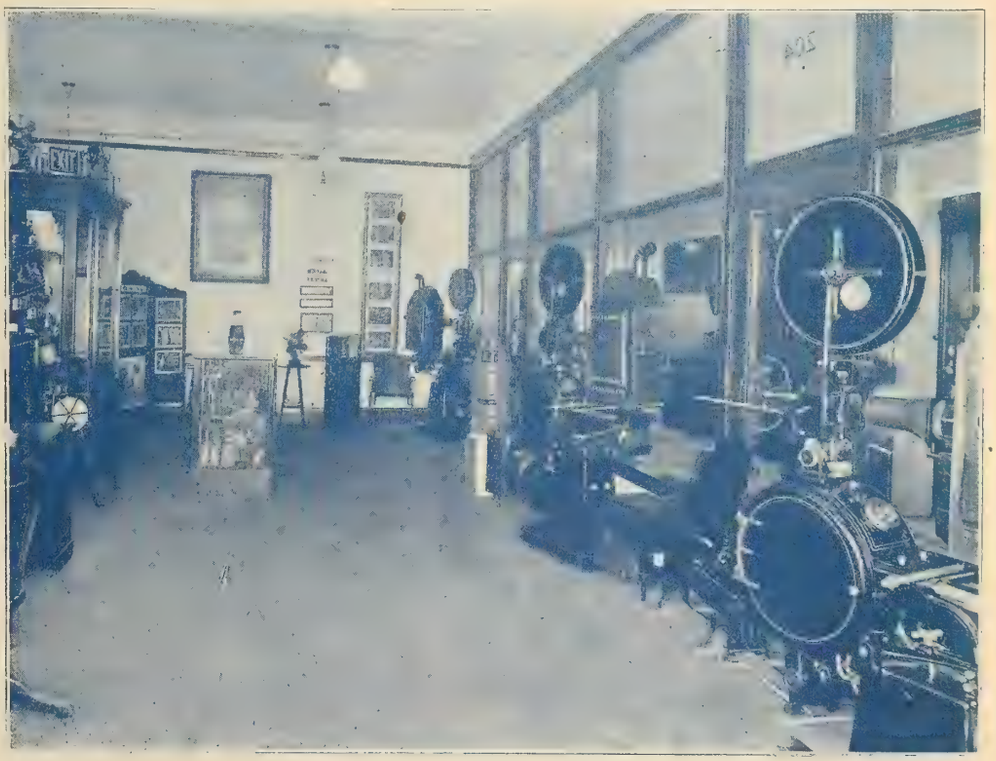
During the overture and at suitable times of the presentation the beauty of the auditorium will be further set off by a clever system of colored lighting controlled by a new type of remote-controlled switchboard and delicately adjusted dimmers. The lights are concealed in the dome on the main ceiling and in reflector boxes under the organ screen on either side of the proscenium arch. The stage will also be equipped with colored light borders, strips, etc., so that various colors may be used as tints on the screen.

The heating and ventilation has received very careful study. During the winter sufficient fresh air will be pumped into the auditorium through side wall outlets, and in summer to further provide for the comfort of the patrons this system will be greatly augmented by large typhoon fans over the proscenium arch. This will assure the audience of year-round comfort.

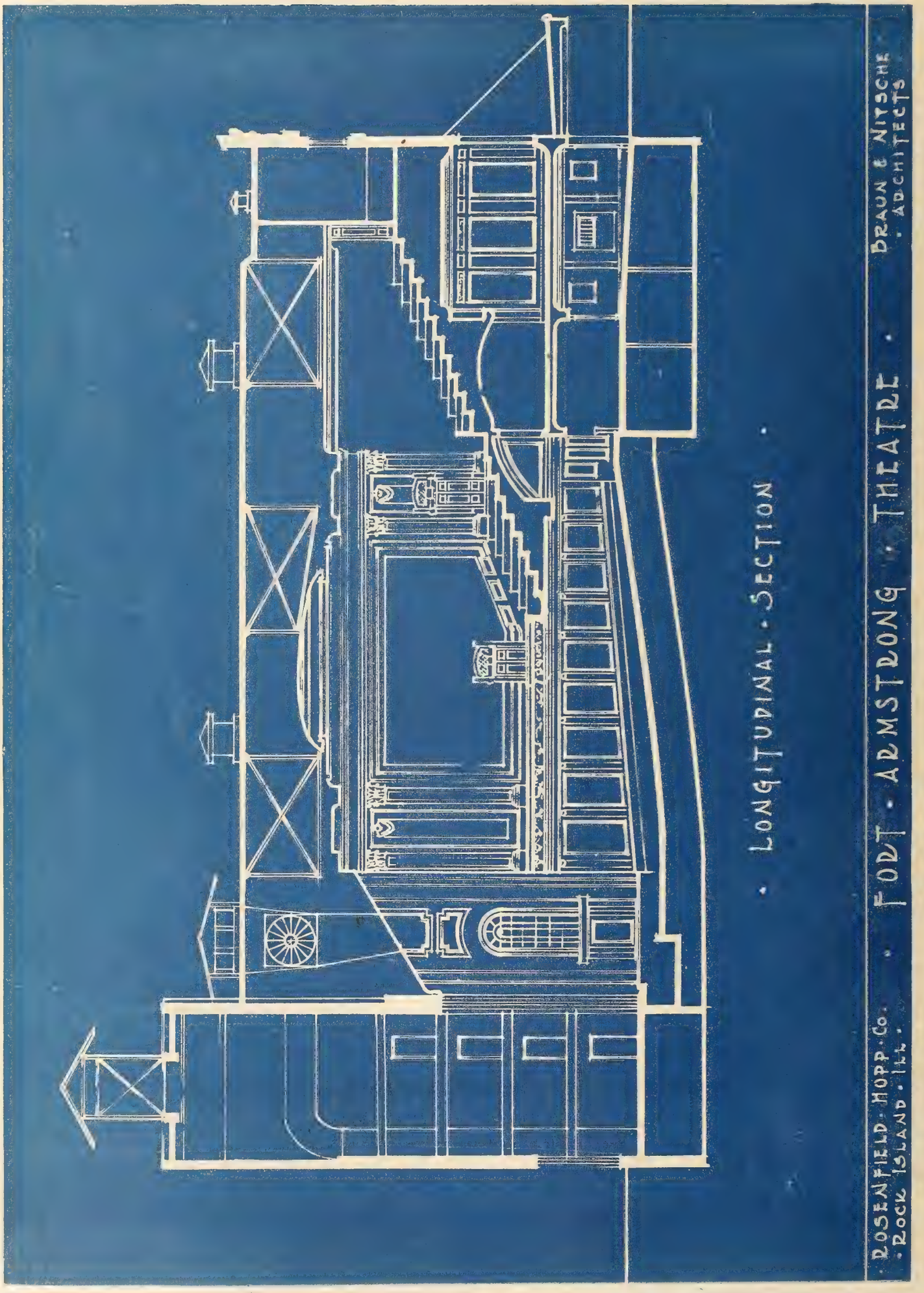
The projection room is located at the rear of the balcony, but because of the height of the screen and the distance the distortion is entirely eliminated. The projectionist is given every convenience and the large roomy projection room will have the latest in the way of equipment. A special room is provided for the motor generator set.

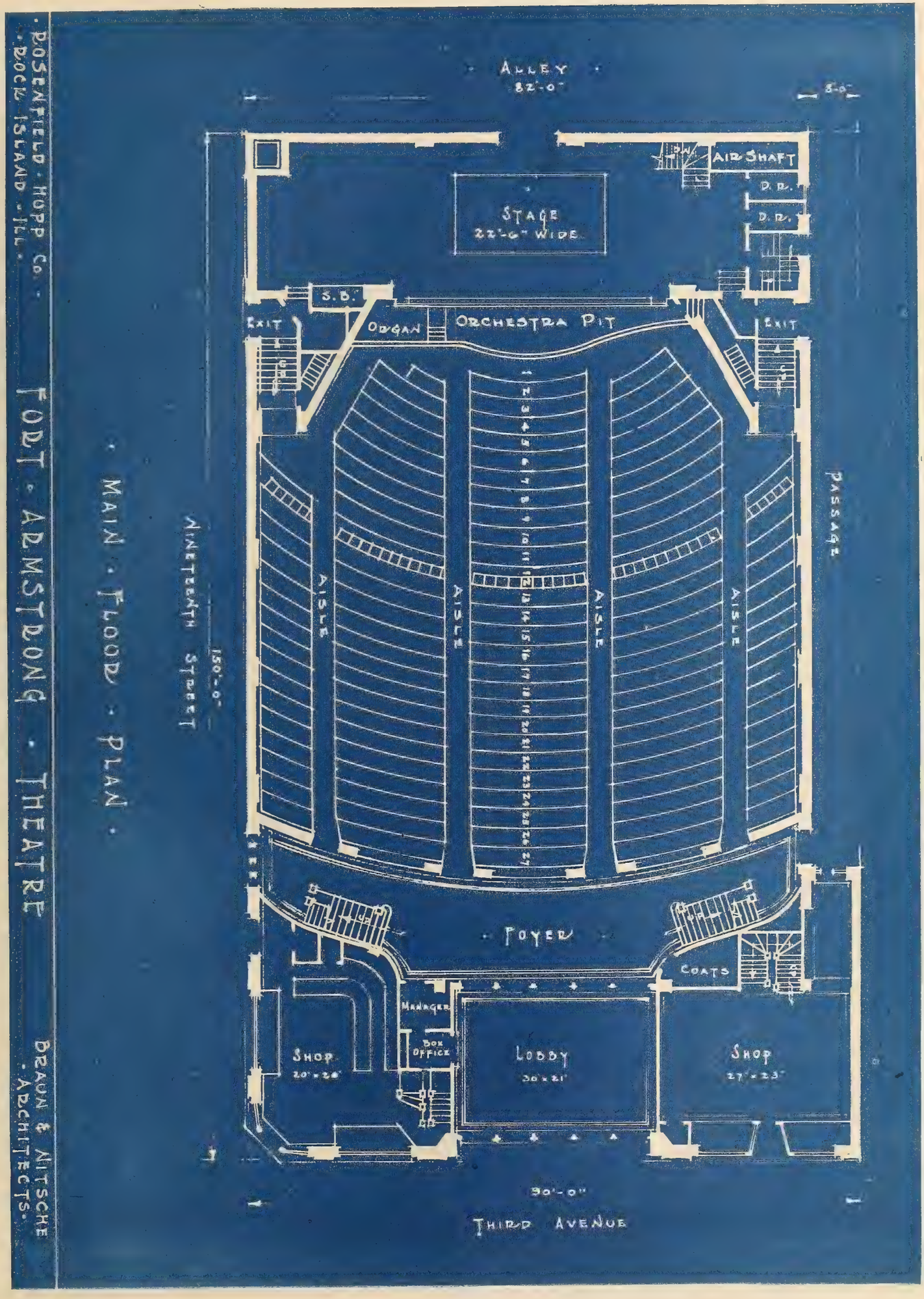
Throughout the design the safety of the audience as well as the employees has received the greatest attention. Ample exits open into the court on one side and streets and alley on the other sides. Every level of the balcony has exits to the outside and wide iron stair fire escapes to the ground. An asbestos curtain covers the proscenium opening and a large vent is placed over the stage. All exit doors and other openings are protected with steel and art metal doors.

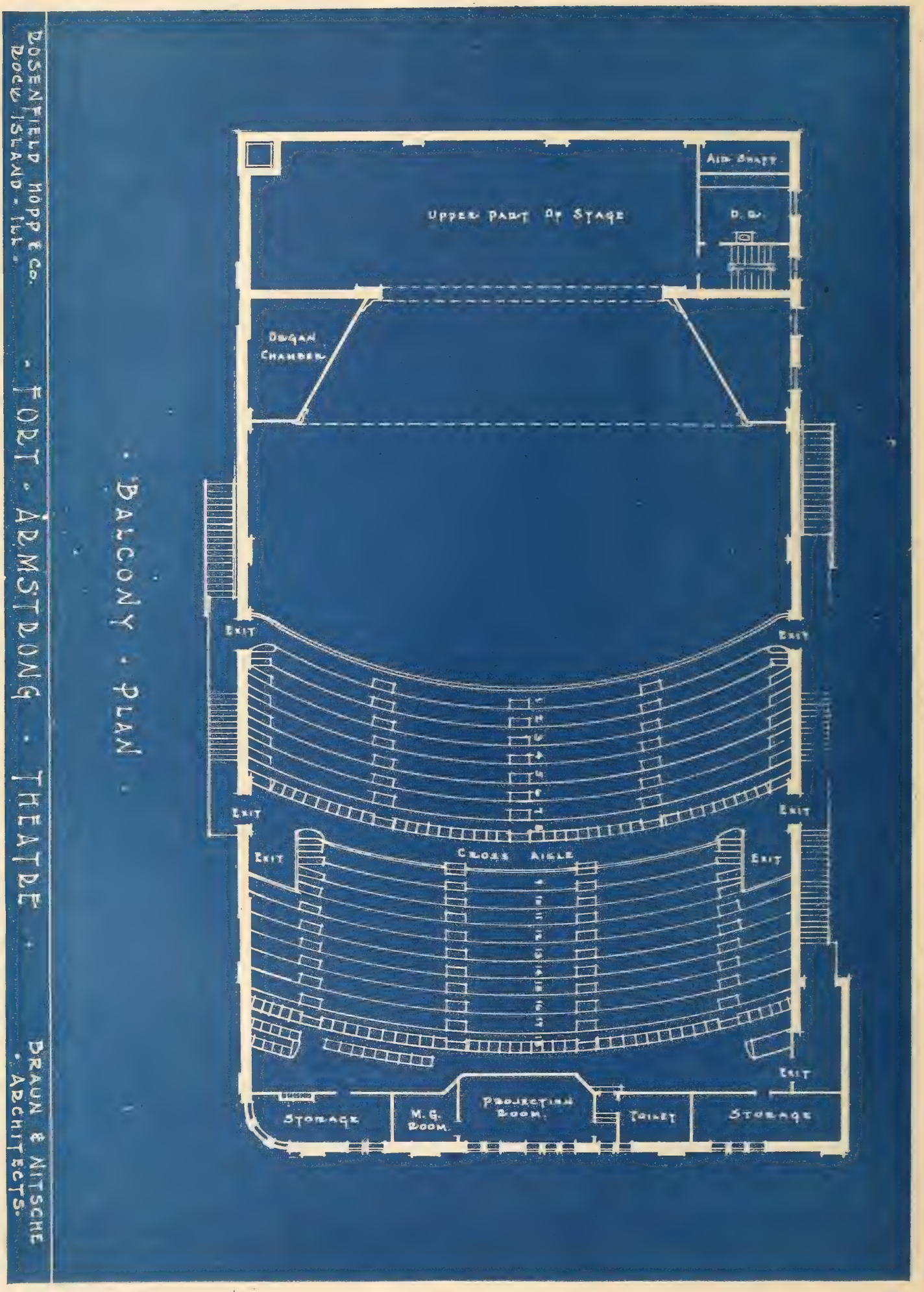
To the west of the lobby is a photographer's shop with a studio room upstairs, while on the other side a cigar and refreshment store will be operated in connection with the tea room upstairs.

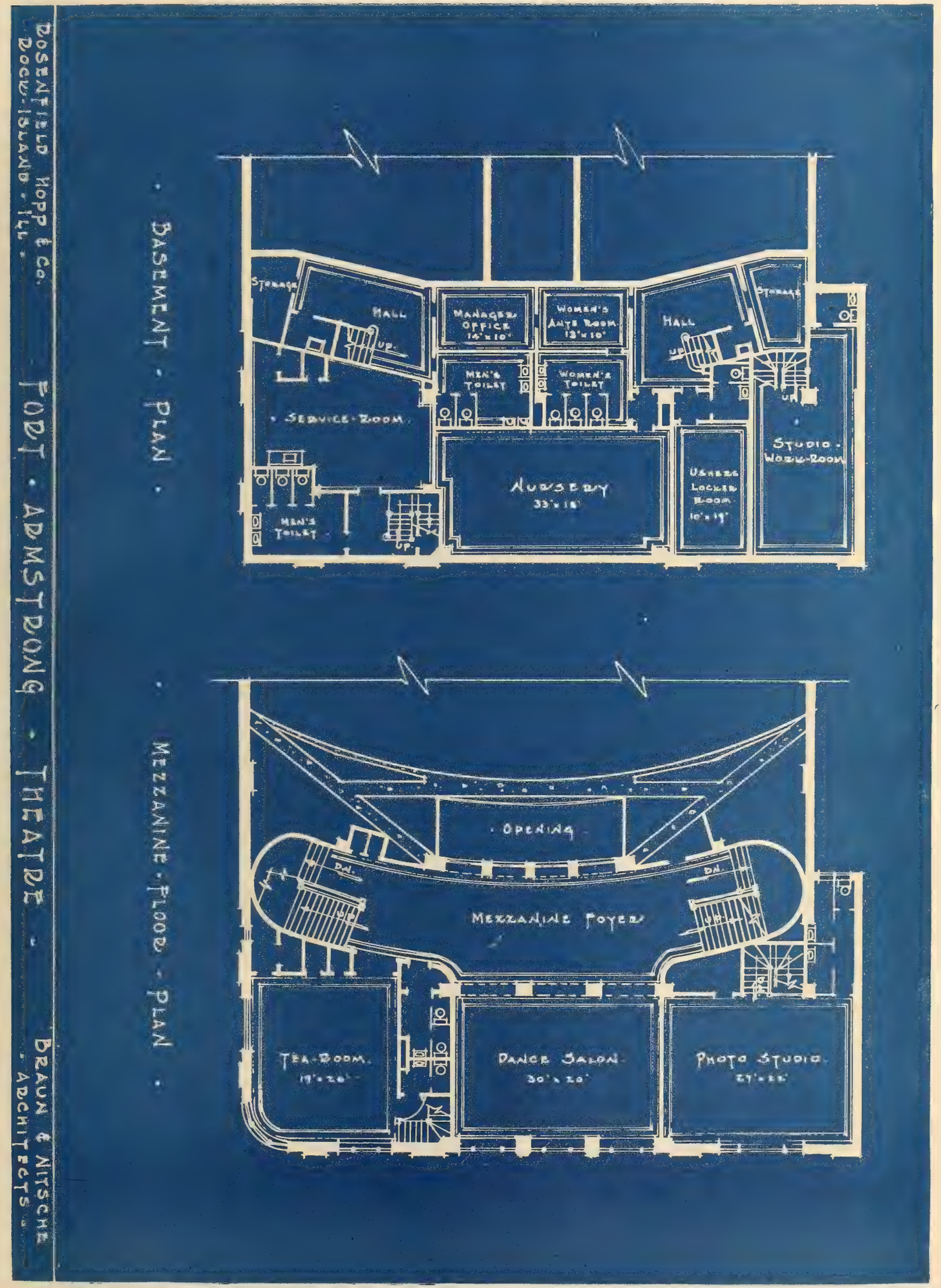


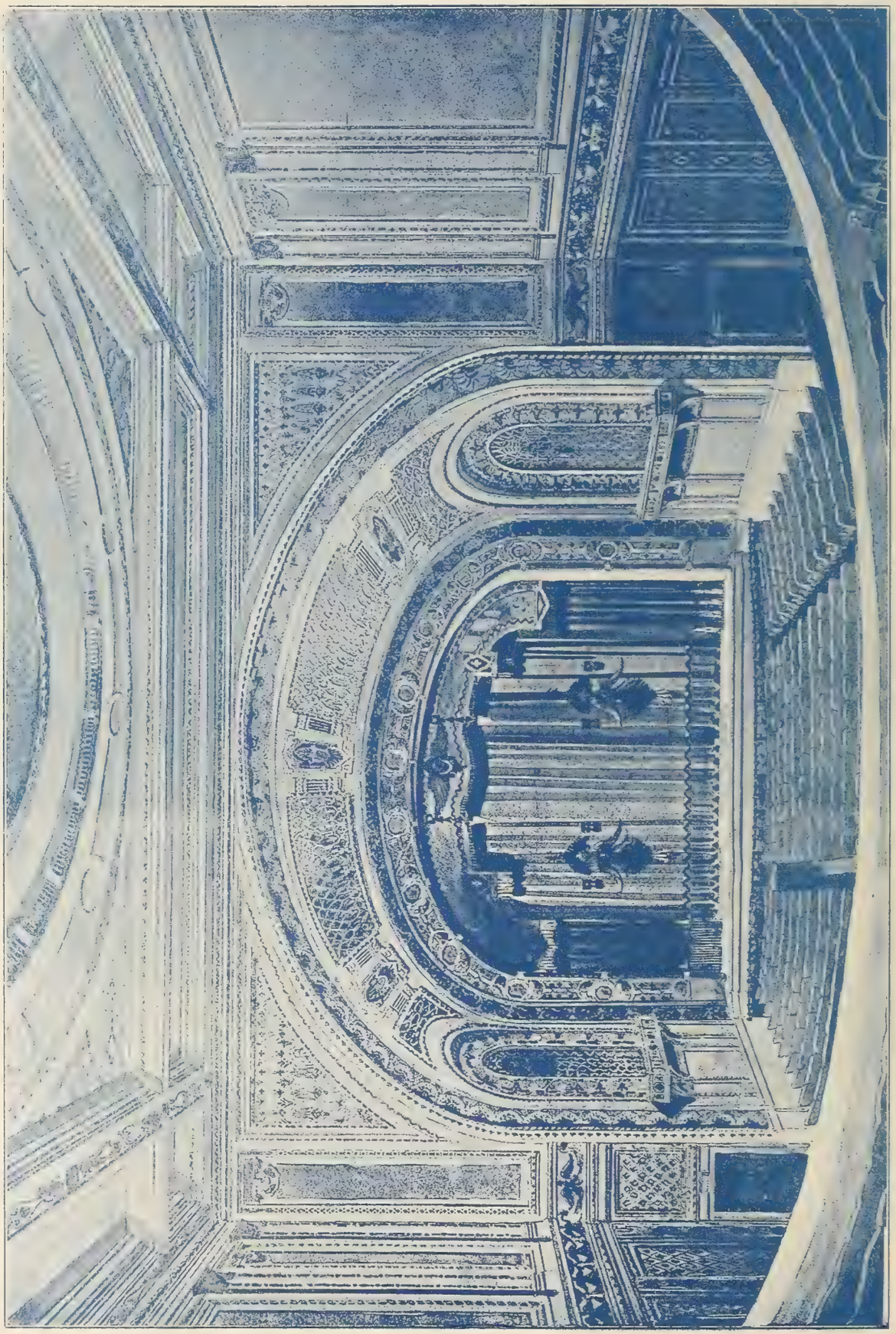
Interior of Amusement Supply Co., Chicago, Ill.


LONGITUDINAL SECTION
FOX ARMSTRONG THEATRE
ROSENFIELD HOPP CO.
ROCK ISLAND ILL.
BRAUN & NITSCHE
ARCHITECTS


ALLEY
82'-0"
8'-0"
AIR SHAFT
D.W.
D.D.
D.D.
STAGE
22'-6" WIDE
S.D.
EXIT
ORGAN
ORCHESTRA PIT
EXIT
AISLE
AISLE
AISLE
AISLE
PASSAGE
NINETEENTH STREET
150'-0"
FOYER
COATS
MANAGER
BOX OFFICE
SHOP
20'-2"
LOBBY
30'x21'
SHOP
27'-23'
90'-0"
THIRD AVENUE
ROSENFIELD-HOPP CO.
ROCK ISLAND-ILL.
FORT-ARMSTRONG-THEATRE
MAIN-FLOOR-PLAN
BRAUN & NITSCHE
ARCHITECTS.


ROSENFIELD HOPP & Co.
ROCK ISLAND, ILL.
FORT ARMSTRONG THEATRE
BALCONY PLAN
BRAUN & NITSCHE
ARCHITECTS.
UPPER PART OF STAGE
AIR SHAFT
D. D.
ORGAN CHAMBER
EXIT
EXIT
EXIT
EXIT
CROSS AISLE
EXIT
EXIT
EXIT
STORAGE
M.G. ROOM.
PROJECTION ROOM.
TOILET
STORAGE


ROSENFIELD HOPP & CO.
ROCK-ISLAND-ILL.
FORT-ARMSTRONG-THEATRE
BRAUN & NITSCHE
ARCHITECTS
BASEMENT-PLAN
MEZZANINE-FLOOR-PLAN
STORAGE
HALL
UP
MANAGERS OFFICE 14'x10'
WOMEN'S ANTE ROOM 13'x10'
MEN'S TOILET
WOMEN'S TOILET
SERVICE-ROOM
NURSERY 33'x18'
USHERS LOCKED ROOM 10'x17'
STUDIO-WORK-ROOM
OPENING
DN.
MEZZANINE FOYER
TEA-ROOM 19'x20'
DANCE SALON 30'x20'
PHOTO STUDIO 27'x28'



View of Auditorium, Fort Armstrong theatre, from the balcony

How to Arrange for Perfect Heating and Ventilation

Common Sensed Instructions That Will Save Owners Many Dollars

By Henry D. Nathan

THE proper heating of the modern motion picture theatre is of such vital importance that the proprietor of an existing or contemplated building should give it the consideration which it demands. Let him remember that if his heating system fails it will mean a decided loss of revenue. It may be that on cold days it will not be ample enough to keep the theatre at a comfortable temperature. Such an unfortunate condition, in extreme cases, may make it necessary to close the doors, something which we all hate to do.

Study the Bids

In almost every case a poorly heated theatre is shunned by the public and their admission money goes into a competitor's pocket. By all means see that the heating plant is adequate. Better too large than too small. Do not make the mistake of giving the contract to the firm offering to put it in for the least money, just because they are the lowest bidders. They may be a firm willing to take a chance on a small sized plant, usually being willing to increase the size if compelled to under their guarantee. The only chance they take is that they may be forced (usually after a fight) to install more material. The theatre owner is taking a much bigger risk. By saving a few dollars in the beginning he stands to lose patronage due to a cold theatre. Suppose he does save a hundred or more dollars in the beginning, one cold week will keep away much more than this in admission money. In aggravated cases it may not be possible to worry along until Spring before making the heating contractor fulfill his guarantee. It may be necessary to close the doors for several days while new apparatus is installed. Who is going to pay him the lost revenue for those few days? Further after repairs are completed and the theatre reopened it will be several days before attendance and receipts are up to normal.

Plans and Specifications Essential

Without trying to give the impression that a low bidder is always to be suspected of cutting materials below the safe limit the writer does want to warn against looking too hard at the bid price. This is particularly true when the contractors are bidding without a definite detailed specification to be followed by all. The best and cheapest thing to do in the long run is have some thoroughly competent man, either your architect or an experienced heating engineer, draw up complete and detailed heating plans and specifications. These should show the size and location of radiators, boilers, piping, ventilating apparatus, etc. They should specify exactly the makes of radiators, boilers, valves, pipe and other material, which will be acceptable and not leave any loop holes for the contractor to substitute less or inferior materials.

This is the finest article on the subject of Heating and Ventilation that has appeared in any motion picture trade paper. It was written expressly for the theatre owner and manager. The author is a Heating Engineer.

The selection of the type of system and make of material may be left in the hands of the architect or heating engineer, or the owner may make these selections himself. Often the latter does select the type of system, but usually the selection of the make of materials is left with the architect or engineer—with these two exceptions—the boilers and radiators being of such vital importance the owner usually influences their selection.

A brief description, with the advantage, and disadvantage, of each type of system may be of interest and value, also a few words about choosing the number, type and make of the boilers may be welcome.

Heating by Direct Radiation

There are three general schemes used for heating and ventilating theatres. First and most common with smaller theatres is that in which radiators heat the building and exhaust fans serve to remove the foul air. This is the cheapest system to use and is quite satisfactory. With this system care should be taken that the exhaust fans are big enough to remove at least 15 to 30 cubic feet of air per minute per person. Many city and state laws set the exact amount. This quantity per person usually varies with the seating capacity of the theatre.

Hot Blast Heating

The system used in most large theatres is to draw fresh air in from outdoors, heat it by passing it through Vento heaters and then blow it at low velocities into the auditorium. The temperature and volume of this air is sufficient to counteract the cooling effect of the walls and roof and at the same time provide fresh clean air for the audience. Sometimes the warmed air, before passing into the theatre, is freed of dust by passing it through cloth or charcoal screens. Another method is to force the air through a chamber in which there is an artificial rainstorm. This, not only washes the air of all dust, but raises its humidity, making the air easier to breathe and not making it necessary to heat the theatre to so high a temperature.

The foul air is either drawn out by fans or allowed to escape naturally through ventilators in roof or side walls.

When ventilation is not required, as before and between shows, and it is only necessary to heat the building, considerable fuel may be saved in the following manner. Provide dampers and by-passes in the air ducts, etc., so that instead of drawing cold air from outdoors through the Vento heaters, the warmer air inside the theatre can be reheated. This is known as recirculation and if installed and used will very materially reduce your coal bill. With such a system radiators are usually installed in ticket offices, lobby and other parts of the building outside of the auditorium proper. However, in any case, a couple of large radiators near the entrance doors is always a good thing.

Combination System

In many cases a combination of the two systems just described is used. Enough radiating surface is installed to heat the theatre to 50 or 60 degrees when the ventilating system is shut down and the vent registers closed. The air needed for ventilation is then only heated to slightly above the desired theatre temperature or just enough to make up for the additional needed above that provided by the direct radiation. This is a very economical-to-run system and is in great favor with many heating engineers. It offers many advantages, one of the most important, besides fuel economy, is the fact that if anything happens to the electric fans or ventilating system the direct radiators will heat the building sufficiently, except in the very coldest weather, to allow the theatre to keep its doors open. Of course, ventilation will be lacking, but by means of a notice shown on the screen the audience can be told of the trouble and asked to excuse the lack of ventilation for a short time. This will usually satisfy them and make it unnecessary to close down completely as in the case where the hot blast system alone is used. Of course with the latter system, duplicate motors and fans will prevent this condition but the initial cost is considerably increased.

Steam Heat

The selection of the type of heating and ventilation having been made it then becomes necessary to decide upon either steam, vapor, vacuum or water as the heating medium. Any one of these may be used to advantage, but hot water is little used for theatre heating, even though it is very popular for houses.

The cheapest and most widely used of all methods is low pressure steam. In such a system there is little to get out of order, it is simple to care for, a quick

Equipment Service Department

A section devoted to the technical branches of the industry containing records of the latest accomplishments in the machanical and scientific fields; projection helps, inventions and suggestions, cameras and their devices analyzed and commented upon; laboratory technique explained and new methods described; architectural plans of new and remodelled theatres; with treatises on new equipment for the interior and exterior of the theatre building and innovations in furnishings and decorations.

The service is maintained for the theatre manager, the projectionist, the studio and laboratory worker. No charge whatever is made for answering queries regarding any of the above subjects.

E. L. Bragdon, B. S.....*Technical Editor*
E. B. Janvrin, B. S.....*Assoc. Technical Editor*

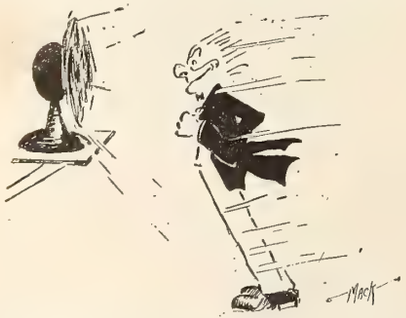
Heat and Fresh Air

With the coming of winter comes the big problem of correct and adequate heating for the theatre. Whereas, three months ago the exhibitor in the northern half of the country was putting forth his every effort in an attempt to "make his theatre the coolest spot in town," it will soon be time for him to arrange for artificial heat. Nothing could be more appropriate therefore than the article in this issue on "Heating and Ventilation," written especially for the News by a heating engineer.



If you have had trouble with your heating system in seasons past read this article. It is very possible that you will find the fault in your system, and be able to remedy it before the first snowfall.

Although many managers do not so regard it, nevertheless it is a fact that ventilation in winter is as important as in summer and often more so. In summer the wall fans now found in practically every theatre of any size succeed in ventilating at the same time they seem to cool. But in the months of December, January and February when the temperature is apt



to drop toward the zero mark the theatre patrons come swaddled in their heaviest clothes and wraps. Very often they arrive in the midst of a snow storm. As they watch the performance the moisture they bring in is taken up by the dry air of the heating system. This raises the humidity of the air and soon the auditorium is stuffy and malodorous.

It is as important to get the warm air *out* of your theatre after it has served its purpose as it is to thrust it in. Nothing tends more to give a theatre a good name as a high class amusement place than a fresh, clean atmosphere present at all times.

The Blue-Print Sections

In this issue will be found the second of the series of theatre blue-prints reproduced directly from architects drawings. The Equipment Section of the News does not publish these plans to attract attention. They are inserted with the sole idea of being of help to the industry. At a period in its life when more theatres are being erected than ever before, the motion picture industry needs constructive suggestions that will make the future theatre a better institution. And although it will be impossible for any prospective builder to use the exact plans shown in these blue-prints, a study of them will suggest many excellent points which may easily be adapted to his own structure.

If this particular set of plans served no other purpose than to illustrate how local color may be made an inherent part of a theatre's design it would be worth while publishing them. The location of the Fort Armstrong theatre is in a district made famous by Indian tribes. Through a careful and exhaustive study of the habits and customs of these aborigines the architects formulated a scheme of design and decoration that is harmonious throughout. In this respect the Fort Armstrong theatre stands out as one of the finest examples of theatre construction in the year of 1920.

THE original dates set for the Fall meeting of the Society of Motion Picture Engineers at Dayton, Ohio, have been found to be in conflict with the convention dates of the Illuminating Engineering Society and as a result the M. P. Engineers will meet in the City of Cash Registers on October 11, 12, 13 and 14. An unusual program is being collected by L. C. Porter, chairman of the Papers Committee. This will be augmented by special features secured by the Committee on Arrangements headed by R. L. Lee as Chairman.

Quipment Quips

Hint to Projectionists

Now that the season of the dirty straw hat is over, how about using that tooth brush on those emulsion-coated sprockets?

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An Ultimatum

Said the Mazda to the Carbon
As she flamed to 30 amps.,
"Look closely to your laurels
And most of all your morals,
Lest you and I breed quarrels
For I'm the Queen of Vamps."

"I've been a long time coming
You've held me long at bay,
But now that I am learning,
Efficient, lengthy burning,
I'm getting so I'm yearning
To take your job away."

The carbon smiled a gleeful smile,
And said "That's very fine.
But I'm telling you on honor
That I'm far from bein' a goner,
You'd best stick in your corner
And I in mine."

—*Rio Start.*

No, Adolph, this Remote Control you hear about has nothing to do with Wall Street and m. p.

Kiko our statistician, has figured that if the wielders of punch--mark punches now at work in Exchanges were set at Liberty, exactly 7,111 useless laborers would be looking for other jobs.

Adventurers in Finland

Charlie Rohr, motion picture engineer of the General Electric Company's New York office, has been in Schenectady where his main factory is located. After a summer spent on the rolling waves of New Rochelle sound, W. B. Cook has reefed his last topsail and has drawn his craft on shore for the winter.—L. C. Porter of the Edison Lamp Works has vowed vengeance on the rent profiteer by erecting his own bungalow in the Montclair hills. As a carpenter, he qualifies as a fine illumination expert, according to his own statement.

Boy, Page Messrs. Spahr, Earl and Porter!

In a signed article on the subject of motion pictures, appearing in a New York paper, Mr. Buchanan has this to say about projectors: "It is hard for the uninitiated to realize the physical difficulties under which picture makers work. . . . There is the projection machine—as yet quite imperfect. . . ."

J. H. McCauley, of Chicago, inventor and manufacturer of the Peerless Arc Control, has been in the city for some days.

H. C. MacNary, of the Westinghouse Company, is week-ending in Pittsburg.

W. T. Braun, the architect who drew up the plans reproduced in this week's issue, will leave for Florida soon, where he has been engaged to carry out an extensive town-planning development.

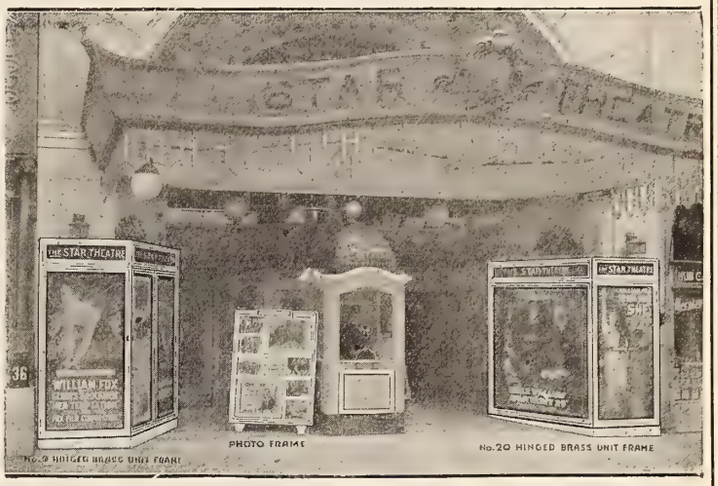
The Blue Print Section

is only *one* of the features of this week's Equipment Department.

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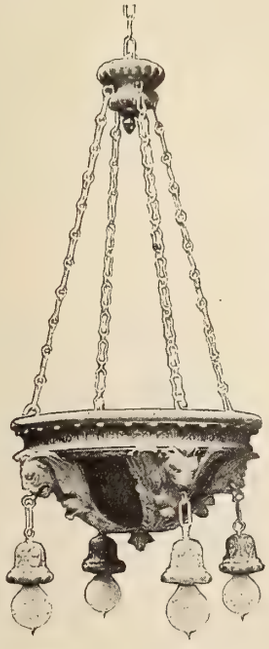
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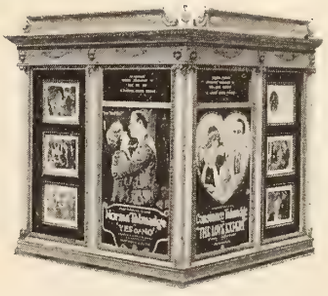
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heater, the radiators are comparatively small and the piping reduced to a minimum.

Among its objections are that it is not the most economical to run and the fact that in the past, poor air valves on the radiators have annoyed by leaking, hissing and spitting water on the wall and in certain cases where the radiators hang on the side walls, spraying the audience below with a fine shower of rusty water. However, there are now several air valves obtainable that cannot leak, hiss or spit and so this fault is of the past and no longer necessary. Of course these valves can be put on radiators now in place, so if any reader is troubled this way he has only to get them and his troubles are over.

Vapor and Vacuum Systems

There are numerous patented systems on the market known variously as vapor, vacuum or vapor-vacuum systems. These are all a development of steam heat and have some advantages over the old. Undoubtedly they are more economical than steam as it is usually installed. They allow of better temperature regulation than steam and are thus very satisfactory in mild winter weather. They all cost considerably more to install, perhaps even one-third more, and in some cases they require larger radiators, although the same size boiler. These systems have more piping and more parts to get out of order. This is somewhat of an objection in a theatre because the heating plant must always be on the job every minute of the time.

Hot Water

One of the most economical to run heating systems is that using hot water but its use in theatres is not very extensive. In the usual small theatre where radiators only are used for heating, a hot water system will increase the size or number of them 60 per cent. Needless to say this is objectionable for appearances sake.

Where the ventilating air has to be heated it is not considered good practice, by many, to use hot water because of danger of freezeups from the cold zero air.

Choosing the Boiler

When choosing the type and make of boiler there are many points which must be borne in mind. First and most important, choose a make of boiler whose manufacturer is well equipped to furnish repair parts from conveniently located warehouses. There is nothing more exasperating than a closed house while waiting for repair parts.

In a theatre where there is only a small cellar and where the floor is sloped it will be well to secure a boiler with a very low "water line." It will simplify the heating problem and save extra costs of excavation.

Choose a boiler that has few parts and is easy to care for. Remember you can't afford to have breakdowns.

Two or More Boilers Advisable

It will be the best of economy and wisdom to install two or more boilers in place of one. Each boiler need not be as large as if one only were used, but of such size that if one boiler is out of service for any reason the other can be forced enough to give ample heat for the time being.

Don't fail to have the boiler and cellar pipes properly covered with some heat insulating material. For the boiler, if asbestos is used, not less than one and one-half-inch thick is best. It is possible to buy a boiler that comes covered with an everlasting insulator but usually they come bare iron and need to be covered on the job.

In closing the writer again wants to repeat what he has tried to bring out all through this article. Study your heating problem, study the bids, choose the best, not the cheapest, and you will never cause for regret.

Paper on History of Industry

An interesting paper on the above subject is to be delivered by C. F. Jenkins at the Dayton Convention of the Society of Motion Picture Engineers.

This paper traces the development of the motion picture from the earliest record found in the writings of Lucretus, one hundred years before the Christian era.

This development is divided into six historical periods, as follows:

(1) A series of related picture elements; (2) The adoption of photography to secure them; (3) The use of a single camera; (4) The use of a perforated film; (5) The use of the intermittent movement; (6) The use of a longer period of picture exposure than of change from one picture to the next.

The paper is well illustrated with cuts taken from the records of the Patent Department at Washington, and explained in a manner made possible by the author's long experience and thorough knowledge of the motion picture art.

The article is concluded by references to the latest developments of color and stereoscopic effects.

S.M.P.E. Transactions Published

VOLUME No. Ten of the Transactions of the Society of Motion Picture Engineers has recently been issued. It is larger than usual, containing 120 pages of invaluable information in the form of papers and reports delivered at the Montreal meeting last May. Some of the papers in this number are Remote Control Switchboards for Studios, by H. C. McNary; Isolated Lighting Plants, by R. E. Lee; Educational Possibilities of the Movies, by B. E. Norrish; Tests of Screen Illumination, by W. F. Little; Tinting of Film, by G. A. Blair; Heating and Ventilation of Theatre, by O. K. Dyer; Effects of Overspeeding Projectors, by F. H. Richardson; Eccentric Star Intermittent Movement, by W. B. Cook; Standards in Theatre Design, by W. F Braun; Interior Illumination of Theatres, by L. A. Jones; Continuous Motion Picture Machines, C. F. Jenkins; and Measurements of Projection Illumination by Dr. W. E. Story, Jr.

Copies of the Transactions may be secured from A. F. Victor, 710 First National Bank Bldg., Chicago.

Fifth Avenue Theatre Abandoned

Because of objections on the part of the Building Department of the City of New York to the proposed de luxe theatre in the twenty-story office building to be erected on Fifth avenue at Fifty-seventh street, the plans have been changed and the theatre eliminated. This theatre, a description of which was carried in the Motion Picture News, was to have been unusual in type to conform to the community in which it would have been located. Its seating capacity was to have been but a few hundred.

Orpheum Has 14th Anniversary

CHICAGO'S oldest loop picture house, the Orpheum theatre, operated by Jones, Linick & Schaefer, located on State at Monroe street, is celebrating its fourteenth anniversary. Just fourteen years ago September twentieth this theatre opened its doors with a new-fangled entertainment called "movies." The year previous Jones, Linick & Schaefer had opened the very first picture house in the state of Illinois, on State Street, across from the Orpheum location and where Browning King now sells clothing. This picture house was the beginning of motion picture exhibition in the city of Chicago, and its manager was Norman E. Field.

The single motion picture machine was operated in relays by George K. Spoor, afterward president of the Essanay Film Company, and Horace B. Wild, who has since become noted as an aviator and as a captain in the United States Aerial Service. In front of the theatre stood a "spieler" calling the public's attention to the marvelous entertainment on the inside. This was Dan Mulvey, now a millionaire real estate operator on the South Shore subdivision.

This theatre was so successful that it prompted Jones, Linick & Schaefer to gather together what shekels they had and borrow from all their friends enough money to erect across the street the Orpheum theatre. From the very beginning this theatre was a big winner and proved the nucleus for the vast chain of Jones, Linick & Schaefer enterprises. It is interesting to know that the manager of their first picture house, Norman E. Field, is now general manager for all their interests.

Its present manager, George H. Moore, who has directed the destinies of this theatre for the past ten years, began his service at the Orpheum as house officer with brass buttons and a blue uniform standing at the ticket wicket. The earnings of the Orpheum theatre average upward of $150,000.

Dead Men Tell No Tales



Auditorium and balcony floors of new Capitol, Redondo, Cal.

1500 Lamps in Redondo Capitol

THE new Capitol is the largest theatre in Redondo, seating 750 persons. It was built by D. D. Smith, the architect, while the stage furnishings and decorations were by the Edwin H. Flagg Scenic Company of Los Angeles. The color scheme is a daring yet restful combination of orange, black and blue, with orange predominating. It is unusually attractive and at the same time startles the attention.

The lighting system is unusually elaborate, there being more than 1500 electric lamps in the building. Those in the auditorium are so shaded that they can be kept on during the showing of a photoplay without detracting from the sharpness of the picture.

A distinctive feature of the Capitol theatre is the ladies' rest room, situated at the left of the foyer. It is commodious in dimensions and designed to offer comfort, as well as convenience to women patrons of the theatre. The walls are decorated with artistic paintings. The ceiling is done in gold, with lights so handled as to throw a soft glow on the gold. A huge fireplace occupies one entire side of the room. The theatre is distinctly a credit to Redondo.

The regular opening of the new theatre took place on Friday, July 31, when the Goldwyn-Rex Beach production of the latter's speed comedy, "Going Some," was the featured attraction. Harry Wolf, brother of Maurice Wolf, resident manager of Goldwyn's Los Angeles exchange, is the manager of the Capitol.

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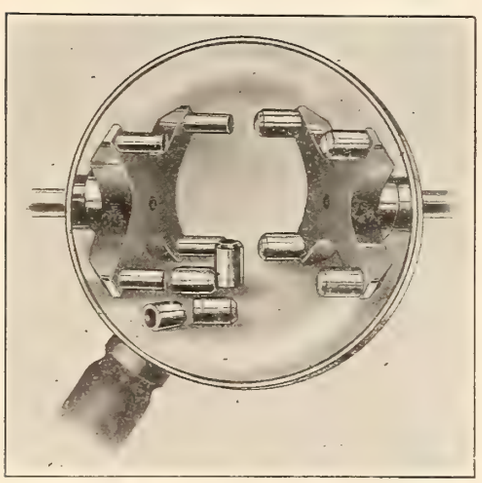
Equipment Operating Projection Questions Answered

Many Improvements to Be Incorporated in Power's Machines

Complete Description of New Features of Interest to Machine Users

ALTHOUGH rumors have been rampant for many months of new and wonderful improvements to be made on the line of Powers machines, the sales force and technical divisions of that firm have been extremely reticent and nothing in the way of direct information has leaked out up to the last week. At that time the Technical Editor of the NEWS was invited to the exhibition room of the Nicholas Power Company and shown in detail the numerous innovations and improved devices that will, after the 15th of September, become a part of all machines turned out from 90 Gold Street. Without exception these attachments, mechanisms and additions are of so great interest to the projection world that each will be discussed in turn and, where possible, illustrated to make their meaning and use more easily understandable.

The device first in importance, it seems to us, is the Roller Pin Movement. This is different from the standard Powers cam-and-pin movement in that the pin bearings rotate upon the pins. That is, sleeves of highly polished steel are slipped over the pins of the pin-cross—



Magnified views of the roller pin with and without roller bearings in place

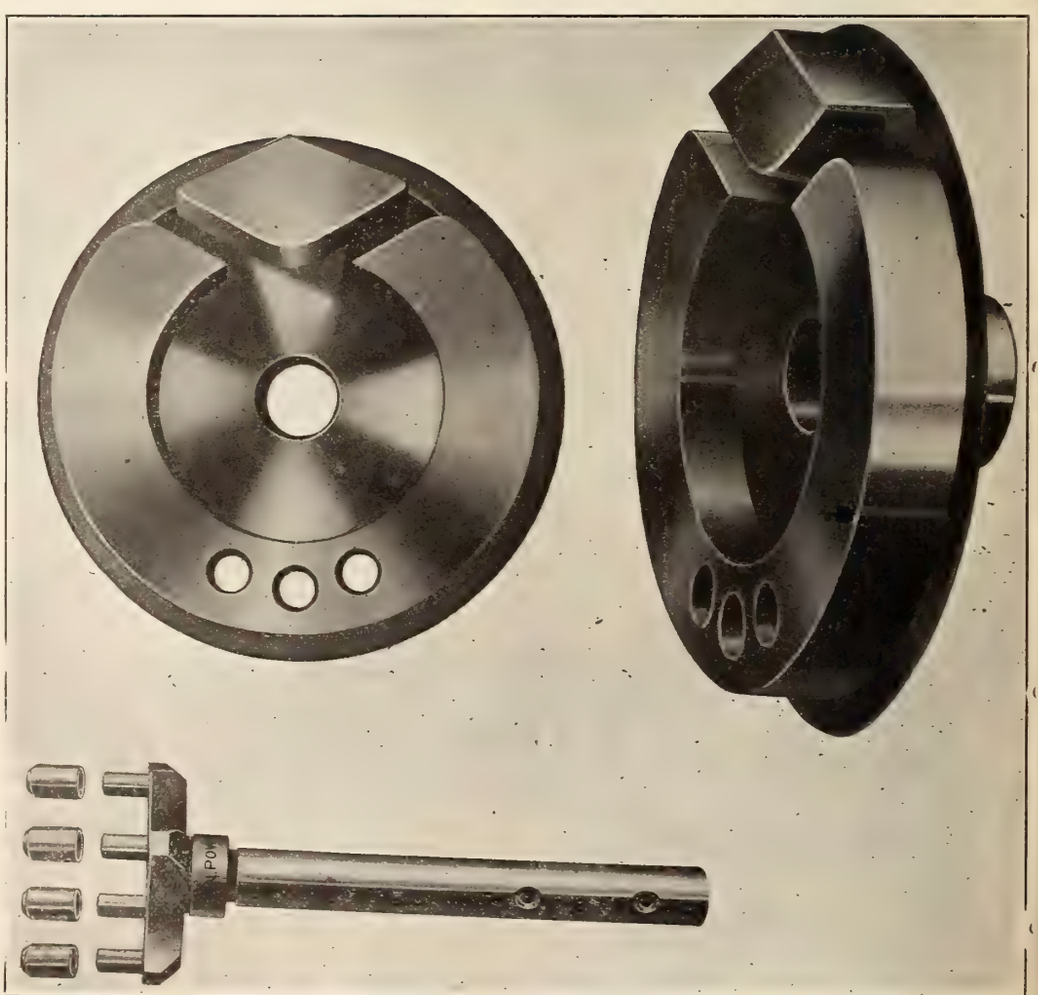
the latter having been made smaller in diameter than those now used—and held in place by a disc of steel on the cam. The oil reaching under these rotatable sleeves forms a cushion, and in so doing reduces much of the noise and wear that might otherwise be caused by the impact of the cam on the pine. Naturally in a movement of this kind, where much depends on the film of oil between the bearing surfaces, it is highly important that the projectionist keep the mechanism well oiled at all times.

It should not be understood from the above that the outside diameter of the pins in the new movement are larger than those in the movements now in actual use. As mentioned in the preceding paragraph, the solid portion of the pin-cross over which the sleeve slips is enough smaller so that the outside diameter of the sleeve is identical with the similar dimension of the old-style mechanism.

The second attachment is a device to allow adjustment of the front shutter while the machine is in operation. While the framing device now in use on this line of machines has never been the cause of throwing the shutter and movement out of synchronism, it is felt that the addition of this new Shutter Adjustment will enable the projectionist to make closer regulation of his shutter blade, which in itself means higher optical efficiency.

A distinct improvement in the motor drive of the Powers 6B has been effected by the substitution of a spring coupling in place of the present universal joint. This spring, which is made of treated steel, transmits power just as the Universal joint did, but it has the advantage that it functions perfectly when the alignment of shafts is not perfect. Tests have shown that a difference of alignment of as much as 1-16 inch will not effect its operation.

Still another radical departure from past usage is evidenced by the substitution of a tension shoe for the usual intermittent roller bearing. Whereas the roller bearing bore but little on the film as it passed by the intermittent, the tension shoe, by reason of its segmental



Detailed views of the roller pin movement showing (above) the cam with the disc which holds the roller bearings in place and (below) the pin-cross with rollers detached

POWER'S BETTER THAN EVER

Power's Intermittent Movement set a pace in projector construction that has never been equalled. We now surpass this achievement by constructing a ROLLER PIN INTERMITTENT—the first practical movement on any projector which takes up by roller contact the impact between the driving and driven elements.

We also announce a number of other important improvements, as follows:

ARC REFLECTOR

SHUTTER ADJUSTER

FRAMING LAMP IN MECHANISM

FLAT MOTOR DRIVE BELT

AUTOMATIC SPRING BELT TENSION

INTERMITTENT SHOE TO REPLACE IDLER ROLLER

DOUBLE EYE SHIELD ON GATE

FLEXIBLE SPRING COUPLING (MOTOR DRIVE SHAFT)

DOUBLE MOTOR CONTROL SWITCH

DOUBLE MECHANICAL SPEED CONTROL LEVER

SINGLE ARC SWITCH FOR LAMP

} These operating attachments are provided to permit the projectionist to operate the machine from either side.

Power's 6B, with 110 volt, D.C., or 60 Cycle, A.C., Motor and Mechanical Speed Control,—**$575 00.**

Power's 6B, with Type " E " Lamp and Lamphouse, 110 volt, D.C., or 60 Cycle, A.C., Motor and Mechanical Speed Control,—**$675.00.**

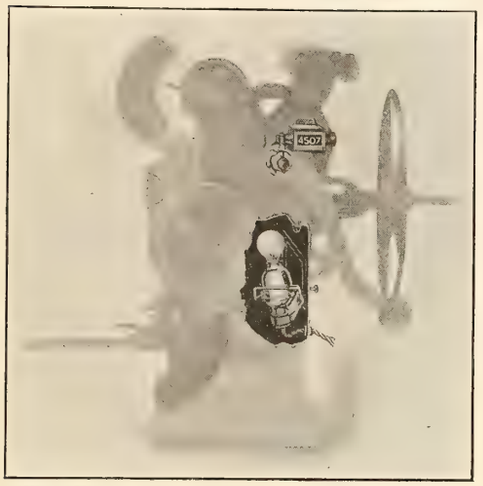
List price on other equipments will be furnished upon request.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
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shape, forms a substantial lengthy bearing at this point. The shoe itself is held in normal position by a set of springs behind it aided by a slot which allows a perceptible movement of the shoe in any direction. Its design is such that the shoe itself may be instantly removed for cleaning and inspection.

One advantage which is claimed for this tension shoe is that its use will allow the employment of less tension at the gate, thus lessening the film stresses at that point during certain portions of the cycle of operation.

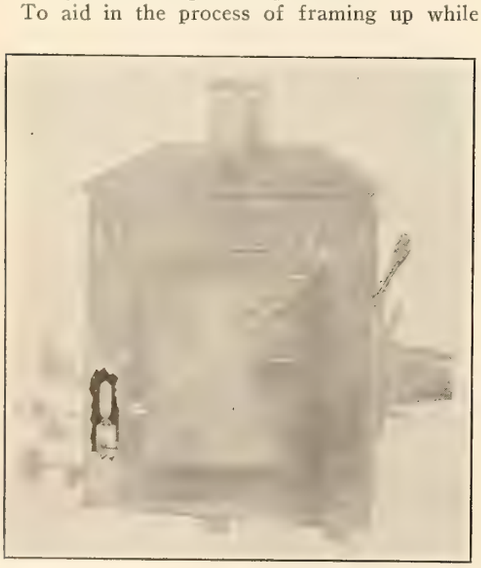
Not content with the improvement of the driving mechanism by the replacing of the universal joint with the coiled spring, the technical experts of the Powers Company have decided that a 5-8 inch flat belt drive from the speed control to idler pulley will be more readily applicable to all projection room conditions. Furthermore, the idler pulley is to be placed on a spring arm in order to give it a greater range of adjustment. This spring arm will automatically take up any slack in the drive belt and keep it taut at all times.



Mechanism cut away to show Pilot Lamp used in framing up

There is no getting around the fact that men in charge of 6B projectors have felt the urgent need of eye protection from the open spot. This has now been corrected, and in the future projectionists need have no trouble from this source. A Double Eye Shield in the form of a glass box has been provided. A mechanical cam arrangement lifts the eye shield out of the way when the gate is opened.

To aid in the process of framing up while the machine is stationary a small 6-volt battery lamp has been installed directly inside the mechanism. By means of a pull chain and a lever, this lamp may be lighted at the will of the projectionist. Its size is small enough to come well within the fire regulations governing such devices.



Lamp house cut away to show position of small pilot lamp

Another attachment that will be received with open arms by the projectionist now in charge of Powers machines is an Arc Periscope, which can be attached in an instant to any machine without additional fittings. The Periscope is a small compact shadow box with a pin-hole opening toward the arc and a ground glass on the side of the worker. A perfect image of the arc is thrown on this glass.

All that is necessary to attach the Periscope to existing machines is to remove the red glass from the sight hole in the side of the lamp house and slip the shadow box over the opening. It is nicely finished and adds rather than detracts from the appearance of the lamp house.

For the last improvement to be mentioned there has been saved what will be hailed by a host of projectionists as the one in which they are most interested. This improvement might be termed "Duplex Control" for want of a better general term for it. In other words, the design of the 6B machines will be henceforth changed to make it possible for each machine to be operated from either the left or the right hand side. This applies to the speed control levers, the motor and arc control switches and lamp house doors. For one-man installations where the proper position for the projectionist is between the machines at periods of change-over, this innovation will most certainly be welcomed. Both machines will then be under direct control without the necessity of trotting around from one machine to another. This "Duplex Control" will work for better projection.

The foregoing notes cover most of the newly developed improvements and changes in the machines, although, as we understand it, there are others on the way which will be announced as each is perfected and given a thorough tryout. The dozen or more mentioned in this description will prove to be of unusual interest to the thousands of Powers users throughout the country, and in themselves form an epoch in the life history of this machine.

Can You Answer Them?

(Continued from last week)

8. Give the meaning of a cycle. What different cycles of current are found? Which is most commonly used and why?

A cycle is a complete set of positive and negative values of an alternating current.

The cycles in use to-day are 25, 40, and 60 per second.

The cycle used most commonly is 60 per second, since a circuit of less cycle changes when used on lighting circuits is perceptible to the eye in that it causes flickering of the lights.

9. What wire systems are never used in connection with projection apparatus?

High voltage systems are not used in projection because of dangers in insulation.

10. What is the highest voltage safe and practical to run in a booth?

220 volts.

11. What is the smallest wire that can be used safely on any projection circuit?

No. 6 B & S. gage wire is the smallest that should be used on a projection circuit; however, it is best to use No. 4, because of oxidation at intense heat.

12. What is a rheostat, and where should it be located for fire protection?

A rheostat is a piece of apparatus introduced in the circuit to offer resistance and steady the flow of current at the arc. They should be located preferably outside the projection room, or if this is not possible on the wall or ceiling out of reach.

13. What different methods are used in connecting rheostats in projection circuits.

Rheostats are connected in series to obtain voltage drop, or in parallel to obtain current carrying capacity. If it is desired to obtain a voltage drop and current carrying capacity the rheostats should be connected in series parallel.

14. Give theory of transformers and a.c. compensarcs. (a) How can a.c. compensarcs be stepped down? (b) How can a.c. compensarcs be stepped up.

An a.c. compensarc is nothing more than a transformer designed for a special purpose. The compensarc is used in motion picture projection. It incorporates a reactance coil for the purpose of keeping the current steady.

The theory of the transformer is a too exhaustive subject to be gone into in this space but it can be found in any treatise on electricity. It has to do with the effect of an electric current passing in a conductor which has been wound on an iron core. The passage of current creates a magnetic field and as a consequence lines of force radiating from the iron core link up with the conductors of the secondary winding. The increasing and decreasing of the lines of magnetic force due to the alternations of the primary current creates a secondary current, the value of which depends on the relative number of primary and secondary turns.

(a) Compensarcs may be stepped down by connecting the line voltage to the primary side or the winding having the greater number of turns.

(b) Compensarcs may be stepped up by connecting the line voltage to the secondary or the side having the lesser number of turns.

15. Give full explanation of mercury arc rectifier. Why it works as it does. (a) What is its efficiency and why? (b) How many different connections can be made to get different amperage on a rectifier?

The mercury arc rectifier which is a piece of apparatus for changing alternating current to a pulsating direct current, works on the principle that a tube containing low pressure with one electrode of mercury and the other of some material such as iron or carbon will offer a high resistance to a current flowing from the mercury to the other electrode, but has a relatively low resistance to a current flowing in the opposite direction.

The mercury arc rectifier acts as an electric valve and allows that part of the current which tends to pass the anode to the mercury cathode to pass, but exerts a high resistance to currents passing in the other direction.

When the mercury in the bottom of the tube is ionized by means of the starting arc, caused by tilting the tube, then the vapor conducts the current from whichever of the two anodes is positive to the mercury cathode and thence to the load circuit. In order that the flow of current may not cease and the vapor become ionized, it is necessary that a reactance be placed in the line in order to cause the current to lag behind the e.m.f.

The efficiency of this apparatus is about 80% since only a part of the alternating current wave is available for active use.

Different values of current may be obtained depending on the amount of reactance which is cut into the circuit. The number of different values of amperage that can be obtained depend on the number of leads taken out from the reactance coil.

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More About "That Misty Screen"

In last week's issue, on page 2298, there appeared a request from Carl Wright of Sac City, Iowa, for assistance in getting away from his screen troubles. Due to an error the larger portion of our reply to him was omitted and we hasten to supply it in this issue. The entire reply is given in order to make the matter clear.

Reply:

We do not believe from what you have said that the trouble can be in your generating set. If anything, the light from the motor driven set should be more steady than from your gas engine driven set as the driving torque of the former is much more uniform.

Your optical system seems to be O.K. Your condensers are the right sizes. The trouble must lie in your objective lenses. If the misty appearance was found in only one machine we would judge that someone had experimented with the objectives and in reassembling it had placed the elements in the wrong positions. There seems to be something mysterious about objective lenses that make many beginners at the game want to take them apart to see what makes them go. And in replacing the several elements it takes but one mistake to seriously affect the screen results.

But in your case where both machines are the same it would seem doubtful if this could be the cause although it would be well for you to look into the matter.

The best way to find out the correct distances from aperture plate is to set your lamp so that it is burning perfectly and then draw back the lamp house until the screen is evenly lighted. Of course attention should be paid to the size and location of the spot on the aperture plate and naturally no film should be threaded in the machine while the adjustment is being carried out. When the point of correct location has been found it will measure somewhere between 17 and 19 inches.

As for the position of the shutter, this is another matter best arrived at through experiment. After making the adjustment explained in the preceding paragraph allow the arc to continue burning. Take a card of any size and pass it slowly down through the light beam a few inches in front of the objective. If the shadow on the screen moves from the bottom up, try the experiment again a few inches further out toward the screen. By repeating this several times you will—or should—find a place where the shadow on the screen moves from the top downward. Then test further between the first position and the last until a place is found where the screen is darkened all over simultaneously. That will be the correct location for the shutter.

Since the drive wheel makes one revolution for each frame shown per second it would make 16 revolutions per second or 960 per minute.

Getting back to the subject of the misty picture—after looking over the objective lenses to be sure that no one has tinkered with them without your knowledge, and if the trouble still persists get hold of another objective and try it out in one of the machines. If this clears up the fuzziness then the trouble lies in your objective.

Let us hear from you again after trying out these suggestions .

Dead Men Tell No Tales

Inter-Ocean Acquires Foreign Distribution of Westinghouse Lamps in Many Countries

Will Also Handle Other Products of Same Firm Including Motor Generator Sets

Further expansion of the activities of the Inter-Ocean Film Corporation in foreign fields is brought to light this week in a statement issued by Eugene H. Kaufmann, manager of the Accessory Department of the company. Announcement is made in this statement that the Inter-Ocean Film Corporation has acquired the right to distribute in foreign territories the justly - famed Westinghouse Incandescent lamps from the Westinghouse Electric International Company of America.

The latest acquisition to the large number of accessory products controlled by Inter-Ocean's Accessory Department for foreign distribution is in line with the company's recently announced policy of obtaining every possible accessory allied with the motion picture theatre, both here and in foreign countries. With a varied assortment of accessory products, including such articles as motion picture machines, studio equipment, carbons, motor generators, carbon adapters, rewinds, film cabinets, stripping flanges, film reels, fireproof film boxes, copper terminals, metal film carrying cases, condensers, lenses, spotlights, screens and a score of additional products, the Westinghouse incandescent lamp is a fitting addition to Inter-Ocean's rapidly extending interests.

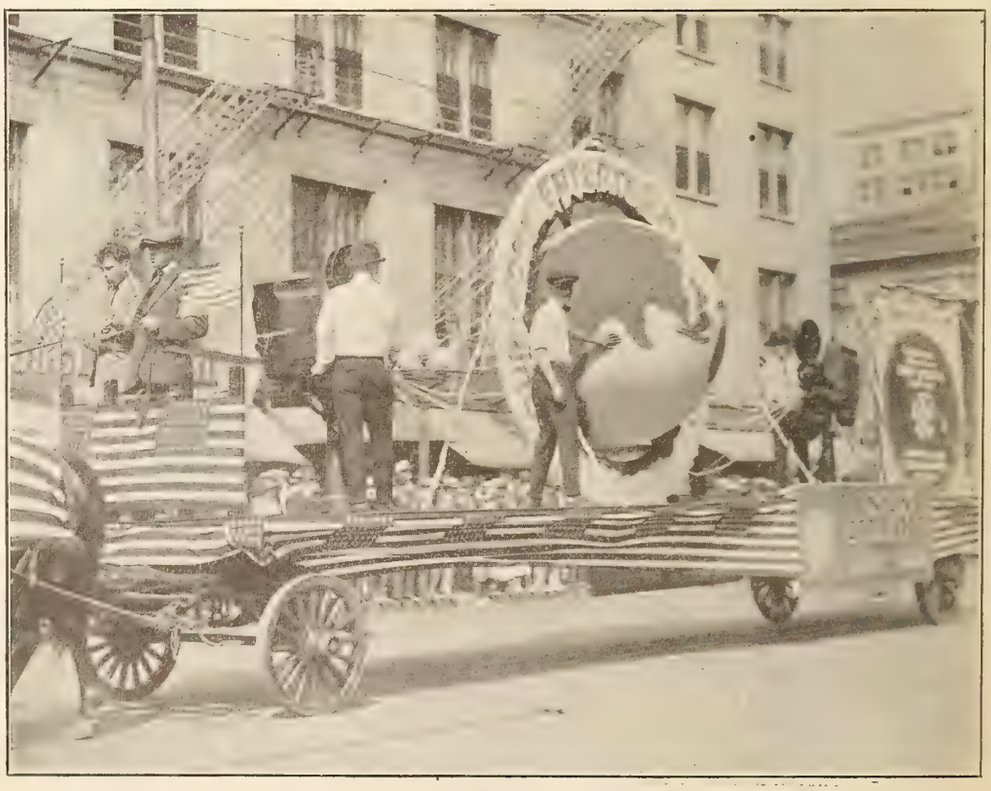
According to Mr. Kaufmann's statement, the contract signed conveys to the Inter-Ocean Film Corporation the foreign distributing rights to all makes and styles of Westinghouse incandescent lamps in the following foreign territories: South America, Asia, Africa and Australia. Because of the fact that in Continental Europe and in the majority of American possessions concessions have been granted for Westinghouse incandescent lamps, the contract stipulates that Inter-Ocean Film Corporation is to have the right to dispose of the lamps in addition to the continents named, in Central America, Mexico, Canary Islands, West Indies, China, Japan, New Zealand, Turkey, Spain, Greece, Egypt and India.

"The success which has attended the sale and distribution of the Westinghouse incandescent in America," says Mr. Kaufmann's statement, "is excellent testimony to the quality of these lamps. The luminous bulb of peculiar opalescence, which furnishes the wonderful light-giving power to these lamps almost took America by storm when they were introduced in this country; and we have every reason to believe that they will duplicate their success in foreign countries.

"Recent inventions perfected by the experimental and research department of the Westinghouse Company have produced new types of lamps which are said to be the most ingenious ever devised. The light of these lamps, though extremely bright, is said to be so ideally diffused that it becomes glareless to the human eye. These lamps are among the many new types of incandescents which have been obtained for foreign distribution under our contract with the Westinghouse people.

"In this connection we wish to emphatically announce that we will deal with business men engaged in other pursuits, as well as with motion picture men. This is not a deviation from our policy, but is a desire to associate the motion picture industry with other well-known branches of commercial endeavor.

"We have decided to inaugurate a sales campaign in behalf of our new product, which will be intensive and far-reaching in scope. We will supplement this sales campaign with a vast advertising and publicity tie-up in foreign countries and in the various foreign trade mediums. Thus we hope to establish the Westinghouse incandescent lamp permanently"



The float of Local 248, I. A. T. S. E., M. P. M. O., in the Labor Day parade held at Denver, Col.

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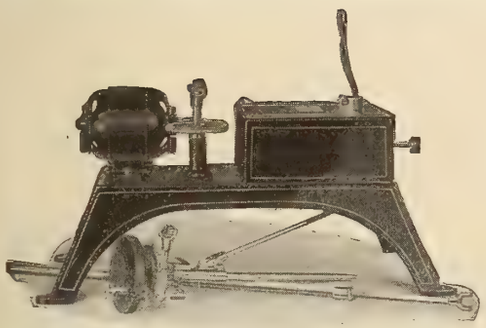
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Projector Carbons

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

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A Real Automatic Arc Control

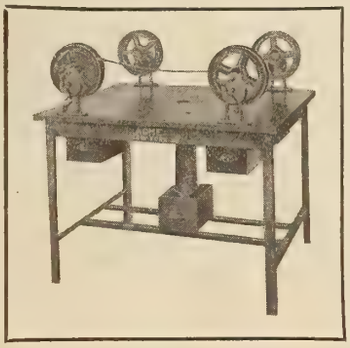
The Peerless Automatic Arc Control is made for use on all projectors having direct current at the arc. The device is so sensitive that less then one sixty-fourth of an inch increase in gap will start the motor and bring the carbon back to the proper position. Operation is so slow and delicate that the carbon movement is not noticeable to the eye.

Practically frees the operator from giving any attention to the arc, and enables him to attend to other duties. Durably made of best materials. Can be adjusted to maintain any desired arc gap.

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Amusement Supply Co. Has Rapid Growth

The Amusement Supply Company, one of the pioneers in the moving picture industry, which was incorporated in May, 1906, and now is located at 220 S. State Street, Chicago, is making rapid strides under its new management. It is claimed to be the oldest concern now in the exclusive business of furnishing supplies direct to the moving picture exhibitor.

The general management of the company recently was taken over by Burr A. Benson, a successful Chicago business man, who has purchased a large interest in the company. P. W. Plummer, for many years manager of the Amusement Supply Company, remains with the company as assistant general manager.

This business of this company grew rapidly from the beginning, and it was soon one of the most prominent engaged in this line.

It was soon found that the demand for Projecting Machines and other supplies on the Pacific Coast was such that branches were opened in San Francisco, under the names "Western Amusement Supply Company" and "Western Theatre Film Service Company."

Some years ago the Amusement Supply Company purchased the business known as the "Chicago Projecting Company," one of its principle competitors located in Chicago, and operated it as a separate company for a short time, and then consolidated it with the Amusement Supply Company.

In the early history of the business, supply companies listed and furnished all makes of moving picture machines, leaving it to the purchaser to exercise his own judgment in the selection of a machine, but this arrangement, having been found unsatisfactory, it is now the custom of supply houses to represent only a single manufacturer of moving picture machines, except in the sale of used machines.

The Amusement Supply Company has chosen to make their own selection of a Projecting Machine and a line of supplies, which, in their opinion, will give the best results, and in furnishing a machine and supply service to the exhibitor they feel competent, through their long experience, of being able to serve the exhibitor in a way that will merit his patronage.



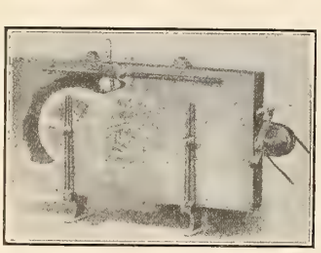
Interior of main office of Amusement Supply Co., Chicago, Ill.

It is not generally known that since the beginning of the moving picture theatre business the weight of a moving picture projector of the highest type has increased in weight from less than fifty pounds to nearly five hundred pounds. This evolution has come about gradually during the past fourteen years, and has resulted in the production of the Motiograph De Luxe Projector.

The Amusement Supply Company is devoting its efforts exclusively to the furnishing of equipment and supplies for moving picture theatres, has made an effort since its organization to furnish a supply service which includes the best goods obtainable, together with careful attention to every detail.

Don't Miss

the article on Heating and Ventilation in this issue on page 2678.



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DEAD MEN TELL NO TALES

Camera Laboratory — Picture Making — Studio Technique

Mammoth Portable Power Plant is Given Try-outs at Ince Studios

Equipment was Developed for Use on Locations Where the Usual Power Supply was Unavailable

A GIGANTIC portable electric power plant, which promises to revolutionize exterior lighting for motion pictures, has just been completed and put through successful preliminary trials by Reve Houck and George L. Conway, of the Thomas H. Ince Studios. Houck is head of the Ince electrical department, and Conway a master mechanic.

The plant is mounted on a three and a half ton Mack truck, and consists of a 210 H.P. Seagrave gasoline engine directly connected to a 100 kilowatt Westinghouse electric generator, and a switch and instrument board from which operation is controlled

The Seagrave engine is a six-cylinder type with a bore of 6⅜, and a stroke of 8 inches. It is equipped with a Delco starting and lighting system, and a Stromberg carburetor. The ignition is furnished by Berling magnetos, with a triple set of spark plugs firing in each cylinder. A force-feed oiling system throughout, and a Stewart vacuum feed, of heavy duty type, are also employed.

A tachometer has been fitted to the engine and generator, which will show the amperage at all speeds of the engine.

The switch and instrument board carries the various engine gauges, a voltmeter and an amperemeter, and an automatic 1,000 amphere circuit breaker, that will take care of all overload.

The cooling of the gasoline engine is accomplished by means of a special built Flexo radiator, and a powerful electric fan. The radiator is equipped with special fins, which greatly increases the cooling surface, and the stream of air through the radiator is assured by a large four-bladed fan which is driven at 2,000 R. P. M. by a 1 H. P. Westinghouse motor.

A number of other improvements and innovations have been fitted to the new plant, which is by far the largest and most modern that has ever been constructed.

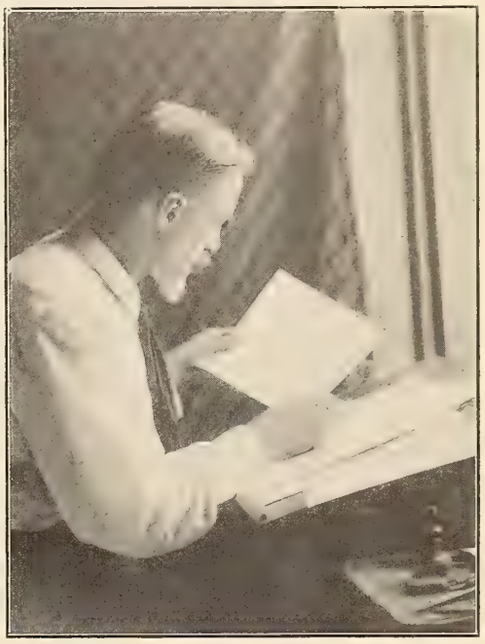
The capacity of the generator is 40 twin arcs. Inasmuch as its mobility is equal to that of an automobile, its facilities for exterior and location lighting are unlimited. Both interior and exterior scenes on locations where power is not available may be illuminated by the portable plant, and night scenes will be possible in any locality.

Members of the Thomas H. Ince technical force predict that the new invention and its equipment insures an enormous saving in time and money. Under the new system, now in effect at the Ince Studios, companies on location will not be required to await the convenience of sunlight. Night photography also will be materially enhanced in that the immense portable power plant can be driven from point to point, with the current furnished quickly and directly from the big generators which equip the truck.

Head Electrician Houck also reports that the portable plant may be advantageously used to light interior sets on the stages within the Ince lot.

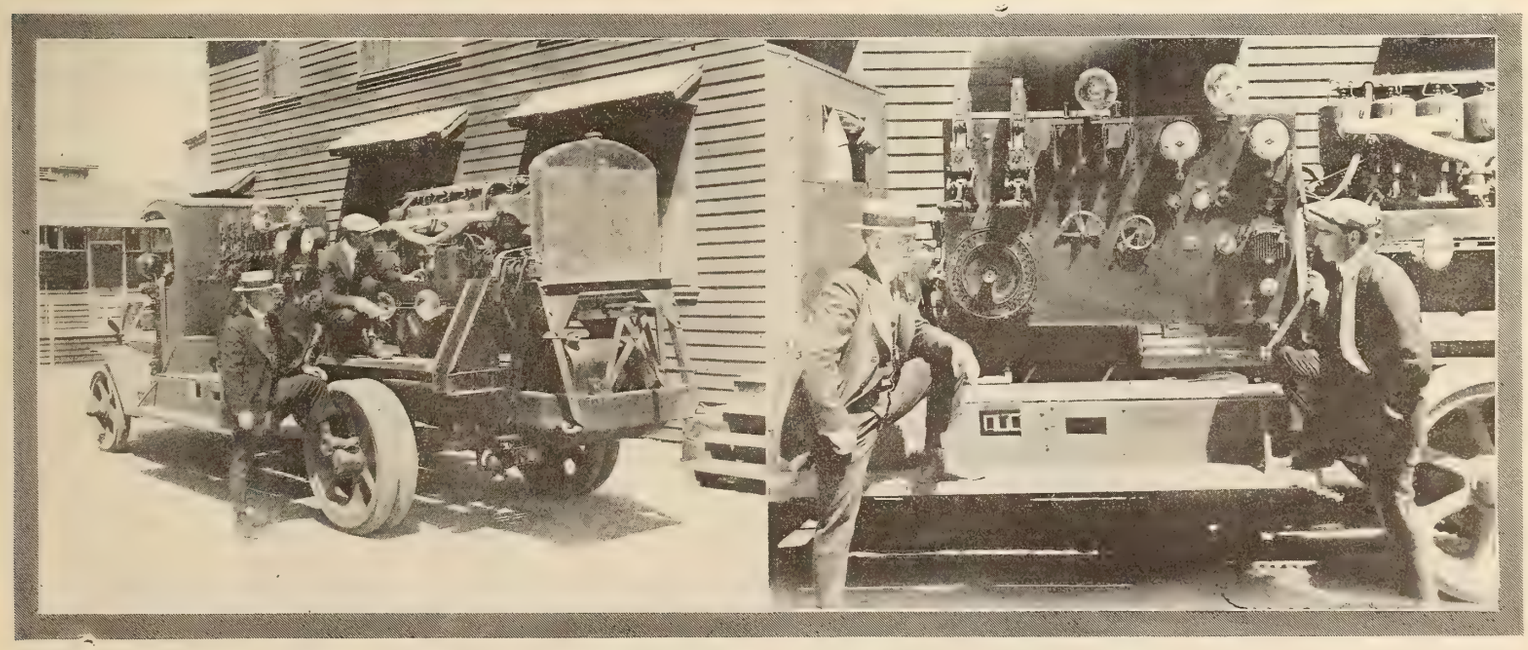
The Author of "Animated Cartoons"

IN the issue of September 18th there appeared a review of a new book on the subject of Animated Cartoons. The author of this book, Mr. E. G. Lutz, has



E. G. Lutz, author of "Animated Cartoons"

had so wide an experience in this particular type of motion picture that a few words regarding his career will probably



Two views of the giant 100 kw. portable plant constructed by Reve Houck and George Conway of the Ince Studios. In the right hand view, Conway is on the left and Houck on the right

be of interest to the readers of the Camera Section.

Although Mr. Lutz has made but one complete film himself—that one being the 300-foot feature called "The Story of Old Glory," which was shown at the Strand theatre, New York, during the week of May 26th, 1918—yet he has worked in company with most of the prominent cartoonists of the business and in so doing has acquired a comprehensive idea of the methods of all of them.

The film which he produced himself consisted of animated drawings of the various types of flags used in this country with special backgrounds showing maps that illustrated the growth of the country from the original thirteen to the present forty-eight states.

Mr. Lutz first work in this field was in 1916 when he became associated with Max Fleischer at the Pathe Studio in Jersey City. Mr. Fleischer at that time was perfecting his process which has since come into wide usage. Mr. Lutz disclaims all credit in the bringing to perfection of the Fleischer patents, making it plain that he worked on a few parts that required drawing.

Since that time Mr. Lutz has been associated with several other animated cartoon producers, among them being Barre & Bower Studio at Fordham, where the Mutt and Jeff Cartoons were filmed, and Mr. J. F. Leventhal, whose products are released through the Bray organization.



Annual reception of the Palisades Film Employees' Association

In reminiscing, Mr. Lutz harks back to 1912, when to the best of his knowledge the first animated cartoon was exhibited to a dinner of artists at the Cafe Martin on 26th Street in New York City. This cartoon depicted the evolutions of a man and a bothersome mosquito and was produced by Windsor MacCay. Soon after this the well known Mutt and Jeff series appeared, followed by those of Colonel Heezaliar and so on up to the present day with its horde of cartoons, many of them produced by patented methods that are the result of years of patient study on the part of the inventors.

Mr. Lutz believes that the future for the cartoon is as bright as ever, especially in the industrial and educational fields,

Reception at Palisade Film Laboratory

A RECEPTION was held by the Palisades Film Employees Association on Saturday evening, September 18, at the laboratory, Palisade, N. J.

This reception was in honor of Mr. Francis Doublier, manager of the laboratory, in celebration of his twenty-fifth year in the film industry. Mr. Doublier first became interested in the film business in connection with M. Lumiere of Paris, in 1895, and is well versed in all phases of laboratory work.

The use of the studio next door was loaned for the occasion and the dance and entertainment was conducted by Mr. Chester D. Coram, president of the Palisade Film Cor-

(*Continued on page 2692*)

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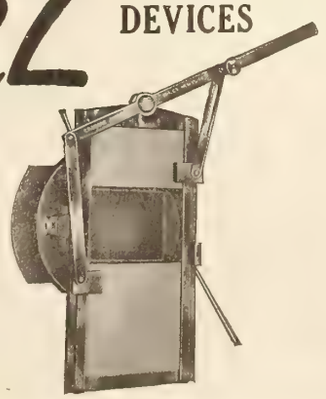
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poration. Mr. Doublier entertained the group with several original features and in addition expressed his willing cooperation in all similar entertainments that might be held by the employees of the laboratory.

A supper was served during the evening at which several speeches were made, and a short history of his work given by Mr. Doublier.

The reception was in charge of Miss Ruth Fitzgerald, president of the entertainment committee, who was assisted in the work by Mr. Fred Courdet, and Miss Gertrude Lindermann.

This entertainment was the first to be carried out by any similar association, and it is the plan of the committee to have other social affairs and theatre parties during the winter.

Portable Studio Equipment Analyzed

The Papers Committee has released for publication a resume of the technical paper to be delivered by H. F. O'Brien at the coming Dayton Convention of the S. M. P. E. The resume reads:

There are so many different elements of design that must be considered in the construction of one of these portable generating equipments, that it would be impossible to bring them all to your attention in a paper such as this, but it is the author's hope that in bringing to your attention details which actual experience has shown to be most important, and by reciting the experiences of those who have constructed the earlier equipments that the members of the Society would have a better idea of the problems involved and should any member contemplate the construction of one of these portable equipments, he would be able to profit by the experiences of those who pioneered.

Large Organ Orders for Photoplayer

Two contracts for sales of theatre organs totaling $700,000 have just been consummated by H. F. Charles, Los Angeles representative of the American Photoplayer Company and vice-president of the Robert-Morton Organ Co., of Los Angeles. One contract is that signed by Alexander Pantages for the installation of Robert-Morton organs in his theatres at Tacoma, Butte, San Francisco, Seattle, New Orleans, Salt Lake, Memphis, Kansas City, Vancouver, Oakland and Minneapolis, in addition to the orchestral organ recently installed in the new Pantages theatre in Los Angeles.

The other contract is that made with Gore Brothers and Sol Lesser for two organs in Hollywood theatres, one in San Diego, two in Pomona theatres, and two at theatres in Venice and Ocean Park.

Article by Crabtree Reprinted

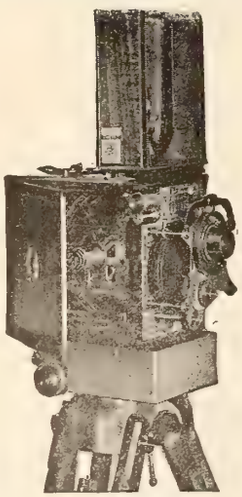
In the British Journal Photographic Almanac for 1920 appears a resume of the article by J. I. Crabtree on the subject of "Making the Fixing-Hardening Bath," which appeared originally in the Motion Picture News Camera section. This informative and comprehensive article attracted considerable notice and was reprinted as well in the British Journal of Photography.



I. Roth

Though hardly twenty-five years of age, I. Roth has been a film man, a regular film man, since 1910. Charles Simone took him out of school and gave him a job kicking the addressograph and running errands for the Nestor Film Company. Later he was promoted to the laboratory. He soon showed remarkable skill with the camera and surpassed at title-making. The Universal Film Mfg. Co. put him in charge of their title department and only yielded him to Uncle Sam when we joined the Allies. He took many interesting pictures on the France-Belgian battlefields, and was under shell fire several times. After photographing a number of big independent features, Mr. Roth was induced to join the Unista Film Company.

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Cue Sheets Latest Hits | Music | Musical Equipment

Music for Your Theatre

No. 17

Announcing the First Annual Conference on Music and Motion Pictures

By Charles D. Isaacson

(Author, "Face to Face With Great Musicians")

THE tendency in picture theatres is toward music. Some authorities among managers, producers and musicians say that in a good many of the high class picture theatres MORE THAN FORTY PER CENT. OF THE SHOW IS THE MUSIC. Many other authorities admit that certainly ONE-THIRD OF THE SHOW IS THE MUSIC. Everybody who can see further than his nose agrees that MUSIC IS CLOSE SECOND TO THE PICTURE IN PULLING POWER AND HOLDING POWER.

What is going to happen with the development of the musical idea in the motion picture field?

What are the managers going to need to understand, procure and develop in music?

What are the musicians going to need to understand, procure and develop in pictures?

Where is the get-together point; what are the new needs of the situation; what new channels of handling the needs must be developed? What can be done to avoid loss of motion, money, patience and values? How can the best ideas so far discovered be employed to the best advantage of the Motion Picture Industry, the Musical Fraternity and Industry and the newly born industry of Motion Picture Music?

It is evident that something ought to be done to get together everybody interested in doing the right thing.

That means that a conference ought to be called. Soon! Somebody will have to get busy. Who? Everybody is so busy with his own immediate problem that he hasn't the time to sponsor the call. Probably everybody interested would like to father the idea or at least further it once it were started.

Let George do it!

Then we will!

THE MOTION PICTURE NEWS WILL SPONSOR THE FIRST MOTION PICTURE MUSICAL CONFERENCE.

The call goes out to the whole field herewith. With this announcement the NEWS takes upon itself the privilege and responsibility of summoning the managers, conductors, musicians, producers and such others as are interested in the future of the Musical-Motion-Picture Industry.

Whether the field will respond to the NEWS' invitation is a matter that cannot be determined. It has to be found out. With the fullest confidence in the readiness of the managers, conductors, musicians, etc., to join in the attempt, the NEWS purposes to engineer the whole machinery of the Conference.

Copies of this first and general announcement will be sent directly to the gentlemen who have been the pioneers and leading operators of music in the theatres. They will probably be reading the text within the pages of the NEWS at the same time that you are, and their letters of encouragement already may be dictated.

Every individual, organization, corporation desirous of participating in the Musical Motion Picture Conference is urged to write immediately to the MOTION PICTURE NEWS, Music Department.

Are you for the idea? Is the NEWS correctly sensing the situation in its belief that there is need for a Conference? Is the NEWS sound in its judgment and in its belief that many important matters can be adjusted, planned and organized to anticipate and prevent troubles in the future? Are there not sufficient matters of moment to warrant a Conference of the Interested Persons?

We might as well be perfectly frank with each other. The NEWS will be satisfied if the field does not approve of the Conference Plan, because of the fact that the time is not ripe, that music can be handled by each individual theatre independently. But all indications are that the NEWS is well justified in taking this decisive step—in sounding the field thoroughly.

There is the matter of the music tax.

There is the ever-prominent matter of cue-sheets.

There is the newly developing call for musical features—prologues, interpolated songs, etc.

There is the possible need for a musical circuit of theatres—with a special kind of agency or agencies to handle it.

There is the matter of standardization of descriptive music—the need for making it easy to select the right kind of music for every kind of scene, mood, emotion, etc.

There is the question of the kind of music to use—popular, classic, etc.

There is the matter of developing specialized conductors, men who understand the picture technique.

There is the matter of educating music publishers to picture needs and educating picture people to the product already offered by publishers.

There is the matter of the kind of permanent instruments to be used; questions of acoustics.

There is the matter of competition and alliance with other musical activities.

There is the matter of how to let the public make the most of the music and make the most of the public who want the music.

These are only a few of the matters which the manager, conductor, musicians, and many other factors *must think about.*

Then it must not be forgotten that certain experiments have been carried on.

Riesenfeld and Rothapfel have made extraordinary successes and have developed a "Technique"—as have many other pioneers in other cities.

Dozens of important conductors have come into being with their fine ideas and successful experiments.

Andreas Dippel, on the other hand, lost a fortune in his music-picture experiments.

Vast schemes for many present growing musical needs are on foot or are in the course of development.

Many have ideas and theories worthy of attention.

These and many other present treasuries of information could be brought before the industry through the medium of a conference.

To bring the matters to a head, the

News, as mentioned before, decided after conferences with all of its editorial departments, to Issue the Call.

Tentatively (and positively unless otherwise changed) here are the details of the Conference.

It will be held in New York City.

It will be held in the last of November or the beginning of December.

It will last not less than two days or more than four days.

Headquarters to be announced.

All correspondence for the time being to be sent to Charles D. Isaacson, Music Editor, Motion Picture News, New York City.

NOW IS THE TIME TO WRITE TO THE NEWS AND STATE YOUR POSITION ON THE ISSUE; IF YOU HAVE A PROBLEM TO SOLVE; IF YOU HAVE A BIG IDEA TO PRESENT; IF YOU SEE THE NEED FOR STANDARDIZATION, ORGANIZATION AND PREPARATION.

The Story in the Music

(Continued from last week.)

In the preceding issues I attempted to show how it is possible to make music infinitely more interesting by the use of verbal (literary) descriptions of the various compositions. Last issue I gave four suggestions, just as I have often talked and written about them to audiences, when introducing the Chopin, Opus 9 Nocturne, an Oriental composition, a Spanish fantasy, the Beethoven-Rubinstein "Turkish March."

As I then said, the privilege of reprinting them in your own programs, newspaper advertisements or publicity is extended to you by the News, if you will give credit.

This week I fully intended to give you my plan of presenting an opera, or opera medley or transcription, using "Carmen" as the example.

But the decision to give publication to the Musical Conference caused me to defer or rather change the intention. However, I shall keep the thread of the argument going by running a part of

The Story of Carmen

It is an open square in Seville. All is life and bustle. The crowds move back and forth, many standing at corners in idle conversation, everybody smoking. All are in gay-colored costumes, men in the knee trousers and sashes. That is except the soldiers, of whom there are many, for there is a guardhouse at the bridge, which rises over the city street. At the guard house the flags of red and yellow show the nationality of the city. The women passersby are in their rich lace mantillas, a flower and a big comb in their hair, their arms bare, and in their hands a fan, which they use in the most graceful way, swinging it and their bodies in harmony. Their skins are a dull white or a dusky brown, their hands are long and graceful, slender, and delicate.

The scene is full of animation. There are handsome men beggars and old haggard women beggars; tall, handsome men, the bullfighters, dressed in lace and diamonds, and strutting like warriors of old.

To our right is the tobacco factory—they must make the wherewithal for folks to smoke.

After awhile Micaela, a young, beautiful, modest lass, goes hesitatingly to the soldiers and asks where she can find Don Jose, lieutenant of the dragoons. The soldiers fool and pretend they do not know him. They try to get her to enter the guardhouse, but she refuses. She will return. Soon after Micaela leaves, there come from the distance the returning guards, Don Jose at the head. They pass in file over the bridge and go to the guardhouse. People watch, some of the little boys imitate the soldiers. Don Jose salutes the officers of the watch, who tell him that a girl was asking for him. "It must be Micaela, my sweetheart," says Don Jose. Meantime the soldiers are dismissed, and Don Jose converses with the guard, who starts to tell what handsome girls work in the factory. But Jose insists that he loves Micaela and does not care for others.

Then the factory bell rings; it is time for the girls to leave—they have plenty of young men waiting to flirt with them. But Jose minds them not, he sits apart working at a little chain of cord. As the girls pour out of the building one of them stands apart—the sauciest, cruelest, loveliest of them all, Carmen. She is dressed in the many-colored costume, a bouquet in her bodice and a flower held between her th. Oh, there is an air about her. She sings in her careless, coquettish way of love. It is the Habanera. "Ah, love; ah, love, he is the lord of all." As she sings she looks about for a new conquest and discovers Jose. "If you love me, I love you, look out." She flings aside the young men and goes straight to the seated dragoon and throws the bouquet straight in his face. He jumps up, everybody laughs, the bell rings, and the girls go back to the factory. Jose is alone, he is taken with that strange, wild woman.

Then returns Micaela. "Your mother sent me with a letter and some money and something more. Give him a kiss."

"Ah, dear mother, I shall always think of you, and should evil befall me, your kiss will recall me. My home is in yonder valley where my mother lives, and always my thoughts are with her. Bring back my kiss to her."

So the sweetheart leaves, and Jose, soliloquizing, says he will marry Micaela and not bother about that hateful witch. At this moment an uproar is heard in the factory. There has been a quarrel. Carmen has wounded one of the girls. She is arrested and the officer puts her in Jose's keeping; he is to take her to prison. But Carmen has an eye to her safety. She sings to Jose the gay seguidilla and tells him that near by the ramparts there is an inn of Lillas Pastia's, where he may come to her and she will dance the seguidilla. "I will love you, and I know you love me. You are a gay officer, handsome. He's only a lieutenant, but he's bewitched me." This she sings as she takes tiny steps and keeps her feet glued together, wriggling from the hips. "I am bewitched, Carmen. I will free you. I will loose the cords," and he does. Then the commanding officer enters, orders her to prison under Jose's guard. He goes to the bridge, Carmen pretends to knock him down, he falls, and Carmen escapes amid the laughter of the crowd, and the curtain falls.

(To be continued.)

The Special Agency for Motion Picture Music

In this issue we publish a letter from Mr. Byron D. Bailey, manager of the up-to-date Rialto theatre of Akron, Ohio. He raises an interesting question, which we might go so far as to say is in the minds of most of the advanced picture managers all over the country.

Mr. Bailey says that he believes that he can make his program more interesting with the use of special music, directly related to the feature picture. He says that with "Broken Blossoms" he is wondering if he could not get some special singer or prologue idea.

Then he says: *"Where can I secure talent of this nature, and what would be the approximate expense of such a venture?"*

In the present issue of the News there appears an advertisement of the New York Concert Bureau, which is organized to bring to the picture theatres of the country the very product which Mr. Bailey and others are seeking, and which in the case of at least 200 theatres are now being supplied by the organization named, and others, and in desultory and haphazard ways as well.

The special agency to supply motion picture music and musical features had to come.

The other evening I witnessed Charles Ray's feature, "Forty-five Minutes from Broadway," at the palatial Brooklyn Strand theatre, ably managed by Edward Hyman (Alois Reiser, conductor). The overture was a medley from the musical comedy of that name; just preceding the picture was a prologue showing a young lady about to leave a railroad station, four young gentlemen bidding her farewell to the song, "So Long Mary." Then the feature opened dramatically. At the passage where Kid Burns learns the little maid's name there was interpolated the song, "I Love the Name of Mary"—which brought forth tumultuous applause from the audience.

Now, other theatres over the country want that very stunt when using Charley Ray's feature—how are they going to get it? Take the case of "Humoresque," which is a story about music. The use of the Hebrew tradition music and of a Sandler's "Eli Eli" almost made the run at the Criterion. The musical program with the original artists or substitutes are

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wanted and are being used in other theatres all over the country.

Mr. Bailey mentions "Broken Blossoms." I don't know just how that was featured musically. But, for myself, I would think a fine touch could be made with a Japanese singer (or a singer in Japanese costume) doing the popular aria, "One Fine Day" from "Madame Butterfly," as a prelude or in some part of the feature.

The musical agency has arrived. It will distribute music and musical features just the same as the exchange offices now send out the film. The NEWS will keep in close touch with the development of this new kind of enterprise and will publish facts concerning special music features offered everywhere.

The NEWS predicts that in the course of not more than a year every theatre which pretends to any importance will be booking musical features—soloists in singing, violin, harp, cello, piano, etc. Watch the idea grow.

Questions, Answers and Discussions

Dear Mr. Isaacson:

I want to thank you sincerely for your efforts in my behalf with Educational on the William Tell picture. I want that print for Cincinnati in November providing it has not been run there before that time. Will also be interested in any more they may issue. I note that you wired me. Thank you. Before closing allow me to congratulate you on the department in the NEWS. We have needed such a thing for a good many years. *You have fulfilled the need with the usual 100% efficiency which the* NEWS has a *habit of displaying over other Trade Journals, and I might add that I am a subscriber and constant reader to three of them.—Buel B. Risinger, Columbus, Ohio.*

Music Editor, NEWS:

I have been following your articles in the MOTION PICTURE NEWS with a great deal of interest, and believe they will be of great help to many exhibitors in putting over the musical part of their programs.

We have the prettiest theatre in Akron, located in a suburban district, and at present we have a very good orchestra of seven pieces, also a Hope Jones Unit Organ. It is likely we will increase our orchestra to ten pieces this fall. I feel, however, that in addition to offering good music as an accompaniment to the pictures, we should do something that is novel. We cannot go to the expense of putting on elaborate prologues; in fact, we do not have a stage large enough to do it. But I believe it would make our program a great deal more interesting if we were to employ one or more singers. For example, for awhile we might have a tenor, then a baritone, then a soprano, and occasionally a quartette. For some particularly dramatic and out-of-the-ordinary feature we might employ a reader to recite a prologue. Has there, to your knowledge, been anything of the latter nature used in connection with the showing of "Broken Blossoms"? Where could I secure talent of this nature, both singers and readers, and what would be the approximate expense of such a venture?

I wish you would put me on your mailing list for your series of storiettes on musical matters for publication in the newspapers.

Thanking you for your suggestions and congratulating the NEWS on its new service.—*Bryon D. Bailey, Mgr., Rialto Theatre, Akron, Ohio.*

Dear Mr. Isaacson:

I have read your articles on music and am interested in them. We have a small orchestra here at the Globe theatre, and when writing up the feature for the daily paper I am oftimes puzzled how to express some snappy qualities of the orchestra.

Won't you give me some sentences and phrases that would help me to let the public know about our musical settings for the pictures? Thank you for the assistance you render.—*H. A. Graves, Globe Theatre, Johnsbury, Vt.*

Answer: I believe that you will get the information exactly as you want it in my article in the issue of August 28th of the MOTION PICTURE NEWS, also the little capsule lectures in the issue of September 11th will bring out some information that you want to present. I might say that the last three issues and those which will appear immediately will provide you with the information that you want.

Please note the suggested form of advertisement which I ran in the issue of August 28th.

If agreeable to you have your music director send me a description of your orchestra and I will write a special story and advertisement for you which you can use in your newspaper.—C. D. I.

"PINK TIGHTS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Queen of My Heart" (Dramatic Andante), Borch

1—"Twilight Reverie," by Berge (2 minutes and 55 seconds), until—S: At screening.
2—"Hot Time in Old Town," by Metz (3 minutes and 40 seconds), until—T: "The coming of the circus."
3—Theme (1 minute and 25 seconds), until—T: "But you know, Jerry."
4—"May Dreams" (And. con moto), by Borch (1 minute and 55 seconds), until—T: "It was an off day."
5—Continue to action (2 minutes and 25 seconds), until—T: "Pleasantown viewed the."
6—"Babillage" (Entr'Acte), by Castillo (1 minute and 25 seconds), until—T: "We came about the circus."
7—"Galop No. 7," by Minot (3 minutes and 15 seconds), until—T: "Everything in readiness."
8—"Impish Elves," by Borch (2 minutes and 30 seconds), until—T: "Drive, for God's sake."

NOTE: pp during interior scenes.

9—"Serenade Romantique" (And. con moto), by Borch (4 minutes), until—S: Close-up of letter.
10—"Twilight Fancies" (Moderato), by Fromel (1 minute and 50 seconds), until—T: "I have a favor to ask you."
11—Theme (1 minute and 10 seconds), until—T: "Only this morning."

NOTE: Produce effect of ringing door bell.

12—"Capricietta" (Allegretto), by Varley (3 minutes and 40 seconds), until—T: "Surprise, surprise."
13—"Caprice Joyeux," by Seligson (3 minutes and 10 seconds), until—T: "Oh ma, guess what I saw."
14—"Dramatic Conflict" (Hurry Heroique), by Levy (50 seconds), until—T: "Your little sweetheart."
15—"Comedy Allegro," by Berg (2 minutes and 45 seconds), until—T: "They's havin' a party."
16—"Gavotte and Musette" (Allegro), by Baff (2 minutes and 55 seconds), until—T: "Don't be a simp, keep still."
17—Theme (2 minutes and 50 seconds), until—T: "The most cruel blow of all."
18—"Phantom Visions," by Stevenson (2 minutes and 5 seconds), until—T: "Others have slept in church."
19—"Half-Reel Hurry," by Levy (5 minutes), until—S: Children fighting fire.
20—Sacred Hymn to action (2 minutes), until—S: Doctor near girl.
21—"Chanson Melancolique," by Berge (3 minutes and 25 seconds), until—T: "There were days in which."
22—Theme (1 minute and 25 seconds), until—T: "She's waiting for you."

UNTIL THE END.

"BLACK PAWL"
(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. quasi adagio), Borch

1—"Evening Breeze" (characteristic allegretto), by Langey (2 minutes and 10 seconds), until—S: At screening.
2—Continue ff (1 minute and 20 seconds), until—T: "Get your fists off."
3—"Cannibal characteristic," by Levy (3 minutes), until—T: "Mid afternoon on the."
4—Theme (1 minute and 45 seconds), until—S: "Flashback on board of ship."
5—"On Hile Bay" (Hawaiian guitar waltz), by Levy (2 minutes and 15 seconds), until—T: "Dusk finds the Deborah."
6—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "Get for'ard Darrin."
7—Theme (4 minutes and 20 seconds), until—T: "Parson did you ever love."
8—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 40 seconds), until—T: "We searched the Seven Seas."

NOTE: To action pp or ff.

9—Continue pp (50 seconds), until "What has your Cod to."
10—Theme (2 minutes and 10 seconds), until—T: "That night Dan Darrin."
11—"Tragic Theme," by Vely (4 minutes and 15 seconds), until—T: "Four bells the pink."
12—"Dramatic Agitate" (for general use), by Hough (2 minutes and 50 seconds), until—T: "Oh my love's like a red."

NOTE: Begin pp then to action.

13—Theme (45 seconds), until—T: "Get to your cabin."
14—"Sinister Theme." (for scenes of impending danger), by Vely (2 minutes and 50 seconds), until—T: "Though wounds have healed."
15—Continue pp (50 seconds), until—T: "I read a queer book."
16—"Half Reel Furioso" (3 minutes and 50 seconds), until—T: "Then suddenly over the."
17—"Dramatic Suspense," by Winkler (2 minutes and 45 seconds), until—T: "Mid afternoon on the battered."
18—Theme ff (4 minutes and 50 seconds), until—T: "Black Pawl's brief sleep."
19—"The Roses That Die Bloom Again" (sentimental ballad), by Levy (3 minutes and 15 seconds), until—T: "The sickening wave of."
20—"Dramatic Narrative," by Bement (2 minutes and 35 seconds), until—T: "I have a thing to say that."
15—Continue pp (50 seconds), until—T: "I read a queer book."
22—"Budding Spring," by Platzman (2 minutes and 10 seconds), until—T: "A new day."
23—"Dramatic Reproach," by Berge (4 minutes and 10 seconds), until—T: "The girl below is your."
24—Theme ff (1 minute and 20 seconds), until—T: "I fathered you in love."

THE END

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Sept. 18, 1920.

AN OPEN LETTER TO EXHIBITORS

Managing Director,
Blank Theatre,
Blank.

Dear Sir:

Enclosed you will find a list of the artists whom I am sending to leading Motion Picture Theatres. May I not send some of them to your house?

I can refer you to any of the gentlemen named below as to the class of my artists and my methods of doing business.

Mr. Reisenfeld and Mr. Zuro, Rialto and Rivoli, N. Y.
Mr. Rothafel, Capitol, N. Y.
Mr. Moule, Mr. Trendle and Mr. Kunsky, Madison and Adams, Detroit
Mr. Landau, Butterfly, Milwaukee
Mr. Newman and Mr. Feld, Newman and Royal, Kansas City
Mr. Lieber, Circle, Indianapolis
Mr. McCormick, Rivoli, Toledo
Mr. Calvert, New Capitol, St. Paul
Mr. Perry, Lyric, Minneapolis
Mr. Spragg, Olympia, New Haven

I do hope to hear from you soon, for my artists could easily make your theatre from theatres I book.

Most sincerely,

A. K. Bendix

Any Information on Any Subject

concerned with Theatre Construction and Equipment, Projection Machine and Projection Room conditions, Camera, Laboratory and Studio Technique, Music and Musical Promotion will be supplied by the Editors of the Equipment Service Section of the NEWS without charge.

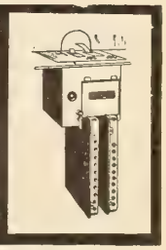
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Louisiana Theatre Notes

Opelousas, La., is to get a new $60,000 motion picture theatre. The company that will build it is headed by Adolphe Jacobs, as president; V. A. Sashse, of Baton Rouge, as vice-president, and Alex Bloomenstiel, of Donaldsonville, La., secretary-treasurer.

Mr. Jacobs, who will be actively at the head of the new picture concern, has resigned as president of the Opelousas Motion Picture Company, owners of the Princess theatre. Mr. Bloomenstiel, secretary-treasurer of the Opelousas Improvement Company, the new corporation, is an experienced and successful show man, being the owner of houses at Donaldsonville, Houma, Plaquemine and Morgan City. Mr. Sachse is a business man and show man of Baton Rouge.

A new theatre will be built at Eunice, La., according to report. The new house it is said, will cost about $100,000 and will seat more than 1,000.

The Esplanade theatre, New Orleans, is undergoing alterations and remodeling that will practically make it a new and modern theatre in every particular. Originally securing the theatre under lease, Mr. and Mrs. Bouisson have built up a business that is both substantial and satisfactory. They have earned the confidence of the very large and discriminating circle of residents of the neighborhood, and they have merited this confidence by the care with which they have selected their shows.

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 22, 1920.

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.

ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19
"Little entertaining value in this slight story."—M. P. News.
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business." "Only moderately entertaining. Billie Burke, who starred in it, was good. Returns fair."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19
"Bosworth's acting and graphic incidents make entertaining picture."—M. P. News.

Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction" "A good picture with a novel and daring story. Played it one week week to big business." "A splendid production to big business for three days." "Great business. Wonderful production."
Consensus—"Good picture, good puller."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.
Exhibitor Comment—"Fine picture, playing to big audiences."

BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....MAY 29
"London's vital story makes good audience picture."—M. P. News.
Exhibitor Comment—"A good picture to big business three days." "A big attraction which went well—good acting." "Wonderful and unusual picture. Brought extra large receipts."
Consensus—"Good picture, good puller."

BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....MAY 29
"Sumptuous production with weak plot in society picture."—M. P. News.
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better."
Consensus—"Average picture, average puller."

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."
Consensus—"Good picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business." "Pleased in an average way. Average business for three days."
Consensus—"Average picture, average puller."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day." "Rather good melodrama; pretty good business."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....JULY 24
"Novel crook story suffers from development."—M. P. News.

Box Office Reports continued on page 2700

Exhibitors' Own Box Office Reports

(Continued from page 2699)

PICTURE BRAND STAR RELEASED PLAN BOOK

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business."
Consensus—"Good picture, good puller."

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day." "Picture pleasing. Star charming. Business good."
Consensus—"Average picture, average puller."

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE.....JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....JUNE 26
"Pickford acts as well as O. Henry writes."—M. P. News.
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "Very good; audience seemed to like it."
Consensus—"Average picture, average puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST.....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A good all around picture, well directed, with splendid locations and good action. Should please most audiences. One week to big business every day." "Excellent business." "They liked this one and it played three days to big business." "A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand." "Very good film. The public agrees, for business has been very good."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12
"Colorful production carries little entertainment value."—M. P. News.
Exhibitor Comment—"Very good to big business three days."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY.....SEPT. 11
'Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Doing tremendous business. Combination of Charles Ray, who is very popular around here, and the play which is well known seems to be enough reason for seeing this show." "Went over good and drew usual Ray audience. Business about average for week. Some disappointed who like star in boob parts."
Consensus—"Good picture, good puller."

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced."
Consensus—Good picture, good puller."

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL....JULY 3
"Picture has many traits of the old time melo."—M. P. News.
Exhibitor Comment—"An average feature to three days of average business." "They liked this one and it went well. One day to big business."
Consensus—"Average picture, avrage puller."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST..JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best." "Did exceptionally good business. Picture all that is claimed for it." "Good picture because audience picture, not too much love or too much display of villain." "Good picture, played to big business." "Extra business all week. Unusually fine picture."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST.....JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business." "Picture fairly good; business so-so."
Consensus—"Average picture, average puller."

GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 1
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....JULY 24
"Kerrigan has interesting detective story here."—M. P. News.

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"Perhaps this is Miss Bennett's best effort. A good interesting story, well directed and splendidly acted by a good stock cast. Hairpins is the typical of pictures demanded today." "A pleasing picture to big business for three days." "Played it three days to average business." "A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well."

HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28
"Interesting moments in this colorful sea story."—M. P. News.

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON...JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week." "This picture did not go very well in my house. Just an average production."
Consensus—"Good picture, good puller."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST.....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—The plot of the picture is good. Good receipts."

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST.....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.

HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN....JUNE 5
"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26
Exhibitor Comment—"A good Harry Carey picture. One day to big business."

HUSBAND HUNTER, THE (FOX) EILEEN PERCY.....SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 2702

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Knocking 'Em Cold"

(National Comedy—Two Reels)

THERE is hardly any excuse for calling this offering a comedy. Carrying no idea whatsoever, overburdened with time-worn tricks which have no place except to extend the footage, and with the director stopping in his tracks to think up some exaggerated bit of horseplay, "Knocking 'Em Cold" is almost certain to win the brown derby. Comedians are scarce here and the freakish cop who assumes the burden resorts to methods which formerly had their place on amateur nights. A group of cops, a set of burglars jumping around in circles makes one wonder what it is all about. The director, seemingly, stops and says to himself—"well, what can we do now to keep the pot boiling?" Through windows, through doors, through cells and what not race the figures. Continuity is a factor unheard of here.

The picture tries to score with subtitles. But the editor has striven too hard to be amusing. A few excerpts for example: "They're all out of step but me" (vintage of 1860); "If a mosquito bites this bum, he'll die of delirium tremens"; "Taking colts out of the stables" (the translation means lifting the revolvers from the hip pockets of the cops); "Coupled together, twenty sleepers leave the station" (meaning the cops again); "If he hollers again manicure him with your orange sticks" (still indicating the cops.) The picture has a big eyesore, too, when the freak policeman takes the gum out of his mouth and glues the mayor's head with it against the wall. Which is followed by the victim breaking the grip with his hair entangled. Then he examines the spot. The cop should have come out and picked the gum off the wall and chewed it again to make the scene complete.

The picture doesn't release a single point of humor and becomes deadly through sheer lack of new tricks, idea and continuity. Ed Flanagan and Georgie Edwards are starred. Their sense of humor is as far-fetched in this example as that of Harry Edwards, the director. The action stops occasionally because the principals get their signals crossed. They look about helplessly for aid. "Knocking 'Em Cold" should be put right back into the container and laid upon the shelf.—Length 2 Reels.—Laurence Reid.

"The Tailor Shop"

(Mutt and Jeff Cartoon—Fox—One Reel)

THE action of this one reeler is laid partly in a tailor shop and partly in the streets. Mutt is waiting behind a screen while the tailor presses his trousers. The tailor ruins them and Jeff is commissioned to find him another pair. Jeff steals some off of a clothing dummy, but the proprietor recovers them and takes Jeff's trousers for interest. The two pals spend the remainder of the reel trying to hide their untrousered legs inside of an ashcan. There is not enough that is new in this reel to make it as funny as many of its predecessors.—Matthew A. Taylor.

"Doing Time"

(Snub Pollard Comedy — Pathe — Two Reels)

ONE cannot say that Snub Pollard's latest comedy, "Doing Time," is a thing of invention. A time-worn idea which carries plenty of antedeluvian tricks is flashed with scarcely a ripple of humor in any of the action. Snub finds himself hailed into court because of his being a "bootlegging" suspect. The judge had warned him that danger loomed ahead if he ever came within his jurisdiction. Result? A term at breaking stone in the "pen." And the picture flops at that point.

Weak burlesque one might call it when the several convicts knock each other about with their hammers and picks. Finally one of them steals the gun away from a guard and aims it at the judge, who has made a social call. But Snub pulls the heroic stuff, stands in front of the jurist, and receives the charge. For this act of bravery he is permitted to walk out through the unguarded gate. Keen satire or ridiculous burlesque, or unadulterated foolishness is absent here.—Length, 2 reels.

LAURENCE REID.

"Uncle Tom's Caboose"

(Two-Reel Century Comedy — Released Through Universal)

ALTHOUGH there are many funny comedy gags included in this two-reeler, it fails to register in many places, because the director has made the mistake of putting too much action into it.

He has "run" his actors from one scene to another without the least idea of tempo. And in so doing, the principal points loose much of their value.

The story is a burlesque on "Uncle Tom's Cabin," and follows the rather well-used plot. In this case, however, it is not the old-time wagon show which enters the small town to do "Uncle Tom." Up to date methods are injected in the form of a log cabin on wheels run by motor power.

The comedy has a strong finish and is enacted by a company of clever knock-about comedians. FRANK LEONARD.

"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS
Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.

The Index to The Complete Plan Book

(Continued from page 2700)

PICTURE BRAND STAR RELEASED PLAN BOOK

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST ..... AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JES' CALL ME JIM (GOLDWYN) WILL ROGERS ..... JUNE 5
"Rogers has rich character study in story of homespun quality."—M. P. News.
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. Its photography is remarkable." "They liked this one and it did good business for one week." "Picture fair. Business fair. Will Rogers' name has little box office value here."
Consensus—"Good picture, good puller."

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM ..... JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation." "A competent star with a small cast in a well handled and interesting story. Pleasing to women. Average business one day." "Although this feature seemed to be average in production it played three days to big business."
Consensus—"Average picture, average puller."

LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... MAY 29
"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.
Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days."
Consensus—"Average picture, average puller."

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON ..... SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Opened to medium business, which kept up steadily all week in face of rainy weather. The picture has nothing startling to recommend it, but seemed to have a strong pull with the patrons by reason of the popularity of the book." "Story criticized by newspapers. Audiences appeared to like it. Large attendance.'

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST ..... SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN ..... JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.

LEAVE IT TO ME (FOX) WILLIAM RUSSELL ..... MAY 8
"Average farce comedy starring William Russell."—M. P. News.

LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY ..... JUNE 26
"Mild but pleasing picture with Ince's co-stars."—M. P. News.
Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days." "An average picture to average business for three days."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE ..... JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER ..... JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE WANDERER, THE (FOX) SHIRLEY MASON ..... AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST ..... SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Exotic picture that is so cleverly done as to get right under the skin. Opened to average business, but gained daily."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST ..... SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM ..... AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.

LOVE'S HARVEST (FOX) SHIRLEY MASON ..... JUNE 5
"Dainty star in comedy drama of high order."—M. P. News.

MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST ..... JUNE 26
"If you want a spectacular production, here it is."—M. P. News.

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON ..... JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL ..... AUG. 14
"Probably Russell's best work to date."—M. P. News.

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS ..... JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG ..... SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.

MILESTONES (GOLDWYN) SPECIAL CAST ..... SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.

MISFIT WIFE, THE (METRO) ALICE LAKE ..... JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MISS HOBBS (REALART) WANDA HAWLEY ..... JUNE 26
"Frail story with a single-track idea, presents Wanda Hawley as a star"—M. P. News.
Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1) ..... JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all."
Consensus—"Average picture, average puller."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS ..... JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line." "Did good business on second week's run."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY ..... JULY 31
"Commonplace story has artistic settings."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS ..... JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.

MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... MAY 22
"Bryant Washburn is fairly successful in adapted farce."—M. P. News.

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES ..... MAY 29
"Farce picture drags and carries very little humor."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A poor picture to poor business three days."
Consensus—"Average picture, average puller."

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD ..... AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business."
"Only fair picture but is drawing good on account of title and star's reputation for wearing clothes."
Consensus—"Average picture, average puller."

NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE ..... JUNE 19
"Trite story with interesting and dramatic moments."—M. P. News.

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN ..... SEPT. 18
"Average comedy which should interest."—M. P. News.

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER ..... JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns." "Good picture with fair patronage."
Consensus—"Good picture, good puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST ..... SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OUT OF THE STORM (GOLDWYN) SPECIAL CAST ..... JUNE 26
"A good feature which should interest and excite."—M. P. News.
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST ..... JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON ..... JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL ..... MAY 29
"Interesting despite slight story."—M. P. News.
Exhibitor Comment—"Good—big business one day."

Box Office Reports continued on page 2704

"OVER THE HILL TO THE POOR-HOUSE"
(Fox)

A Real Masterpiece of Direction, Acting and Casting

HERE is a production that is going to take its place among the season's best by universal acclamation. It is a simple tale of simple American folk based on a poem by Will Carleton which for eight reels ties knots in the heart strings, and, in the prologue, by its remarkable picturization of family life in a small town twenty years ago, rises to the heights of the most artistic comedy and subtle pathos.

"Over the Hill" is going to win Director Harry Millarde a seat in Moviedom's Hall of Fame. Next it is going to earn for Mary Carr, who plays "mother," the applause and gratitude of the picture-lovers of the country. Her role is a crystalization of the ideals of mother-love, mother-devotion, and mother-understanding, and her acting, especially in the second act, is the most beautiful, the most exquisite, and the most touching feature of the production. William Welsh is "father," and he is almost as effective as "mother," although his role is of less importance.

The prologue opens with the six children still young. Here too, the youngsters are splendid little stage folk. Harry Millarde's master hand makes this simple tale of carefree boys and girls and their worried mother, so thoroughly human that an audience will be laughing with tears in their eyes. The action jumps to twenty years later, and the casting cannot escape notice. It is as if each child had grown up over night. The story revolves around "mother," neglected by her married children, and Johnny, her scrapegrace son, who alone remains in the old home, and who suffers a jail sentence to save his guilty father. The old lady wanders from the home of one child to another, unwelcome, until finally Johnny returns to save her from the drudgery of the poorhouse, punishes his hypocritical brother, and reestablishes his mother in her old home.

The only possible objection to the picture, from an exhibitor's standpoint, is the title. It smacks somewhat of the cheap melodrama of by-gone days. Music will help it immeasurably, and it should not be run without a rehearsed orchestra.

We will take off our hats to Harry Millarde, Mary Carr and all the rest who helped to make "Over the Hill" what it is. To Will Carleton's poem, a slighter doff—for in other hands it might have been made into a hash of exaggerated characterizations and strained drama. As it is, it is eight reels of a "mother" picture without mawkish sentiment or strained, artificial pathos—a feast of tears and laughter that will satiate the appetite of the box office.—*Matthew A. Taylor.*

THE CAST

Ma Benton ..... Mary Carr
Dad Benton ..... William Welch
Isaac { as a boy ..... Sheridan Tansey
{ twenty years later ..... Noel Tearle
Thomas { as a boy ..... Stephen Carr
{ twenty years later ..... John Dwyer
John { as a boy ..... Jerry Devine
{ twenty years later ..... John Walker
Charles { as a boy ..... James Sheldon
{ twenty years later ..... Wallace Ray
Rebecca { as a child ..... Rosemary Carr
{ twenty years later ..... Phyllis Diller
Susan { as a child ..... May Beth Carr
{ twenty years later ..... Louella Carr
Isabella Strong ..... Vivienne Osborne
Agulutia ..... Dorothy Allen
Lucy ..... Edna Murphy

Direction by Harry Millarde.
Scenario by Paul H. Sloane.
Musical score arranged by George M. Rubinstein.
Adapted from the poem by Will Carleton.

PRESS NOTICE—STORY

After the premiere performance of "Over the Hill to the Poor-House" at the Astor theatre in New York city, there was not a photoplay critic on any of the daily newspapers who did not admit that he had witnessed one of the best productions that the screen has ever offered. This remarkable photodrama, which took New York by storm, and touched the heart of cynical Broadway, is to be the attraction at the ———— theatre on ————.

"Over the Hill to the Poor-House" will take its place with the screen masterpieces—"The Birth of a Nation," "The Miracle Man," "Way Down East" and "Humoresque." It is a masterful production by Director Harry Millarde of the touching story based upon the poem of the simple life of simple folk by Will Carleton. It is a story of mother love and mother sacrifice, with Mary Carr, who is given the principal role, rendering one of the most perfect and effective characterizations of "mother" that has ever been seen. Already she has won the reputation of equally in every way, the splendid acting of Emma Dunn.

"Over the Hill to the Poor-House" will be given a ———— days run. It is expected to fill and overfill the house at every performance. For it is a distinct step forward in the silent art—a blending of tears and laughter of universal appeal.

PROGRAM READER

If you love a human story, if you love real human folks, and if you realize the heights to which the screen can rise, and its emotional power, you are assured an evening of exquisite enjoyment at this theatre during the week of ————, when "Over the Hill to the Poor-House" will be shown. Seldom, if ever before, has such an appealing, thoroughly sympathetic production reached the silversheet.

(Continued on page 2715)

"HEADIN' HOME"
(Yankee-Kessel & Bauman-State Rights)

Babe Ruth Makes Debut and Scores a Hit

IT is fitting and proper that Babe Ruth, who is fast becoming a popular idol, should grace the screen with his personality. Outside of major league cities the King of Swat has not shown himself. In making his film debut the rank and file of the picture-going public will have a chance to see what he looks like and how he crashes the "ol' apple," even though the crack of bat meeting ball is silenced. "Headin' Home" is a made-to-order picture and too much cannot be expected of it in the way of literary or production excellence. For one thing it carries hardly any story and what is revealed is lost most of the time through faulty continuity. In fact there is not enough material to extend through five reels. Which makes it necessary for the director to resort to repetitious detail and considerable hokum.

The picture is told in narrative form and presents a character from the old home town relating the history of Ruth to his friend as they are seated at the Polo Grounds. Then the action flashes back to the time when Babe was a country yokel and develops to the effective climax when, with the bases loaded, the home-run hitter smashes out a four-bagger. The various scenes depict the star as the village loafer and most of them are interested when he is around. He is kicked and cuffed about and too much of a lummox to find himself on the local nine. So the oppoisng team employs him and he sends the home town team down to defeat.

The picture is mostly comedy and it is a credit to the sponsors that they haven't taken themselves seriously. "Bugs" Baer's titles are quaint and most of them contain humor. And he has a good time poking fun at the hero. The narrative style is lost immediately after the introduction. And some may wonder over the fact that Ruth climbs to fame with scarcely any account of how he does it. He comes back a conquering hero and wins the banker's daughter and the villain who pitched on the local nine and embezzled from the bank is shown, just as Ruth predicted, a peanut seller at the Polo Grounds. The Babe certainly scores a hit, which is all that is necessary. The fact that he has played to immense galleries has given him a confidence in front of the camera. And when he poles a home-run through the church window and duplicates it at the Polo Grounds—well, one can't ask for more. The types are good and Ruth Taylor, as the heroine, is charming. Lawrence Windom directed under R. A. Walsh's supervision.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Babe ..... Babe Ruth
His Mother ..... Margaret Sedden
Pigtails, his foster-sister ..... Frances Victory
Cyrus Tobin, a banker ..... James A. Marcus
Mildred Tobin, his daughter ..... Ruth Taylor
John Tobin, his son ..... Ralph Harolds
Harry Knight, local pitcher ..... William Sheer
David Talmadge, minister ..... Charles Hurt
Doc Hedges, constable ..... George Halpin
Ebenezer, town prophet ..... William J. Gross
Tony Marino, barber and manager of team ..... Walter Lawrence
Mrs. Tony Marino ..... Anne Brodie
Almira Worters, spinster ..... Ricca Allen
Jimbo Jones, admirer of Babe ..... Sam Blum
Kitty Wilson, girl of the city ..... Ethel Kerwin
Deacon Flack ..... Thomas Cameron

By R. A. Walsh.
Supervised by R. A. Walsh.

PRESS NOTICE—STORY

Babe Ruth, one of the most sensational figures in America today; Babe Ruth, the King of Swat; Babe Ruth, who has won the affection of every red-blooded American; Babe Ruth, who has broken the record for home-run hitting, will appear at the ———— theatre next ———— in his first feature picture entitled, "Headin' Home," written and directed by R. A. Walsh. The popular idol of baseball makes his debut as a thespian in a homespun story which is rich in sentiment and happiness. The theme is really founded upon the faculty of making good!

He goes out into the world and achieves fame and fortune and returns a conquering hero. Which is the way of the world. The sensational home-run king takes his position in front of the camera with the same easy nonchalance that he steps up to the plate. And there is no doubt that he scores a four-bagger. The story is a parallel of Ruth's own life in a way. He rose from the ranks and to-day is the most talked-of man in America. The picture has been well produced and the ball-player's company is entirely competent.

PROGRAM READER

The greatest idol in America, if not in the world—the superb home-run hitter who has broken the record and established one of his won which may stand for decades—the King of Swat, Babe Ruth, is coming to the ———— theatre next ———— in "Headin' Home," his first feature picture. The idol makes his debut as a motion picture actor in a story based upon the theme of "making good." And he scores as easily, as surely, as when he poles a home-run over the grandstand of the Polo Grounds. Written and directed by R. A. Walsh, "Headin' Home," is certain of carrying interest. Don't miss this opportunity to see Big Babe.

CATCH LINES

Don't miss your opportunity to see the King of Swat, Babe Ruth, in his first motion picture, "Headin' Home." Come and see the greatest idol of the day.

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PICTURE BRAND STAR RELEASED PLAN BOOK

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE ..... AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds."

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26) ..... JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON..... SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.

PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST. JULY 24
"Sentimental story has few interesting moments."—M. P. News.
Exhibitor Comment—"Played this one a week to big and average business. A good picture and they liked it." "One of the best pictures of the season." "Exceptionally pleasing to all, especially the women folks. Good business for one week." "Played it three days to big business. It pleased and they liked it." "An excellent production which drew well." "Good business. Pleasing picture."
Consensus—"Good picture, good puller."

RED LANE, THE (UNIVERSAL) FRANK MAYO..... JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH..... JUNE 19
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."—M. P. News.
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."

RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) ..... JUNE 26
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR) ..... JUNE 12
"Fantastic picture fails to meet expectations."—M. P. News.
Exhibitor Comment—"A fine picture which did good business during its two weeks' run." "Good—appeals to all who like excitement."
Consensus—"Good picture, good puller."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL..... SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
Exhibitor Comment—"Broke all house records on opening day, maintaining this standard during the week. House packed for every performance. The tremendous success of 'On With the Dance' seems to be a buarantee with patrons that they are not gambling on 'The Right to Love.' Interesting to biggest perceutage of patrons." "Pleasing picture which did splendid business." "Big and costly production but not so much as entertainment. Drew well three days and fair last four." "An artistic production that packs the necessary punch. Fourth day of week and every promise of breaking all records. Universally liked and talked about." "So magnificent as to take the breath away. And still so unnatural that it fails to awaken any responsive chord in audience. Too much like acting and too little like life. People like picture in which they can insert their own personality in place of the characters in the play."

ROMANCE (UNITED ARTISTS) DORIS KEANE..... MAY 29
"Artistic production given play of love and sentiment."—M. P. News.
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL..... AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT)..... SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. P. News.

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART..... JULY 3
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good." "Played this feature one week to better than summer business usually is."
Consensus—"Good picture, good puller."

SCRATCH MY BACK (GOLDWYN) SPECIAL CAST..... JUNE 19
"Scintillating comedy is a sure-fire hit."—M. P. News.
Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint." "A good picture to big business for three days."
Consensus—"Good picture, good puller."

SEA RIDER, THE (VITAGRAPH) HARRY MOREY..... JUNE 5
"Seafaring tale carries an adequate punch for Morey."—M. P. News.

SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST.. MAY 29
"Good action, melodrama typical of Jack London."—M. P. News.
Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."
Consensus—"Average picture, average puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS.... SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS ..... FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST..... SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST..... JUNE 5
"Has interesting moments, but rather long drawn out."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS..... JULY 10
"A good production which should interest."—M. P. News
Exhibitor Comment—"This picture was a riot and a fine box-office attraction."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST..... AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID..... JULY 3
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days. "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunities for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business." "This picture pleased in an average way. It did big business for three days, however."
Consensus—"Good picture, good puller."

SILVER HORDE, THE (REX BEACH) SPECIAL CAST..... MAY 22
"Interesting, but rather short on drama and action."—M. P. News.
Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business." "Excited about the average amount of interest from my patrons. Played it three days to average business." "This one pleased. Average to poor business two days."
Consensus—"Good picture, average puller."

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL..... JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR..... SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at State Fair is believed to have affected business."

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND..... JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction." "Great picture. Went big." "Good picture. The crowds apparently agree, for they certainly made the box office thermometer mount."
Consensus—"Good picture, good puller."

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT..... AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE..... JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES..... AUG 14
"A familiar story in average western."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE..... AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS..... MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to r days of poor business." "Good picture which did average business for one day." "Played four days to good business and caused more comment than any picture shown at this theatre in past six weeks."
Consensus—"Average picture, average puller."

39 EAST (REALART) CONSTANCE BINNEY..... SEPT. 25
"Entertaining picture made from stage success."—M. P. News.

SUDS (UNITED ARTISTS) MARY PICKFORD..... JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played toaverage audiences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

TERROR, THE (FOX) TOM MIX..... MAY 29
"Tom Mix thriller more than satisfies."—M. P. News.
Exhibitor Comment—"Star, picture and business—all good."

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24) ..... JAN. 3
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK ..... JUNE 12
"Warwick starred in average romantic drama."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."

Box Office Reports continued on page 2706

"THE HOUSE OF WHISPERS"
(Brunton-Hodkinson)

Kerrigan Has Another Interesting Mystery Story

THERE is no doubt about J. Warren Kerrigan's latest picture, "The House of Whispers," putting the spectator upon his mettle. For some time past the star's offerings have unlimbered one's powers of deduction since they have been founded upon crime and mystery. His present release may be said to equal the others in ingenuity of plot and the manner in which it holds the attention. The author has taken advantage of an apartment house in which to weave his mysterious threads. Certain tenants are convinced that they hear strange whispers and the eerie feeling which they express is caught in some degree by the spectator.

But Ernest Warde, the director, places his cards upon the table too early. It transpires that the guilty are established by the simple process of planting them firmly as crooks. And when they glide about in mysterious channels one is certain that this apartment house is built with secret staircases. This deduction is correct when the third reel is disclosed. The ending is sort of abrupt and the climax doesn't reveal the anticipation of something big. The owner of the apartment has constructed the secret staircases and panels for the sake of robbing his tenants. His assistant seems superfluous except for the mystery that accompanies his movements.

Where this picture differs from its forerunners is in the characterization. One knows that Kerrigan is above suspicion, even though the detectives are hoodwinked. But he solves the mystery by simply tapping a panel and finding it hollow. The secret staircase is revealed and the culprits are caught. There is not so much whispering among the guilty. A good ear would detect footsteps more often. The picture builds with plenty of suspense, the movements of the innocent being quite as mysterious as those who glide about unseen. The romantic element is neglected, naturally, and its introduction is unnecessary. The owner's accomplice figures in this part of the story without offering much logic over his conduct. The only flaw discernible is found in the restless attitude of the hero. It strikes us that if he had stayed in his room for any length of time he would have caught the culprit. The latter must have visited a great deal since he left plenty of written threats. Despite the punctures in the plot, the picture is entertaining. Suspense is striven for and achieved. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Spaulding Nelson	J. Warren Kerrigan
Rufus Gaston, his uncle	Joseph J. Dowling
Barbara Bradford	Fritzi Brunette
Clara Bradford, her sister	Marjorie Wilson
Mrs. Bradford, their mother	Myrtle Rischel
Edward Thayer, Clara's fiance	Herbert Prior
Henry Kent	Myles McCarthy
Nettie Kelly	Claire DuBrey
Roldo	Fred C. Jones

By William Johnston.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.
Photographed by Arthur L. Todd.

PRESS NOTICE—STORY

A mystery story entitled "The House of Whispers," by William Johnston, is the feature attraction at the ———— theatre next ———— and ———— with the popular J. Warren Kerrigan as the star. This type of picture is always certain in its appeal through its placing the spectator in a suspensive state of mind. Nearly every one likes to solve mysteries—to unlimber his or her power of deduction. "The House of Whispers" comes to the ———— well fortified with its dominant ingredient-mystery. Mr. Kerrigan reveals himself as a party eager and willing to solve the mystery of the whispers that emanate through the chambers of the tenants and which are frightening them.

He finds written threats and robberies not only in his uncle's apartment but in those of other tenants. But an idea comes to him to tap the wall. Thus the mystery is solved. To reveal any more of this story would be taking away the element of anticipation from the picturegoer. The star gives a good account of himself and his support, containing well known players, is praiseworthy. Ernest C. Warde has directed the offering skilfully. Jack Cunningham attended to the adaptation.

PROGRAM READER

Do you enjoy a good mystery picture? Do you like to unlimber your deductive powers and solve a baffling crime? Then come to the ———— theatre next ———— and ———— and see the popular J. Warren Kerrigan in "The House of Whispers." Take our word for it, this picture offers a story which is certain to keep you on the anxious seat. It is crammed with action and suspense. It is mystery with a capital M. The tenants of the apartment house were constantly hearing whispers. What was the solution? Were they crazy? Or were the strange noises the result of criminal efforts? We guarantee sixty minutes of tense excitement.

SUGGESTIONS

Bill this as an exciting picture based upon mystery. Bring out with emphasis that it defies solution. Treat it as a melodrama which offers Kerrigan, Joseph Dowling, Herbert Prior, Claire Du Brey, and Fritzi Brunette. Use the title through the medium of catch lines, teasers, and throw-aways. Bring out that Ernest C. Warde is the director. Treat your copy with plenty of mystery. Don't by any means give away the plot. Tell that your patrons are certain to see a picture which carries tense excitement—a picture which is a model in keeping one mystified. Have your musicians play eerie music. Get your crowd in spirit with the picture.

CATCH LINES

What caused these strange whispers? The queer noises were driving the tenants into a fearful state of mind. What was the solution? See "The House of Whispers."

He hadn't stirred from the room, yet when he went to the safe the jewels were gone! Who took them? Where did the crook hide himself? See Warren Kerrigan in "The House of Whispers."

"THE PRICE OF REDEMPTION"
(Metro)

Lytell Has Hectic Melodrama and Acting Opportunity Here

IT is a colorful melodrama that Bert Lytell has in "The Price of Redemption," even though it is quite beyond the realm of probability. A story of British army life is certain to be crammed with action and this necessary ingredient runs rampant here. Adapted from I. A. R. Wylie's story, "The Temple of Dawn," the plot is founded upon a man's redemption after he has tasted the dregs. The theme in cold print is simplicity itself, but dressed up with incident and climax it becomes genuinely complicated. So much so that one must accept it as adventurous fiction or not at all. After introducing a colorful line of action with the star enacting a brave officer rescuing the garrison from Indian rebels, the plot jumps to London and loses a vitality which is never regained despite the fact that subsequent scenes take the characters back to India.

It is never brought out clearly why the officer should absent himself from home unless through sheer ennui over civil life. The episode of his father-in-law being murdered looks like a "plant" and dragging a girl in as responsible for the crime because he was a tyrant in a factory does much to destroy what logic appeared. The husband becomes a derelict in an Indian city. He has sacrificed his self respect for some reason not established. And his course would not reconcile him with his wife. Coincidence enters when his brother officer marries her and takes her to India. He is as brutal as her erstwhile husband was kind. The derelict recognizes his offspring and through this medium and the influence of the rajah, he is on the road to redemption. A reconciliation follows when the brother officer is dispatched because of a sin against Indian honor.

The picture covers too much ground to hold the attention entirely. The fact that the theme which should have been genuine smacks of the theatre in this instance, robs it of a spiritual note that was present in Lytell's other redemption picture, "Blackie's Redemption." The star is not always at his best in his impersonation. As the derelict he has been allowed too much expression. The scenes are held too long and a variety of close-ups spoil the illusion. He appears more genuine in the military scenes. The story is not a new version of the Sepoy rebellion. The production is rather colorful as to exteriors. In all the picture offers an adventurous hour.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Leigh Dering	Bert Lytell
Jean Dering, his wife	Seena Owen
Anna Steel	Cleo Madison
Richard Willoughby	Landers Stevens
Govind Singh, the Rajah	Edward Cecil
Col. Desmond	Arthur Morrison
Col. Dering	Wilbur Higby
Ayah	Rose Marie de Courelle
Billy, Leigh"s child	Mickey Moore

By A. I. R. Wylie.
Scenario by June Mathis.
Directed by Dallas M. Fitzgerald.
Photographed by Sol Polito.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre beginning ———— is "The Price of Redemption," and adaptation of I. A. R. Wylie's story, "The Temple of Dawn," with Bert Lytell as the star. The picture carries for its central idea the redemption of a man after he has sacrificed his honor and self-respect in order that his wife might find happiness. He is an English army officer who after the Indian campaign returns to London where life becomes exceedingly tiresome. He longs to be back in the army. And when his father-in-law is murdered, he runs away and becomes a derelict in an Indian city.

His wife, meanwhile, has married a brother officer and the action pilots them to India. This man has been marked for death. The erstwhile husband is brought to redemption when he sees his child and with the aid of the girl who forced him to sacrifice his self-respect, his place in society is restored. A reunion with his wife occurs when the brother officer is killed. The picture carries a deal of action and unfolds a story of charming sentiment as well as elements of intrigue, jealousy, hate and adventure. June Mathis adapted the story, while Dallas Fitzgerald directed.

PROGRAM READER

Bert Lytell, the popular Metro star, is coming to the ———— theatre next ———— in "The Price of Redemption," a picture of intrigue, adventure and romance, with the action laid in London and India. It is a story of a British army officer's life and depicts, most vividly, the degeneration and redemption. Mr. Lytell impersonates the character with true dramatic instinct and his company is entirely efficient. The picture unfolds a series of melodramatic situations and climaxes and moves with a vigor which will not be denied. It is an adaptation of I. A. R. Wylie's novel, "The Temple of Dawn." Dallas Fitzgerald directed.

SUGGESTIONS

This is a story of a British officer's' degeneration and redemption and naturally permits the star a wide latitude to express his talent. Play up his name. Play up the fact that the picture offers a deal of colorful action and has for its ingredients, the notes of mystery, adventure, intrigue, hate, jealousy, and romance. Treat it as an adventure story—one rich in vigor and vitality. Tell that Seena Owen and Cleo Madison appear in the cast. Bring out that the author is well known to picture patrons and mention the names of the scenarist and director. The title is a good one and should attract favorable notice.

CATCH LINES

See Bert Lytell in "The Price of Redemption"—a picture of British India and London and presenting the star as an army officer.

Intrigue, mystery, romance, adventure, action, suspense—these are a few of the elements contained in "The Price of Redemption," a colorful picture starring Bert Lytell.

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(*Continued from page 2704*)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

3 GOLD COINS (FOX) TOM MIX.....JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.

TOKIO SIREN, A (UNIVERSAL) TSURU AOKI.....JUNE 26
"Story with Japanese star lacking in punch."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE .....JUNE 12
"Mystery story well produced and thoroughly interesting."—M. P. News.

TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST.....MAY 29
"Should furnish average entertainment."—M. P. News.

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL....JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCHARTED CHANNELS (ROBERTSON-COLE).....JUNE 26
"Theme is timely and H. B Warner puts it across."—M. P. News.

UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY....JUNE 5
"A mildly entertaining western."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN .....JUNE 12
"Action and incident make colorful melodrama."—M. P. News.
Exhibitor Comment—"This one pleased. Played it one week to big business." "Exploitation put this picture over to good business."

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"Fair picture which drew ordinary business." "Drew big four days. Ray always popular here. Good picture."

WALL STREET MYSTERY, A (ARROW) GLEN WHITE.....JUNE 5
"Love interest lacking in average detective story."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN .....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"One hundred per cent entertainment. Story, cast, photography, direction, in fact every bit of it was just good stuff." "Audience liked popular star, Wallace Reid, in this picture. We played to big business for entire week." "Great picture. Drew large audiences." "Picture was excellent. Drew well all week. Exceptional crowds." "Extra big in every way. Everybody liked the picture and it held up for the entire week. Reid a great favorite." "Wallace Reid held and still holds the Sunday record for the greatest amount of business in one day. Receipts were $3,590 Sunday." "Picture fair with box office receipts ranking the same. The star constituted the highest drawing card." "Held feature over for second week to big business. We regard it as Wallace Reid's best picture."
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.
Exhibitor Comment—"Pearl White makes hit on her entry into feature field and picture did excellent business."

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WITS vs. WITS (HALLMARK) MARGUERITE MARSH.....JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB .....JUNE 5
"Unsatisfactory production of Wall street story."—M. P. News.
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER .....JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.
Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather." "Audience turned away first three days. Filled house remainder of week. One of the best attractions of the season." "Not considered good because too much rough stuff and audience disappointed with acting."
Consensus—"Average picture, average puller."

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature."
Consensus—"Good picture, good puller."

WORLD OF FOLLY, A (FOX) VIVIAN RICH.....JUNE 26
"Hackneyed story fails to create interest."—M. P. News.

YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART .....MAY 22
"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.
Exhibitor Comment—"Played it one week to average business. An average feature." "A very good picture. Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one." "Box office returns all that could be wished. Picture very good."
Consensus—"Good picture, good puller."

YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather." "An excellent picture to big business for one week." "Went big and played to good business for one week." "Drew well its entire run because of star, Norma Talmadge. She was not at her best. The story was only ordinary." "Drew fair patronage. On the whole, was not given favorable press criticism." "Good business; star the drawing card. A fairly good picture." "Stood them up for greater part of seven days run. Norma Talmadge real box office magnet for this house. Audience enjoyed picture."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"Fighting Shepherdess (First National)—"A good picture to average business three days."
"Darling Mine" (Selznick)—"A fair picture. Just average business."
"The Great Accident" (Goldwyn)—"An average picture to average business for three days."
"The Law of the Yukon" (Metro)—"Large crowds witnessed this feature for a five day's run. Much favorable comment on the part of the audience."
"Silk Husbands" (Equity)—"Drew well for first two days of week's run. Only ordinary audiences thereafter.
"Darling Mine" (Selznick)—"Played to average business for three days. A fair picture."
"Polly of the Story Country" (First National)—"Good picture to average business for two days."
"Everywoman" (Paramount)—"Wonderful production. Two days to big business."
"Lord and Lady Algy" (Goldwyn)—"Just an average picture to average business for one day."
"Twilight Baby" (First National)—"An excellent comedy with plenty of humor and laughter."
"Alias Jimmie Valentine" (Metro)—"A well produced picture to big business for three days."
"Nurse Marjorie" (Realart)—"An average picture to big business for three days."
"Splendid Hazard" (Selznick)—"Average to average business three days."
"Sex" (Hodkinson)—"A wonderful picture which broke the house records
"Dr. Jekyll and Mr. Hyde" (Paramount-Artcraft)—"Highly praised by all critics and drew large crowds throughout the week despite poor weather."
"Polly of the Storm Country" (First National)—"An average picture to average business two days."
"Everywoman" (Paramount-Artcraft)—"Wonderful production. Played it two days to big business."
"The Splendid Hazard" (First National)—"Good—a ripping picture, full of sustained interest."
"Daughter of Two Worlds" (First National)—"Just an average picture to average business two days."
"Shore Acres" (Metro)—"Wonderfully human. Two days to big and average business."
"Water, Water Everywhere" (Goldwyn)—"Rogers well established. Average business one day."
"Sex" (Hodkinson)—"A wonderful picture and an excellent box office attraction. Have been standing them out all week and are holding it over for a second week."
"The Forbidden Woman" (Equity)—"Ran to large houses during entire week. A good picture is consensus of opinion."
"High and Dizzy" (Pathe)—"Very good because of good acting."
"Old Lady 31" (Metro)—"Not very good as plot and action seem to be lacking."
"Sinners" (Realart)—"A fair picture to average business for one week."

"THE STEALERS"
(Robertson-Cole)

Exceptional from Both Directional and Technical Angles

IN "The Stealers," William Christy Cabanne has given us a unique set of characters, considerable of an idea, one that can be epitomized in a single word, "Faith," and a very considerable basic plot. There is much that is exceptional in "The Stealers" from a directorial and technical angle. Mr. Cabanne's scene where the house is struck by lightning is perfect. The subsequent fire is just as faultless. His big sets, both exterior and interior, are a credit to him or any other director. His rain and wind storm is fully up to the standard of the numberless others we have seen this season. His atmosphere, scenic shots and details in staging the county fair sequences are extraordinary.

It must be confessed that Mr. Cabanne's story—he is author as well as director—resorts often to the convenient, to far fetched coincidence. He has chosen to shoot at a high mark—a theme of "Miracle Man" calibre—and has scored strongly from a production standpoint, missing only in the strength and originality of the dramatic incident counted upon to carry over that great message of faith and the wonders it works. Viewed as a picture intended for the entertainment of audiences, without attempting comparisons, the direction, the acting, which is excellent throughout, and the atmosphere of the offering should get it over.

Acting honors go to William H. Tooker as the "Missioner" and Ruth Dwyer as "Mary," perhaps because they are provided greater opportunities, while Walter Miller makes much of a comedy role. The cast, however, is all star and the selection of types for the rather large roster has been given extra attention. The camera and laboratory work are both deserving of great praise. Some of the tinting and tones on the print we saw has never been excelled.—Length, 8 reels.—*J. S. Dickerson.*

THE CAST

Rev. Robert Martin	Wm. H. Tooker
The Minister as a young man	Robert Kenyon
Mrs. Robert Martin	Myrtle Morse
Julia Martin	Norma Shearer
Mary Forrest	Ruth Dwyer
Stephen Gregory	Walter Miller
Sam Gregory	Eugene Borden
Raymond Pritchard	Jack Crosby
Bert Robinson	Matthew L. Betz
The Man of the Dawn	Jack O'Brien
Major Wellington	Downing Clarke

Direction and story by William Christy Cabanne.
Photographed by Georges Benoit.
Art Director, Daniel Bretino.
Thomas O'Neil, Technical Director.
Titles by Alfred Carpen.
Art titles by Martin, McGuire and Newcombe.
Daniel B. Hogan, assistant to Mr. Cabanne.

PRESS NOTICE—STORY

"The Stealers," heralded to be a second "Miracle Man," in theme and point of excellence of production is the feature photoplay booked for the ———— theatre for a ———— days' engagement beginning ————.

Founded on faith—faith in love, in life, in death, in human kind and in God, a big message is contained in this picture written and directed by William Christy Cabanne and produced for Robertson-Cole.

The cast enacting "The Stealers" is all star, every member being selected with great care as to types and particular ability to deliver.

William H. Tooker is the "Missioner," while such other well known players as Norma Shearer, Ruth Dwyer, Jack Crosby, Jack O'Brien, Walter Miller and Mathew L. Betz have important roles.

"The Stealers" is the story of a gang of crooks headed by back-slidden preacher, who work country town fairs using a "mission meeting" in a tent as a cloak for their operations. How they are all converted to a faith in God and humanity forms the basis of an interesting drama that has been faultlessly filmed and enacted amid some most wonderful scenic settings.

There are thrills too in this super production. A most realistic storm scene with its wind and lightning is staged with an attendant fire when a house is struck by a lightning bolt.

PROGRAM READER

Do you remember "The Miracle Man," that masterpiece of the films that thrilled and gripped and left you impressed with its lesson of faith and the wonders it will work? Of course you do.

The ———— theatre has another "Miracle Man" scheduled for showing beginning ———— in "The Stealers," a Robertson-Cole super-production written and directed by William Christy Cabanne and having just such another unique and interesting story founded on the same great theme.

"The Stealers" tells the story of a gang of crooks headed by a man who was formerly a preacher, but who renounced God through domestic trouble and is touring the country fairs with his band of pickpockets and confidence men, using revival meetings as a cloak for his operations.

How the former preacher regains his faith and the manner in which the members of his gang reform make one of the most vital and absorbing screen productions of the year.

In the cast are such well known players as William Tooker, Ruth Dwyer, Jack Crosby, Walter Miller and others of acknowledged reputations and ability.

From the technical angle "The Stealers" is one of the greatest pictures ever filmed. Mr. Cabanne's direction is masterly and his attention to detail and atmosphere is deserving of the highest praise. "The Stealers" is a super-picture in every meaning of the word. We consider it a privilege to present it to the ———— patrons.

SUGGESTIONS

Attention is directed to a special service section on this picture published in this issue in which the exploitation possibilities of the feature are given detailed attention.

"SUNDOWN SLIM"
(Universal)

Carey in Unattractive Role in Complex Story

MOST pictures are made on the assumption that the audience likes to see the hero, no matter how weak he may be in the opening reels, at least show a burst of courage at the end and conquer the villain. But in "Sundown Slim" Harry Carey is a hero who never strikes back. The expected reformation does not come, and after being maltreated for five reels, there is little action even in the climax. He does, however, shoot the villain, whom he has covered with his gun, but this shows no great heroism.

The story itself is involved and hard to follow. Possibly this is because of the too-similar appearance of several characters, more than the continuity, although the latter is not smooth. The picture makes Carey a tramp, who passes the time concocting nonsensical verses. He finds an old pal in a small town and takes the blame for his robbery. Then a feud theme between cattle and sheep owners is brought in and left rather hopelessly again. The action continues with Carey defending the father of the girl against the sheriff. The father is murdered, and the girl falls in love with Carey's pal, so the star is left without any romance. He has acquired a little home, however, and seems content to live there alone.

The role is along the lines of the Will Rogers or Frank Keenan characterizations, and had the story more meat to it, Harry Carey might have been very effective. For the story is not involved because of too much plot, but rather because of its development. One would come away with not a very clear idea of what it was all about. Another thing the picture lacks is physical action. The romance is also very thin. The best spots in it are some good exterior scenes. The cast does not stand out.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Sundown Slim	Harry Carey
Bud Shoop	Otto Meyers
Sheriff	Ed. Jones
Anita	Mignonne
Jack Corliss	J. M. Foster
Billy Corliss	Ted Brooke
Fadeaway	Chas. Le Moyne
Eleanor Loring	Frances Conrad
Loring	Duke Lee
Fernando	Joseph Harris
Mrs. Fernando	Genevieve Blinn
Shorty	Ed. Price

Directed by Val Paul.
Story by H. H. Knibbs.
Photography by Harry Fowler.

PRESS NOTICE—STORY

Harry Carey, the popular Universal star, will be the attraction at the ———— theatre on ————. "Sundown Slim," his latest production is a simple story laid in the great West. Carey is given the part of a tramp—in itinerant poet who finds the lure of the open road too great for him to resist.

"Sundown Slim" is the name they give him. Out of the dirty box car he tumbles into the town of Antelope, a man's town in a man's country. They like him at Antelope, for he is a likeable, harmless sort of man. In the town he discovers an old pal, who has come back to his home a drunken ruin. In an effort to obtain more money his old pal steals and Sundown unselfishly takes the blame for the crime. It is only when his pal confesses, that Sundown is released and at last has a home for himself. It is then he falls in love, but, as Fate would have it, his pal is in love with the same girl.

The picture affords Carey an unique characterization and one that is bound to increase his popularity. "Sundown Slim" will be shown at the ———— for ———— days.

PROGRAM READER

"Sundown Slim," which will be the feature picture at this theatre on ————, stars the popular Harry Carey. It is an unique story and one that is bound to win favor by its very originality. Carey is cast in the role of a wandering tramp, poetically inclined. But poetry does not always provide for the inner man, so "Sundown Slim," as he is known, tumbles out of his box car into the town of Antelope in New Mexico in search of food. The adventures that befall him in this western town, form the body of the photoplay. It is a perfect role for Carey to play and gives him every opportunity to display his unusual talents. It was directed by Val Paul and was adapted for the screen from the story by H. H. Knibbs. A large and adequate cast support the star, and all of his followers, and they are legion, are promised a rare treat when they see "Sundown Slim." It will be shown at this theatre for ———— days.

SUGGESTIONS

You can probably do best by appealing almost exclusively to the Harry Carey following in this picture. Offer it also as a piece of unusual characterization on the part of the star. Play up the wanderingg poet idea. You may also give small awards for the bbest bit of rhyme on Harry Carey a week or so before the showing. You can flash these on the screen on the opening night of the run. Boost it also as a story laid in the picturesque West, and one that revolves around a feud between cattle men and sheep men.

CATCH LINES

A treat for Harry Carey fans. An interesting photodrama laid in the great West.

A story of a wandering tramp who found his way to a strange little town in New Mexico.

Harry Carey at his best. An interesting photoplay laid in the interesting West.

DEAD MEN TELL NO TALES

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5
The Week End (Margarita Fisher).....6
A Live Wire Hick (William Russell).....5
The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
Bitter Fruit (Special Cast).....5
Before the White Man Came (Indian Cast).....5
Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5

"TEX" SERIES

Circumstantial Evidence (Glen White).....5
The Wall Street Mystery (Glen White).....5
The Unseen Witness (Glen White).....5
The Trail of the Cigarette (Glen White).....5
The Bromley Case (Glen White).....5
The Sacred Ruby (Glen White).....5
Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo Larkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter) 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath).....2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....
Sunbeam (Fatty Filbert-Bert Tracey).....2

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon).....6
Woman Above Reproach (Florence Chase).....6
Evolution of Man (Special Cast).....6
Woman of Mystery (Cunard-Ford).....5
When Quackel Did Hyde (Charlie Joy).....5
Thirty Years Between (Vera Stewart).....5

HARRY CAREY TWO REELERS

Wanderer.....2
Sheriff's Dilemma.....2
Brothers.....2
His Desperate Deed.....2
Beyond All Law.....2
Tenderfoot's Money.....2
Gambler's Honor.....2
Aisles of the Wild.....2
Canceled Mortgages.....2
Heart of a Bandit.....2
Sheriff's Baby.....2

JOY COMEDIES

The Hoodoo Watch.....2
Three of a Kind.....2
Stone Quarry Romance.....2
Too Much Garlic.....2
Wampum Hunters.....2
Adam and Eve.....2

C. B. C. FILM SALES

State Rights

The Victim.....6

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

At Shady Rest.....1
Pleasure Bent.....1
Andy on the Beach.....1
Andy the Actor.....1
Andy the Chicken Fancier.....1
Andy's Picnic.....1
Andy the Hero.....1
Equestrian.....1
Wim and Wigor.....1
Ice Box Episodes.....1
Andy Fights the H. C. L.....1
Militant Min.....1

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway.....1
Solitude.....1
Wanderlust.....1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1
Some More Samoa.....1
Old Budda's Maze.....1
One Drop Was Enough.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1
Horseshoe—Bridal Veil.....1
Forbidden Fanes.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh Ford Prod.).....
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Humoresque (Cosmopolitan Production)..5987
Sept.—What's Your Hurry (Wallace Reid).....5040
Sept.—Lady Rose's Daughter (Elsie Ferguson)..4585
Sept.—The Village Sleuth (Charles Ray-Ince Prod.).....4082
Sept.—The Right to Love (George Fitzmaurice Prod.).....6661
Aug.—Hairpins (Enid Bennett).....4796
Aug.—Guilty of Love (Dorothy Dalton).....4989
Aug.—What Happened to Jones (Bryant Washburn).....4539
Aug.—The White Circle (Maurice Tourneur's)..4017
Aug.—Crooked Streets (Ethel Clayton).....4750
Aug.—The Prince Chap (Wm. DeMille's).....6168
Aug.—The Fighting Chance (Special).....5894
July—The Sins of St. Anthony (Bryant Washburn).....4565
July—Away Goes Prudence (Billie Burke).....5046
July—Let's Be Fashionable (Douglas MacLean-Doris May).....4501
July—The Ladder of Lies (Ethel Clayton).....4271
July—Homer Comes Home (Charles Ray).....4555
July—The Fourteenth Man (Robert Warwick)....4639

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 26—A Reckless Romeo.....2
Jan. 11—The Garage.....
Nov. 16—The Hayseed.....

PARAMOUNT-SENNETT COMEDIES

Sept. 19—It's a Boy.....2
Sept. 5—Don't Weaken.....2
Aug. 15—Great Scott.....2
July 4—The Quack Doctor.....2
June 27—You Wouldn't Believe It.....2
June 6—By Golly.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again.....2
Aug. 1—Vacation Time.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 26—Farmers of Formosa.....1
Sept. 19—In Rural Belgium.....1
Sept. 12—Luzon Lingerie.....1
Sept. 5—Alsatian Days.....1
Aug. 29—Souvenirs of the Singapore.....1
Aug. 22—The Sentence of the Sarre.....1
Aug. 15—Hunting for Formosan Headhunters.....1
Aug. 8—Heroic Liege.....1
Aug. 1—Cocoanuts and Copra.....1

PARAMOUNT-BURLINGHAM

Sept. 19—Down the Strand in London.....1
Dec. 28—Winter Sports at St. Moritz.

PARAMOUNT-POST NATURE PICTURES

Sept. 5—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....

PARAMOUNT MAGAZINE

Sept. 26—The Art of Tanning.....1
Sept. 19—Dangerous Occupations.....1
Sept. 12—Milady's Wardrobe.....1
Sept. 5—Human Tides.....1
Aug. 29—Why Do They Do It?.....1
Aug. 22—The Unseen Land.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....
Mar. 28—Cleaning Up (Al. St. John).....
Dec. 28—To Good to be True (Ernest Truex).....
Dec. 14—Speed (Al. St. John).....

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married.....2
A Bedroom Scandal.....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6
Has a Man the Right to Kill?.....
Beware of Strangers.....5
Persuasive Peggy.....6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....1
Artless Artie (Harry Fox).....1
Neptune's Stepdaughter (Gertrude Selby).....1
Breaking Into Society (Armstrong-White).....1
A Close Shave (Ben Turpin).....1
Hubby's Mistake (Gertrude Selby).....1
Girls Will Be Girls (Leo White).....1
Pardon Me (Gertrude Selby).....1

FIRST NATIONAL EXCHANGES

Dec. —Dangerous Business (Constance Talmadge).....
Dec. —The Woman in the House (Mildred Harris Chaplin).....
Nov. —Curiosity (Norma Talmadge).....
Nov. —The Devil's Garden (Lionel Barrymore).
Nov. —The Scoffer (Dwan Prod.).....
Nov. —Sowing the Wind (Anita Stewart).....
Nov. —Dinty (Marshall Neilan Prod.).....
Oct. —Old Dad (Mildred Harris Chaplin).....
Oct. —Twin Beds (De Havens).....
Oct. —Nomads of the North (James Oliver Curwood).....
Oct. —Peaceful Valley (Charles Ray).....
Oct. —Passion (Special Cast).....
Sept. —Good References (Constance Talmadge).
Sept. —Athalie (Sydney Franklin Prod.).....
Sept. —The Master Mind (Lionel Barrymore)..
Sept. —The Branded Woman (Norma Talmadge)
Sept. —The Kick in High Life (H. Lehrman)...
Sept. —Harriet the Piper (Anita Stewart).....
Sept. —Curtain (Katherine MacDonald).....
Sept. —The Heart of a Fool (Dwan).....
Aug. —What Women Love (Annette Kellermann)
Aug. —Forty-five Minutes From Broadway (Chas. Ray).....
45 Minutes from Broadway (Charles Ray).....5548
The Jackknife Man (King Vidor).....6900
Curtain (Katherine MacDonald).....5000
Yes or No (Norma Talmadge).....6477

Release Information continued on page 2710

"LITTLE MISS REBELLION"
(New Art-Paramount)

Dorothy Gish Scores in Story Filled With Hokum

DOROTHY GISH'S keen sense of burlesque has not been made the most of in her latest picture, "Little Miss Rebellion," by Harry Carr. Up to a certain point there is revealed as fine a line of comedy as one would want to see. Then the hokum is applied, the spark of satire glimmers out, and the spectator is forced to accept it seriously. The author has placed this inimitable actress in a regulation role, but through her own efforts and Director Fawcett's generosity in permitting her to go the limit, she succeeds in investing the part with considerable zest, humor, and originality. She is a Grand Duchess in one of those mythical kingdoms—a petted child who is unhappy over the conventions which hold her in her place. She wants a good time and finds it with American doughboys who are billeted near the palace grounds.

It is strange that soldiers should find quarters on neutral territory or mythical for that matter. However, this little flaw does not take away the fine measure of comedy and romance which are developed. For the purposes of conflict the Bolsheviki are shown plotting in the very cellars of the palace. And a successful revolution is staged with the result that Marie Louise flees to America and bobs up as a pan-cake tosser in the window of a cheap restaurant. And the Bolsheviki are lugged along too. Here is where the picture loses its sparkle. It seems as if it could have had a dozen developments other than showing the blood-lust of the Reds who are determined to capture and kill their former ruler and steal the crown jewels.

The action becomes real hectic. Coincidence, planted with an exceedingly long and arbitrary arm, shows her falling in their power and her ultimate rescue by the erstwhile doughboy, who, noticing her absence from the hash-house, has gone to her furnished room to investigate. A good pummeling, a quick embrace and it is over. The picture is interesting simply through the efforts of Miss Gish. A person so talented, so well endowed with the spirit of play, should be given material befitting her personality. By applying her original mannerisms, her quaint gestures, she succeeds in making "Little Miss Rebellion" a pleasing entertainment. It is always interesting when she is on the scene despite the Bolsheviki hodge-podge. Ralph Graves makes a likable doughboy and George Seigman a hissable villain.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The Grand Duchess Marie Louise	Dorothy Gish
Sergeant Richard Ellis	Ralph Graves
Colonel More	George Seigman
Stephen	Riley Hatch
Lady-in-Waiting	Marie Burke

By Harry Carr.
Scenario by Wells Hastings.
Directed by George Fawcett.
Photographed by Walter Hill.

PRESS NOTICE—STORY

Dorothy Gish, the inimitable comedienne, will appear at the ———— theatre next ———— in her latest photoplay, a comedy entitled "Little Miss Rebellion," by Harry Carr. The star gets a lot of wholesome fun out of her role of a little grand duchess with a long list of titles. She plays hooky from the palace, has an encounter with a balky mule, mingles with Yankee doughboys in a ball game, and attends a jazz dance with a good looking sergeant. And so the romance is developed between them. Then comes the revolution and sweeps the grand duchess and her faithful servitor, a grenadier, to the East Side of New York.

And it is a far cry from being a hash slinger in a cheap restaurant to receiving the acclaims of the multitude as a duchess. Miss Gish takes full advantage of the possibilities of her role. She extracts every ounce of humor. Ralph Graves again appears as the star's leading man and contributes a good performance. George Seigman, Riley Hatch and Marie Burke are also in the cast. George Fawcett, the veteran actor, is the director. "Little Miss Rebellion" is said to be chock full of laughs and thoroughly enjoyable entertainment.

PROGRAM READER

Coming to the ———— theatre next ———— is Dorothy Gish, the inimitable comedienne of Paramount pictures, in what is considered her richest comedy, "Little Miss Rebellion." The part of the grand duchess is ideal for her and she again demonstrates why she is called the most original actress on the screen. Her gestures and mannerisms are always a delight to watch. As the grand duchess she experiences various trials but her sense of humor comes to the rescue and saves her from despair. The picture is a rare comedy and is thoroughly enjoyable Miss Gish is supported by the capable Ralph Graves, George Seigman, and Riley Hatch. George Fawcett, the veteran actor, is the director. See "Little Miss Rebellion" and chase away the blues.

SUGGESTIONS

Play up the star here. She is your best bet. Tell that she has gained a wide following through her unique comedy talent. Bring out the names of her previous pictures, telling that "Little Miss Rebellion" is a worthy successor to them. Play up the fact that Harry Carr is the author here, that George Fawcett, the veteran actor, is the director, and tell that Ralph Graves appears again as the star's leading man. Treat the picture in a humorous fashion and bring out that it is one of the most enjoyable comedies that ever appeared in your theatre. Bring out that it revolves around a grand duchess who is blessed with a great sense of humor and which saves her from despair when the revolution comes. Use catch lines. But play up the star.

CATCH LINES

See Dorothy Gish, the most original actress on the screen, in "Little Miss Rebellion," a picture of a grand duchess who became a waitress.

See "Little Miss Rebellion," with Dorothy Gish. Sixty minutes of solid laughter. The star scores another hit.

"HELP WANTED—MALE"
(Hampton-Pathe)

Too Light and Vapid for a Five Reeler

A DESIRE to place Blanche Sweet in a light comedy part must have been the only motive in translating this magazine story for the screen. In the days of two reelers this subject would have proven an entertaining picture, but in giving it feature footage the sponsor is like a host who offers a healthy guest a dish of ice cream when his appetite craves good, red meat. The title is a winner and the star has an established following. And picturegoers will certainly be tempted in looking the feature over. They will doubtless register disappointment at the end of the hour. For the story comes from nowhere and finishes the same way.

That Henry King has been able to make a fair production is due to his directorial ability. Certainly the plot doesn't warrant it. Even he falters with the comedy relief since it is of a cut and dried pattern. Perhaps the best way to define the subject would be to call it a romantic comedy, although the humor is constantly missing the mark. The plot reveals the age-old game of hearts. A telephone operator inherits a thousand dollars and uses it to catch a husband. She will pose at a seaside resort as a young widow with a mysterious "past." There you have it in a nutshell. A series of groupings and entrances and exits on the part of the nondescript characters take up the action.

Pretty words, pretty clothes, pretty backgrounds—these form the backbone of this fluffy story. Of course it is padded. By extending it with detail the director has done the only thing possible. One finds more interest in his seashore shots and the gowns worn by Miss Sweet than in the plot. The role doesn't put the star on her mettle. All that she has to do is to look pretty, poutful, and well dressed. And she succeeds. But if she wants to be a comedienne she should find a story with some sort of idea or vitality—something with a spark in it. The mild and pleasant action develops to a foregone conclusion. The heroine bags her wealthy husband according to Hoyle and summer fiction. Mr. King returns to the screen as leading man and his poise and repression are delightful to watch. He should grace it with his presence more often because he knows how to carry himself. The exhibitors who play the feature will find in the title a good subject for exploitation.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Leona Stafford	Blanche Sweet
"Tubbs"	Henry King
Clerk	Frank Leigh
Mrs. Dale	Mayme Kelso
Harris	Thos. Jefferson
Lieutenant	Jay Belasco
Ethel	Jean Acker
Toodles	"Kid"

By Edwina Levin.
Scenario by Geo. H. Plympton.
Directed by Henry King.
Photographed by Lucien Andriot.

PRESS NOTICE—STORY

Blanche Sweet is the star at the ———— theatre beginning ———— in "Help Wanted—Male," with Henry King, the director, featured in the leading male role. This picture is an adaptation of Edwina Levin's magazine story, "Leona Goes A Hunting," and affords the pretty Pathe star a fine comedy role as well as an opportunity to wear many beautiful and modish gowns. As Leona Stafford, a telephone operator, she receives a legacy which enables her to invade the haunts of the wealthy in pursuit of a millionaire for a husband.

The $1,000 legacy, Leona knows, is not enough to retire on. So she buys some lavish clothes, goes to a seaside hotel, poses as a widow and drops hints about a mysterious "past." Her masquerade is going on smoothly until she meets a man who once confronted her at the telephone switchboard. She deliberately sets about to capture him and succeeds. Her efforts get her into no end of difficulties, but her determination to ensnare a man finds its reward. "She gets what she goes after." Miss Sweet plays her part with the charm and talent which are hers on the screen. Henry King returns to the silversheet for this part and his acting is on the same par as his direction. Geo. H. Plympton adapted the story.

PROGRAM READER

She was a telephone operator and one day it happened that she inherited a $1,000 legacy. It looked like a fortune, but she soon discovered it wouldn't keep her a year in clothes. Hence she was determined to catch a husband by posing as a mysterious widow with a "past." Now men are always attracted by the mysterious. There is nothing which fascinates them quite like young and pretty widows. Did the telephone girl succeed in her game of deception? This will be answered for you when you come to the ———— theatre next ———— and see Blanche Sweet in the delightful comedy, "Help Wanted—Male." The old game of falling in love—the ancient pastime of ensnaring a member of the opposite sex is given wonderful expression here. Don't miss it.

SUGGESTIONS

What about this title? You can work up a lot of curiosity and enthusiasm by inserting want ads in the paper or working out your copy after the style of the "help wanted" page in the dailies. Tell that it is a delightful comedy based upon the oldest game in the world—the game of hearts. The heroine is determined to catch a husband—a rich husband and succeeds by posing as the type for which they "fall." Bring out that Miss Sweet is equally at home in comedy as she is in straight drama. Play up the fact that the director, Henry King, has returned to the screen as leading man in this picture. Bring out that it introduces clever scenes of adventure and romance.

CATCH LINES

She was left $1,000. What would she do with it? She decided to use it to catch a rich husband. Did she succeed? See Blanche Sweet in "Help Wanted—Male."

Advance Information on All Film Releases

(Continued from page 2708)

FOX FILM EXCHANGES

SPECIALS

Queen of Sheba (Special Cast)....8
Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Over the Hill to the Poorhouse (Special Cast)....7
My Lady's Dress (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

The Mountain Woman....6
The Tiger's Cub....6
The Thief....6

TOM MIX SERIES

Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

Chin Toy....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES

The Plunger....5
Number 17....5
From Now On....5

20TH CENTURY BRAND

Bim (Buck Jones)....5
The Eveless Eden (Eileen Percy)....5
The Rangers (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunser Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5

SERIALS

Bride 13 (Fifteen Episodes)....2

FOX NEWS

Twice a Week....1

SUNSHINE COMEDIES

An Elephant's Nightmare....2
Hold Me Tight....2
His Noisy Still....2
Pretty Lady....2
Chase Me....2

CLYDE COOK COMEDIES

Kiss Me Quick....2
The Huntsman....2

MUTT AND JEFF CARTOONS

The Hypnotist....½
The Papoose....½
On the Hip....½
Northwoods....½
Sherlock Hawkshaw & Co....½
All Stuck Up....½
A Hard Luck Santa Claus....½
Gum Shoe Work....½
Home Brew....½
The Medicine Man....½
Farm Efficiency....½
A Tight Rope Romance....½
League of Nations....½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES

Nimrod Ambrose....2
Ambrose and the Bathing Girls....2

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Madame X (Pauline Frederick)....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore)....5290
What Happened to Rosa (Mabel Normand)....
Milestones (Special Cast)....5782
Honest Hutch (Goldwyn)....5349
His Own Law (Hobart Bosworth)....5947
The Branding Iron (Reginald Barker Prod.—Special Cast)....6569
Cupid the Cowpuncher (Will Rogers)....5
The Slim Princess (Mabel Normand)....5
Roads of Destiny (Pauline Frederick)....5
Jes' Call Me Jim (Will Rogers)....6
The Great Accident (Tom Moore)....6
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar Camps Out....2
Edgar's Sunday Courtship....2
Edgar Takes the Cake....2
Edgar's Jona Day....2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards)....2
Aug. 15—His Wife's Husband (Flanagan and Edwards)....2
Aug. 1—The Road to Ruin (Flanagan and Edwards)..2
July 18—A Counter Plot (Buddy Post)....2
July 4—Mum's the Word (Buddy Post)....2
June 20—A Money Mixup (Buddy Post)....2

FORD EDUCATIONAL WEEKLY

Oct. 10—For the Future....1
Oct. 3—Between Friends....1
Sept. 26—In the Glory of the Past....1
Sept. 19—"Air" Istocracy (Bird Life)....1
Sept. 12—Having a Circus (Chicago Zoo)....1
Sept. 5—In for a Raise (Baking Powder)....1

GOLDWYN-BRAY PICTOGRAPHS

Aug. 29—This Wonderful World....1
Aug. 22—World's First Scientific Harness....1
Aug. 15—If You Could Shrink....1
Aug. 8—Eternal Nature....1
July 18—The Life History of the Pearl....1
July 11—Our Wonderful World (Tripoli)....1
July 4—Beating a Man at His Own Game....1

GOLDWYN-BRAY COMICS

Aug. 22—Shedding a Profiteer (Judge Rummy)....1
Aug. 15—A Fly Guy (Happy Hooligan)....1
Aug. 8—The Rotisserie Bros. (Judge Rummy)....1
Aug. 1—The Last Rose of Summer (Happy Hooligan)....1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Sheparo)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS

Sept. 2—All Balled Up....2
Aug. 19—Clever Clubs....2
Aug. 5—Some Champs....2
July 22—Wild, Wild Women....2
July 8—Stung Again....2
June 24—Back on the Farm....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's)....7
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....7
The Bandbox (Doris Kenyon)....7

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Green Flame (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....
Human Clay (Mollie King)....5

JANS PICTURES CORP.

A Woman's Business....6
Love Without Question (Olive Tell)....7

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....
Feb. 1—The Champion....
Mar. 1—Jitney Elopement....
Apr. 1—Work....
May 1—By the Sea....

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Jan. 24—Big Game (Special Cast)....6
Jan. 17—The House in the Wall (Special Cast)....6
Jan. 10—Fine Feathers (Special Cast)....6
Jan. 3—Hearts Are Trumps (Special Cast)....6
Dec. 27—The Marriage of William Ashe (May Allison)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Cinderella's Twin (Viola Dana)....6
Nov. 29—The Four Horsemen of the Apocalypse (Special Cast)....6
Nov. 22—Someone in the House (Special Cast)....6
Nov. 15—Polly With a Past (Ina Claire)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Marriage of Mayfair (Special Cast)..6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 27—Clothes (Special Cast)....6
Sept. 13—The Prince of Redemption (Bert Lytell)...6
Sept. 1—The Hope (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Jan. 10—The God of His Fathers (Special Cast)....6
Dec. 6—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)..6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova)....6
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

Release Information continued on page 2712

"A SPLENDID HAZARD"
(Dwan-First National)

Good Production and Acting Save This One

THE fact that Allan Dwan has given this adaptation of Harold MacGrath's story a good production and that Henry B. Walthall comes forward with an artistic portrayal—this combination provides compensation for a picture which is burdened with plot shortcomings. The author has covered so much ground in the novel that the director has had a task in presenting it with compact sequences. His work is flawless with the exception of a jumpy continuity which makes the action difficult to follow. It leaps from one thought to another so quickly that the average spectator is somewhat bewildered.

The plot is quite fantastic and has for its central figure a Bavarian who discovers that the blood of Napoleon is in his veins. With such a dominant figure the picture may be called a study in characterization. Naturally, Henry B. Walthall comes into his own with such a heroic role. And he reveals his emotional capabilities to the highest degree, giving a performance marked for its forcefulness and realism. If he dominates the other players this is because he has greater opportunities. It may be that the patrons will find it difficult to reconcile themselves to the conduct of such a figure as the star represents, since his scenes are not closely related. The action pilots him from France to America and eventually to the Island of Corsica, the birthplace of Napoleon. And forced excitement and much mystery accompanies the development.

The hero is crazed with the desire to become Emperor. One is more interested in watching Walthall's expressions than in the plot. A hidden treasure, a map, and a search, help in providing the fantastic touch. The romance is quite neglected in order to make the plot elaborate with action. But it misses fire through the director's obvious effort to cram it full of adventure. A tragic note is felt at the climax since the central figure dies. Yet sympathy is not his reward. There may be some box-office value in the offering through such a combination of names as McGrath, Dwan and Walthall. The picture is technically perfect—the backgrounds, the tinting and lighting eliminating certain plot shortcomings. One flaw will be noticed. What became of the treasure after it is found?—Length, 6 reels.—*Laurence Reid.*

THE CAST

Karl Breitman ..... Henry B. Walthall
Hedda Gobert ..... Rosemary Theby
John Fitzgerald ..... Norman Kerry
Laura Killigrew ..... Ann Forrest
Admiral Killigrew ..... Hardee Kirkland
Dr. Ferraud ..... Thomas Jefferson
Arthur Cathewe ..... Philo McCullough
Pierre Picard ..... Jiquel Lanoe
French Emigre ..... Joseph Dowling

By Harold MacGrath.
Directed by Allan Dwan.

PRESS NOTICE—STORY

Henry B. Walthall, who is considered by many the most talented actor on the screen, is coming to the ———— theatre beginning ———— in an adaptation of Harold MacGrath's novel, "A Splendid Hazard." Many of the ———— patrons will remember the book and the delightful note of adventure it contained. The author has drawn his hero as a modern super-man, who, born a Bavarian, discovers that he has the blood of Napoleon in his veins. He is a character obsessed with the idea of becoming emperor. The action pilots the several characters from France to America and after various episodes of mystery and intrigue takes them to the island of Corsica, where Napoleon was born.

The picture is marked by splendid photography, the backgrounds generating an atmosphere in perfect keeping with the action. Allan Dwan, who directed the feature, has given it a production which is artistic in every particular. The continuity of scenes is arranged so that suspense is the dominant factor. As for the acting, Mr. Walthall flashes one of his realistic portrayals in the part of the dreamer. He is always convincing. Others who contribute good work are Ann Forrest, Hardee Kirkland, Philo McCullough, Rosemary Theby, Norman Kerry and Thomas Jefferson.

PROGRAM READER

Henry B. Walthall, the Little Colonel of "The Birth of a Nation," and who is considered by many the screen's finest actor, will appear at the ———— very shortly in "A Splendid Hazard," adapted from Harold MacGrath's novel of the same name. This picture offers a real histrionic test since it carries every known dramatic ingredient, but suffice to say that Mr. Walthall is talented enough to portray one of his forceful and realistic performances. We will not go into detail concerning this picture. Doubtless many of you have read the book. For the benefit of those unfamiliar with it let us say that it is a stirring story of mystery, adventure and intrigue. A picture well worth seeing. Allan Dwan is the director—sufficient guarantee of its excellence.

SUGGESTIONS

The names of Henry B. Walthall, Allan Dwan, and Harold MacGrath should be brought out in the exploitation of this picture. It is a combination of names hard to beat. And don't be afraid of letting your patrons know it. Tell that the picture is an adaptation of MacGrath's book of the same name. Emphasize that it brings Walthall back to the screen—the screen which cannot do without him. Tell of his past successes. Dwan's name is familiar to your steady picturegoers. His name is always reconciled with good pictures. The title is a winner. You can state that the picture is a stirring drama of mystery and intrigue. Inasmuch as the hero discovers himself to be a descendant of Napoleon, you might exploit copy in that direction. Feature the players.

CATCH LINES

He discovered that the blood of Napoleon flowed in his veins. And his life was crammed with action. See Henry B. Walthall in "A Splendid Hazard."

"CLOTHES"
(Metro)

Talky Picture Made From Stage Satire

IT is problematical whether the sponsors of this picture could have turned out a more entertaining offering considering the subject matter of the original. The theme has been done on the screen so often that it has outlived its usefulness and the director here has followed first principles by playing safe. It appears as if a keen, satirical comedy might have been made from it—something in harmony with the original. Instead the action presents a deal of moralizing subtitles concerning clothes and the fact that women are apt to become mercenary in their desire to own them. Indeed, it resolves itself into a woman's mental struggle whether her love of finery is greater than her sentiment. After much talk, much posing, much society strutting, she learns that clothes do not make the woman any more than they do the man.

The picture becomes quite tedious because it never gets away from its groove. The heroine has been living, unbeknown to herself, on the bounty of a moral leper. Her one thought is clothes. Comes into the scene a rich westerner who is to be intrigued into matrimony since she learns that her income is vanishing. The big moment arrives when her guardian threatens her with poverty unless she accedes to his demands. It is the only dramatic scene in the picture and the director hasn't made the most of it. He builds it up quite clumsily without a thread of suspense. The hero, standing behind portieres, has heard everything. And absolves her from all blame. The body of the drunken guardian, who is accidentally killed, falling down stairs, is hidden under a rug and the society folk are none the wiser. Thus she learns her lesson.

The central figures are stereotyped when they could have been revealed with personality. The heroine could have been shown in character development or degeneration. Society functions, elaborate backgrounds could have given the picture a tone which is lacking here. One or two sets are employed which have "studio" written all over them. And the characters who people them are relegated to the background so that the heroine may bask in the spotlight. Olive Tell makes an attractive figure as the mercenary heroine and displays a wardrobe certain to rouse any woman's envy or admiration. Little acting opportunity is offered her. Without dialogue, the picture suffers from lack of incident.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Olivia Sherwood ..... Olive Tell
Richard Burbank ..... Crauford Kent
Arnold West ..... Cyril Chadwick
Mrs. Cathcart ..... Zeffie Tillbury
Mrs. Watling ..... Rae Allen
Horace Watling ..... Frank Currier
Miss Mazie ..... Mary Beaton

By Avery Hopwood and Channing Pollock.
Scenario by Arthur Zellner.
Directed by Fred Sittenham.
Photographed by Arthur Caldwell.

PRESS NOTICE—STORY

"Clothes," which comes to the ———— theatre next ———— and ————, is a drama that carries for its central idea the love of finery and display which every normal woman possesses. It depicts the mercenary attitude of a woman who places wealth and what money will buy above sentimental feeling and soars to a climax, which shows that such an attitude is unnatural. Written by Avery Hopwood and Channing Pollock, it scored a decided hit upon the stage some seasons ago, with Grace George as the star. It comes to the screen with a good adaptation by Arthur Zellner and featuring the beautiful and talented Olive Tell.

The heroine is swept by impulses to pose as the best dressed woman of her environment. When she thinks of romance she immediately measures it as to how much wealth it may bring. But by being brought into contact with men who are equally as mercenary she realizes that her whims and fancies are extremely shallow. She learns that finery and display do not bring happiness. Miss Tell's company is adequate. The picture is well staged and carries the correct atmosphere. The gowns featured by the star are certain to arouse admiration with feminine audiences. Fred Sittenham directed.

PROGRAM READER

"Clothes," the latest Metro picture to appear at the ———— theatre, presents that beautiful star, Olive Tell, as a heroine whose sole ambition in life is to dress better than her neighbor. As a play it scored a decided hit, with Grace George in the part interpreted by Miss Tell. It comes to the screen with its charm, logic, and sentiment and offers the star something new in characterization. Olivia Sherwood dreams clothes, thinks clothes until she loses her sense of balance. She will only marry a man for his money, so that he might provide her with a rich wardrobe. Does she learn that her impulses are unnatural? Come to the ———— next ————and see a fascinating star in an equally fascinating picture.

SUGGESTIONS

This picture carries a title which should be valuable to an exhibitor. He can stage a prologue in the shape of a fashion show. He can exploit the fact that it once served as a play for Grace George, and that it was written by two most successful playwrights, Avery Hopwood and Channing Pollock. He can tell that it treats of a theme which is dear to feminine hearts. A natural, normal woman loves to dress well and some sell their souls to present a good appearance. He can advertise the feature as a keen dramatic document of a woman who places clothes first and romance and sentiment afterward. He can advertise the star and announce that she is one of the most beautiful actresses on stage and screen. He can point out the artistic production.

CATCH LINES

She would marry for money because wealth supplied her with a rich wardrobe.

Do clothes make the woman? See Olive Tell in "Clothes."

Advance Information on All Film Releases

(Continued from page 2710)

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast)....6
MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.....
The White Rider (Joe Moore-Eileen Sedgwick) Peerless Feature Producing Co.....
Hell's Oasis (Neal Hart) Independent Films Assn..
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.....
The Heart of a Woman (Jack Richardson-Mignon Anderson) Peerless Pictures Co.....
For the Freedom of Ireland (Creation Films).....5
Neal Hart Productions (Independent Film Assn.)...
Headin' Home (Babe Ruth) Kessel and Baumann...
Urban Popular Classics (Kineto Company of America) .....300 feet
Youth's Desire (Forward Film Distributors, Inc.)...
The Woman Untamed (Doraldina) Elmer J. McGovern .....

COMEDIES

Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)... Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4
The Aero-Nut (Al St. John) Warner Bros.....
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.

(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..5
July 4—A Broadway Cowboy (Wm. Desmond)....5
June 6—The Little Cafe (Max Linder).....5

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2
Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2
Aug. 22—Second, Dynamite 2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands 2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)
Apr. 4—Fifteenth, The Key of Victory.....2
Mar. 28—Fourteenth, The Fighting Chance.....2

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES
Oct. 10—Fellow Citizens (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 15—Run 'Em Ragged (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1
Aug. 1—Live and Learn (Snub Pollard).....1
July 25—Call a Taxi (Snub Pollard).....1
July 18—The Home Stretch (Snub Pollard).....1
July 4—Don't Rock the Boat (Snub Pollard).....1

ROLIN TWO REELERS
Sept. 12—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield.-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES
The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS
Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

REELCRAFT PICTURES CORP.

ROYAL COMEDIES
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2
What Next? 2
Going Straight 2
The Artist 2
Beauty Shop 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2
A Moonshine Feud.....2
The White Squaw.....2
The Night Raider.....2
The Wild Cat.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2
Convict's Happy Bride.....2
Squirrel Time 2

WILLIAM FRANEY COMEDIES
Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1
Snitch 1
Moonshiner 1
No. 13 1
The Pest 1
Pile Driver 1
Undressed Kid 1
Live Wire 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1
Lake Chelan 1

MILBURN MORANTI COMEDIES
Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2
Barber Shop Gossip.....2
Jealousy 2
Simp and Satan.....2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1
Perils of the Beach.....1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2
The Champeen 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES
July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SPECIALS
Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5

Release Information continued on page 2714

"OCCASIONALLY YOURS"
(Gasnier-Robertson-Cole)

Male Vampire in a Mere Succession of Society Scenes

FOLLOWING out Lew Cody's type of characterization—a male vampire pursued throughout five reels by beautiful women and left in the end still the heart-breaking bachelor—"Occasionally Yours" has an almost negligible masculine appeal. And it is highly probable that even the most romantic flapper will find an excess of the dainty art of making love. Such exaggeration as is made of his personal charms (he need only look at a girl and she is his) is a severe test for anyone's tolerance.

Perhaps its greatest fault from the audience's standpoint, even greater than the slight story, is the fact that the star is made nothing else than a cad. He casts off his first sweetheart and proceeds to break the heart of a second unsophisticated girl. True, he is willing to marry her to make amends, but she learns that he is not sincere, and our hero goes back to his bachelor apartments to start on another conquest and we have a flash of the broken hearted girl and her deceived father weeping upon each other's shoulder.

The story is woefully slow in getting started. The opening reels are entirely unnecessary to the story and the star dilly-dallies about his studio with some artist's models and a trained dog. When the story starts in the third reel Elinore Fair, Barney Sherry, and Lloyd Hamilton, of slapstick fame, make their appearance and afford a welcome relief from close-ups of Cody playing with his dog. Hamilton plays a "boob" and is as good in comedy drama as in rough and tumble comedy.

There are some artistic sets and the photography on the whole is good, except one shot of Cody standing on a balcony in the moonlight. It makes him anything but attractive. While there appears to be room for the type that Cody has created, "Occasionally Yours" overdoes it so much, and has a story that gets started only after wearying the spectator, that it will hardly take with the average audience. Betty Blythe is attractive as the former sweetheart. James W. Horne directed.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Bruce Sands	Lew Cody
Bunny Winston	Betty Blythe
Audrey Woodward	Elinor Fair
John Woodward	Barney Sherry
Bob Hale	Lloyd Hamilton
Mrs. Lydia Parsons	Lillian Rambeau
Mona	Gertrude Astor
An Artists Model	Yvonne Gardelle
Parker	William Quinn
A. Gossip	Cleo Ridgely

PRESS NOTICE—STORY

With Lew Cody, the greatest love-maker of the screen, "Occasionally Yours," which will be the attraction at the ———— theatre on ————, promises to be one of the most popular photoplays offered in ———— in many a day. The screen favorite is here given a role that allows him every opportunity to impress his followers with his mastery of the art of love-making.

The star portrays the role of a Bohemian artist who finds time hanging heavily on his hands despite the fact that he has surrounded himself in his studio by several beautiful models. So he spends the week end at a friends house, and, as usual, all the girls at the party fall in love with him. Beautiful settings in the picture help to bring out the society atmosphere.

The story is a satire. Cody plays the wealthy heart breaker who promises to marry his latest love because he believes her to be dying and wishes to make her happy. Then when she recovers it appears as if this "beloved rogue" has at last been caught in the meshes of matrimony. But the ending of the picture finds him still the happy bachelor, satisfied with the company of his faithful butler and faithful dog.

"Occasionally Yours" will be shown at the ———— theatre for ———— days.

PROGRAM READER

"Occasionally Yours," the Lew Cody feature production which will be the attraction at this theatre on ———— is the greatest opportunity that the bashful swains have had in many a day to really learn the art of love-making. For it is an art, and Lew Cody is an artist. And in this picture he plays a Bohemian painter who surrounds himself with beautiful models to help drive away ennui. But the girls give him little chance to be lonely. They pursue him always and with the inevitable result—their hearts are broken.

"Occasionally Yours" will be shown for ———— days beginning————. Supporting the star are the popular players Elinor Faire, Betty Blythe, Alec Francis, Lloyd Hamilton and Barney Sherry.

SUGGESTIONS

From the title, a post card stunt suggests itself which can be used with any number of variations. It can be used on your mailing list, either as a straight ad, or as a teaser. Boost the star considerably with the aid of lobby photographs. The cast has many well known players. Do not neglect Lloyd Hamilton, and state that he is a member of the old "Ham and Bud" team.

CATCH LINES

Lew Cody, the great love-maker of the screen, in a society picture even greater than "The Butterfly Man."

Cody, the inimitable, in a picture of broken hearts and the lovable heart-breaker

A picture of a Bohemian artist, who combined his work with his heart affairs.

Dead Men Tell No Tales

"FROM NOW ON"
(Fox)

Entertaining Crook Story, With George Walsh, Well Directed

IT is surprising how Director R. A. Walsh manages to keep up suspense up to the pitch he does in the seven reels of this crook story of New York's underworld. The picture could easily end at the sixth reel, but the ambitious producers have annexed further action after a good climax and manage to hold the interest in doing so, although the early reels contain the best spots in the picture. George Walsh has made one of his best features in "From Now On," partly because there are plenty of villains to fight, but largely because the story contains some real drama and is more than an excuse for Walsh's slugging.

The star plays Dave Henderson, "a boy who has gone wrong." He steals a sum of money which rightfully belongs to him, but is sentenced to a five year term in prison. He manages to hide the money, however, swearing that he will never return it to the men who tricked him. When he is released both the police and the gang declare war upon him "from now on" unless he returns the money. Dave is attacked by thugs and there is more swift action with some torture scenes which are too realistic to be pleasant. Dave's money has been taken from its hiding place by an old prison pal, who returns it to him at their appointed meeting place, urging him, however, to give it back and start life afresh. Then comes the added action of the pursuing villain, another robbery, and final death of the heavy. A romance is injected, the girl being played by Regina Quinn in a thoroughly satisfactory manner.

There is action that looks like the real thing with a vengeance. Walsh fights his way down a flight of stairs against five thugs. The scenes showing the brutalities of prison life seem untrue, but are effective and well directed. A death bed scene of a young girl is especially touching. We consider it on the whole, good for almost any audience, and the star, fighting to win back by any means what has been stolen from him, has one of the most appealing roles of his career.—Length, 7 reels.—*Matthew A. Taylor.*

THE CAST

Dave Henderson	George Walsh
Teresa Capriano	Regina Quinn
Capriano	Mario Majerone
Booky Sharvan	Paul Everton
Martin Tydeman	J. A. Marcus
Detective Barjan	Tom Walsh
Tony Lomazzi	Cesare Gravina
Millman	Robert Byrd

Scenario and direction by R. A. Walsh.
Story by Frank L. Packard.
Photography by Joseph Ruttenberg.

PRESS NOTICE—STORY

George Walsh, the popular Fox star, in one of his best productions, will be the attraction at the ———— theatre on ————. "From Now On" is the title and never since the days of "The Honor System" has such a stirring photoplay of prison life found its way to the screen. The picture was directed by R. A. Walsh, a brother of the star, and one of the master directors in filmdom today.

The story was written by Frank L. Packard, who wrote the story of the now famous "Miracle Man." It is a picture of New York's underworld with its gangsters and master minds of crime. Walsh plays Dave Henderson, a young man who falls into bad ocmpany and is tricked out of his inheritance by two unscrupulous bookmakers. When he learns that there is no chance of their paying back the money they have stolen from him, he decides to steal himself, so he robs them of the same amount of money that they have taken from him. But the court of justice refuses to believe his story and he is sentenced to serve five years in prison.

It is in this part of the picture that some of the most thrilling scenes are seen. After his release, he is hounded by both the police and the gang, who threaten war upon him "from now on" unless he reveal where he has hidden the money. The picture has a happy ending, and a pretty romance is woven in as well. Walsh, the ideal American sportsman and athlete, is given opportunity to impress by his wonderful physique, and the feature is going to please the men as well as their hero-loving wives and sweethearts.

PROGRAM READER

An ever-popular type of story—the crook story—will be the attraction at this theatre on ————, when George Walsh will be seen in "From Now On," his latest feature production. Unlike many stories of the underworld, however, "From Now On" has a real interesting, true-to-life story and contains excellent heart interest as well as a stirring drama. Also it is a perfect vehicle for Walsh, giving him every chance to show his wonderful athletic ability and prowess with his fists that won him fame even when he played on his college football team. The feature was directed by the star's brother R. A. Walsh, who stands today as one of the masters of screen technique. The story was written by Frank Packard, who is the author of the great screen success, "The Miracle Man." "From Now On" will remain at the ———— theatre for ———— days.

SUGGESTIONS

You can boost this as another "The Honor System;" promise them action from beginning to end; and appeal to the large George Walsh following by program and lobby photos. You can get a teaser campaign out of the title by using "'From Now On'—I Expect to See You!" Do not neglect Director R. A. Walsh, and, if you have played it, that he directed "The Deep Purple." You can pull some street stunts from the prison scenes in the picture, or you can dress up your doorman in striped clothing. Such an advertisement as "All ex-convicts admitted free!" in the daily press will cause a lot of amusement and discussion.

CATCH LINES

A story of New York's underworld, giving George Walsh the best role of his career.

Advance Information on All Film Releases

(Continued from page 2712)

Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Fickle Women.....5

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Sundown Slim (Harry Carey).....5
Pink Tights (Gladys Walton).....5
Once a Plumber (Lyons-Moran).....5
The Secret Gift (Special Cast).....5
Hitchin' Posts (Frank Mayo).....5
In Folly's Trail (Carmel Myers).....5
Blue Streak McCoy (Harry Carey).....5
Under Northern Lights (Special Cast).....5
La La Lucille (Lyons-Moran).....5
The Girl in the Rain (Anne Cornwall).....5

JEWEL PRODUCTIONS, INC.

Sept. 6—Once to Every Woman (Dorothy Phillips).6
Aug. 30—The Devil's Pass Key (Special Cast).....7
Aug. 23—Shipwrecked Among Cannibals.....6
Aug. 16—The Breath of the Gods (Aoki-Carew)....6
July 5—Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

Oct. 11—A Wild Night (Joe Martin).....2
Sept. 13—A Prohibition Monkey.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Oct. 11—Second, The Girl and the Law.....2
Oct. 4 First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Oct. 11—Second, The Span of Life.....2
Oct. 4—First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Oct. 11—Sixth, Captured in China.....2
Oct. 4—Fifth, A Jump for Life.....2
Sept. 27—Fourth, Into the Chasm.....2
Sept. 6—Third, A Watery Grave.....2
Aug. 30—Second, Thrown Overboard.....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Oct. 4—Eighteenth, Silver Linings.....2
Sept. 27—Seventeenth, Beasts of the Jungle.....2
Sept. 20—Sixteenth, Beneath the Sea.....2
Sept. 13—Fifteenth, the Great Pendulum.....2
Sept. 6—Fourteenth, Walls of Doom.....2
Aug. 30—Thirteenth, Spears of Death.....2
Aug. 23—Twelfth, An Evil Plot.....2
Aug. 16—Eleventh, A Race to Scotland.....2
Aug. 9—Tenth, When London Sleeps.....2

CENTURY COMEDIES

Oct. 13—Loose Lions (Anderson-Lamont).....2
Oct. 6—A Shot-Gun Wedding (Sweet-Sterling)....2
Sept. 27—His Master's Breath (Century Dog).....2
Sept. 20—Love and Gasoline (Henley-Keaton).....2
Sept. 13—The Profiteering Blues (Sterling-Lambert).2
Sept. 8—You Tell 'Em, Lions, I Roar (Century Lions) 2
Aug. 30—A Movie Hero (Adams-Fortune).....2
Aug. 25—Brownie the Peace Maker (Brownie).....2
Aug. 18—A One-Cylinder Love Riot (Engle-Byron).2

STAR COMEDIES

Oct. 11—Where Is My Dog (Harry Mann).....1
Oct. 4—Bill's Wife (Wilson-Gerber).....1
Sept. 27—The Belle and the Bill (Bartine Burkette).1
Sept. 20—Rings and Things (Hill-Burns).....1
Sept. 13—Fix It For Me (Bartine Burkette).....1
Sept. 6—Her Night Out (Burkette-Howard).....1
Aug. 30—Who's Crazy Now (Burkett-Howard).....1
Aug. 23—The Nuisance (Burkett-Howard).....1
Aug. 16—Cutting Out His Vacation (Burkett-Howard) .....
Aug. 9—Ringing Hill Belle (Burkett-Howard).....1
Aug. 12—Cards and Cupid.....1

RAINBOW COMEDIES

Aug. 10—An Oil Can Romeo (Dorety-Byron).....2
Aug. 4—Won by a Nose (Dorety-Keating-Henley)..2
July 21—Off His Trolly (Engle-Dickerson).....2
July 7—Should Waiters Marry (Geo. Ovey).....2
June 30—A Villain's Broken Heart (Engle-Zemlick).2
June 23—A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

Oct. 16—One Law for All (Hoot Gibson).....2
Oct. 9—The Grinning Granger.....2
Oct. 2—A Gamblin' Fool (Hoot Gibson).....2
Sept. 25—The Big Catch (Hoot Gibson).....2
Sept. 18—The Honor of the Range (Maloney-Neilson) 2
Sept. 11—The Champion Liar (Hoot Gibson).....2
Sept. 4—The Lone Ranger (Maloney-Busch).....2
Aug. 28—Blazing the Way (James B. Warner).....2
Aug. 21—A Smilin' Kid (Hoot Gibson).....2
Aug. 14—The Smoke Signal (James Warner).....2
Aug. 7—The Great Round Up (Leo Maloney).....2

THE MOON RIDERS

(Featuring Art Accord)

Aug. 23—Eighteenth, Clearing Skies.....2
Aug. 16—Seventeenth, Rushing Waters.....2
Aug. 9—Sixteenth, The Flaming Peril (Art Acard).2
Aug. 2—Fifteenth, The Hour of Torture.....2
July 26—Fourteenth, Unmasked 2
July 19—Thirteen, The House of Doom.....2
July 12—Twelfth, The Pit of Fire.....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Prey 6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

The Purple Cipher.....5
A Master Stroke.....5
Captain Swift 5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

The Whisper Market.....5
Bab's Candidate 5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral 5

JIMMY AUBREY COMEDIES

The Decorator 2

HARRY T. MOREY PICTURES

The Gauntlet 5
The Sea Rider 5
The Flaming Clue.....5
The Birth of a Soul.....5

VITAGRAPH SPECIALS

Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Stage Hand.....2
Solid Concrete.....2
School Days 2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman)....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....2
Fourteenth, The Fatal Escape.....2
Thirteenth, A Woman's Grit.....2
Twelfth, Human Bait.....2
Eleventh, The Tank's Secret.....2
Tenth, A Fanatic's Revenge.....2
Ninth, An Inch from Doom.....2
Eighth, Hemmed In 2
Seventh, Hindoo Hate.....2
Sixth, Springing the Trap.....2
Fifth, Hands of Horror.....2
Fourth, The Fatal Choice.....2
Third, Plucked from Peril.....2
Second, The Murder Mood.....2
First, The Evil Spell.....2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond-Calhoun).....6
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....5
The Straight Road (Bessie Barriscale).....5
The Hell Hound of Alaska (Wm. S. Hart).....5
Staking His Life (Wm. S. Hart).....5

ONE AND TWO REELERS

W. S. Hart Dramas.....2
Shorty Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
Kay Bee Dramas (Columbia Brand).....2
Arbuckle Comedies 1
Chaplin Comedies .....1 & 2
Sennett Keystone Comedies.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ahses of Desire (Mrs. Sessue Hayakawa).....6

ALICE BRADY FEATURES

Maternity 5
The Trap .....
A Woman Alone.....5
Darkest Russia .....
The Dancer's Peril.....5
A Gilded Cage.....5
La Boheme 5
The Rack 5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats 5
Self-Made Widow 5
The Hungry Heart.....5

ROBERT WARWICK FEATURES

Man of the Hour.....5
Stolen Voice 5
Friday the 13th.....5
Human Driftwood 5
The Man Who Forgot.....5
Family Honor 5
Face in the Moonlight.....5
All Man 5
A Girl's Folly.....5
Sudden Riches 5
False Friends .....

"THE LAW OF THE YUKON"
(Realart)

This Picture Proves a Disappointment

THERE is nothing of Robert W. Service in this feature except the title. While the poem itself tells no story beyond the conflict of nature in the reaches of the Yukon, it seems to us as if those in charge might have concocted something else than an uninspired, regulation melodrama which carries all the familiar stilted figures and the same time-worn sequences. It is apparent that the picture was made with considerable footage and when it came to the process of cutting, it proved a task to knit the scenes with any degree of continuity.

The poem is based upon that inexorable law of nature that only the fit survive. And around this theme is constructed a plot which has for its hero a mild-mannered chap who wins over his "rough-necked" opponents every time they engage in a tussle—despite the fact they outweigh him by thirty pounds and have grown strong wrestling with the elements while he has wrestled with ideas for his newspaper. Such heroics are not convincing. The dance hall denizens, the owner of the place, and his daughter, who is compromised with the hero, the villains and the adventuress—they all belong in this orthodox story. Their actions are firmly planted, so when they execute their plans the obviousness destroys the suspense. A sequence will be shown and the following scene will be something else, with the result the picture is quite confusing to follow.

The outstanding highlight is the comedy interest furnished by the character, Barney McCool. The story proper depicts the struggle of an Easterner to establish a paper in the Yukon. The villains are made to order. They haven't become villainous through any toss of fate, but simply for the sake of contrast. The time has gone by when an Alaskan story can be woven around such types and be called a virile, rugged, document of the North. The director might have furnished more effective backgrounds, the snow stuff suggesting very little atmosphere. And the poor lighting almost makes the picture look like a sample print. One might say it is a miscast, too. The rough types and extras look genuine, but June Elvidge looks out of place with her Fifth Avenue wardrobe. And Edward Earle is hardly the right choice for the hero, even though he struggles bravely with his role. The scenes in which he appears are cut so badly that one almost loses sight of him.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Tim Meadows ..... Joseph Smiley
Goldie Meadows ..... Nancy Deever
Barney McCool ..... Thomas O'Malley
Joe Duke ..... Tom Delmar
Medford Delaney ..... Warburton Gamble
Tiny Tess ..... Nadine Nash
Len Cavendish ..... Harry Larkin
Morgan Kleath ..... Edward Earle
Jake ..... Matthew Betts
Doc. Meredith ..... Bigelow Cooper
Claire Meredith ..... June Elvidge
Cully ..... Edward Reader
Kleath's Wife ..... Sara Biala

Based upon poem by Robert W. Service.
Directed by Charles Miller.
Photographed by A. H. Vallet and Al. A. Leach.

PRESS NOTICE—STORY

"The Law of the Yukon," a Realart picture based upon the stirring poem of the same name by the poet of the Northwest, Robert W. Service, is coming to the ———— theatre next ———— and ———— with a cast headed by Edward Earle, June Elvidge, Joseph Smiley and Nancy Deever. Charles Miller, who directed the feature, has taken the thought out of the poem and translated it into terms of tense action and suspense. The background of mountains and snow, huts, and trees form a perfect setting for this tale of Alaska. Only the fit survive is truly emphasized here.

It is a picture of primitive men and women, of love and sentiment, of hate and jealousy, and told in those regions where the will to live tests a man's strength to the utmost. The characters are far from civilization and gentle influences, and are thrown back on primeval nature to wrest a very living from the very earth itself. A crime is committed against what little society there is in the Yukon. The hero must keep silent to spare his sweetheart. The detection of this crime and the ultimate happiness of the lovers forms a fitting climax to a story which moves with vigor and vitality. The picture is interpreted by players of proved ability.

PROGRAM READER

"The Law of the Yukon," a Realart picture based upon Robert W. Service's poem of that name, will be the feature attraction at the ———— theatre very shortly. Most everyone is familiar with Service. Most everyone knows that his poems of the Yukon are vital and vivid. And it is fitting that one of them should be the inspiration for this picture. Primitive men and women, fierce huskies, the relentless snow, the mountains—these are the ingredients of "The Law of the Yukon," a picture which crackles with tense action and suspense. It is a story of the will to live, only the most fit shall survive. Charles Miller is responsible for the production. The cast is an adequate one. Watch for further announcements.

SUGGESTIONS

This picture based upon Robert W. Service's poem should be exploited on that fact. Tell that he is recognized as the Canadian Kipling. Use copies of the particular poem in your local paper and distribute leaflets containing it. Bill the picture as a tense melodrama of Alaska. Tell that it is a tale of primitive men and women, fierce huskies, the search for gold, the right of the strong to live. You can stage a prologue with the necessary atmosphere. A reader garbed in the Alaskan style might be used to recite the poem. Tell that Charles Miller directed and that the cast includes Edward Earle and June Elvidge. Play up the backgrounds. Your lobby can be dressed in the correct atmosphere.

"THE CRADLE OF COURAGE"
(Paramount-Artcraft)

Has Plenty of Action and Should Please

BILL HART has gone back to his old Kay-Bee days for style of construction in "The Cradle of Courage," and the result is a picture of the kind that made him famous—oodles of action, a fist fight with Tom Santschi that measures with that never to be forgotten battle of "The Spoilers," and plenty of good incident that makes you forget that the story is rather improbable.

"The Cradle of Courage" gets away to a rousing start, showing the return of a division of Uncle Sam's San Francisco soldiers, with Hart as "Square Kelly," a 'Frisco burglar and stickup man who had turned soldier under duress only to find himself converted to a desire to stay straight when he gets back from France. This fine idea isn't given any too logical a development in some sequences, but Hart and a great supporting cast make it seem real and the picture should please all those who prefer action to acting in a Hart production.

Tom Santschi and Gertrude Claire both deserve equal praise with the star for many of the interesting moments, while Ann Little is adequate in a role that does not present exceptional opportunities.

Hart looks the part in khaki and police uniform quite as much as when attired in his familiar western duds. The picture relegates romance to second place and will probably find greater favor with men than with the feminine sex. Direction, camera work and tempo are all up to present day standards. A different sort of a Hart picture with all the dramatic virtues of his usual western stuff retained.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

"Square" Kelly ..... William S. Hart
Rose Tierney ..... Ann Little
Mother Kelly ..... Gertrude Claire
Tierney ..... Thomas Santschi
Jim Kelly ..... Francis Thorwald
Lieutenant Riley ..... George Williams

By Frederick Bradbury.
Scenario by Lambert Hillyer.
Directed by Lambert Hillyer.
Photographed by Joe August.

PRESS NOTICE—STORY

In "The Cradle of Courage," which comes to the ———— theatre beginning ————, William S. Hart, the virile Paramount star, appears as a policeman —a role which is certainly something new in characterization. It is a complete departure for the popular star and establishes him as extremely versatile.

He plays the part of "Square" Kelly, a criminal of Frisco, who has reformed after two years' service with the A. E. F. And he takes up the profession of aiding the law—the law which he formerly violated. Love comes to him when he meets the daughter of his gang leader, and it is she who really inspires him to go straight. So he wages a relentless fight against crime.

It is certainly a novelty to see the popular Hart in a policeman's uniform. The picture abounds with crackling action, one of the scenes presenting a thrilling fist fight as the policeman battles with and vanquishes a gang leader, played by the reliable Thomas Santschi. The feature was adapted from a story by Frederick Bradbury, Lambert Hillyer acting as the scenarioist and director. In addition to Mr. Santschi, the cast includes Ann Little, Gertrude Claire, Francis Thorwald and George Williams.

PROGRAM READER

Bill Hart as a cop. The favorite star of Western's certainly has drawn a new assignment in "The Cradle of Courage," a picture which takes him away from his customary environment, although his characterization is none the less effective. Bill is a crook who reforms and upholds the law as willingly as he was eager to break it. The offering is packed with crackling dramatic action and gives the star an opportunity to display his versatile talent. How he gives up his crooked life because of a girl's faith in him—how he becomes a minion of the law and punishes its violators is told in terms of absorbing drama. "The Cradle of Courage" comes next ————.

SUGGESTIONS

Here is Bill Hart in a new type of role, and you should make the most of it in your exploitation. Get all the paper obtainable showing him as a policeman. Tell that he is a reformed crook who is as eager to uphold the law as he was in breaking it. Play up the fact that Lambert Hillyer is again the author and director —the same Hillyer who has been responsible for many fine Hart features. If you can get hold of a street traffic sign, you can work up a good ballyhoo by having some figure dressed as a cop and directing traffic to your theatre. But be sure to keep him moving. Exploit the feature as an absorbing melodrama which presents the star in a vigorous role.

"Over the Hill to the Poor House"

(Continued from page 2703)

Witness the enthusiasm which greeted its premiere in New York, when it touched the heart of even cynical Broadway. It is a screen masterpiece, produced by a master hand.

"Over the Hill to the Poor-House" is dedicated to mothers the world over. It contains a simple story of plain, everyday folk, adapted from the poem by Will Carleton. It proves that the motion picture is an art. It proves that there is pathos and comedy; tears and laughter, in the workaday life of a small New England town. It will make you cry, but your neighbor will be crying with you. It will make you laugh. It will make you shout aloud as the hypocrite is shamed. It will make you agree that it is "a screen masterpice, produced by a master hand."

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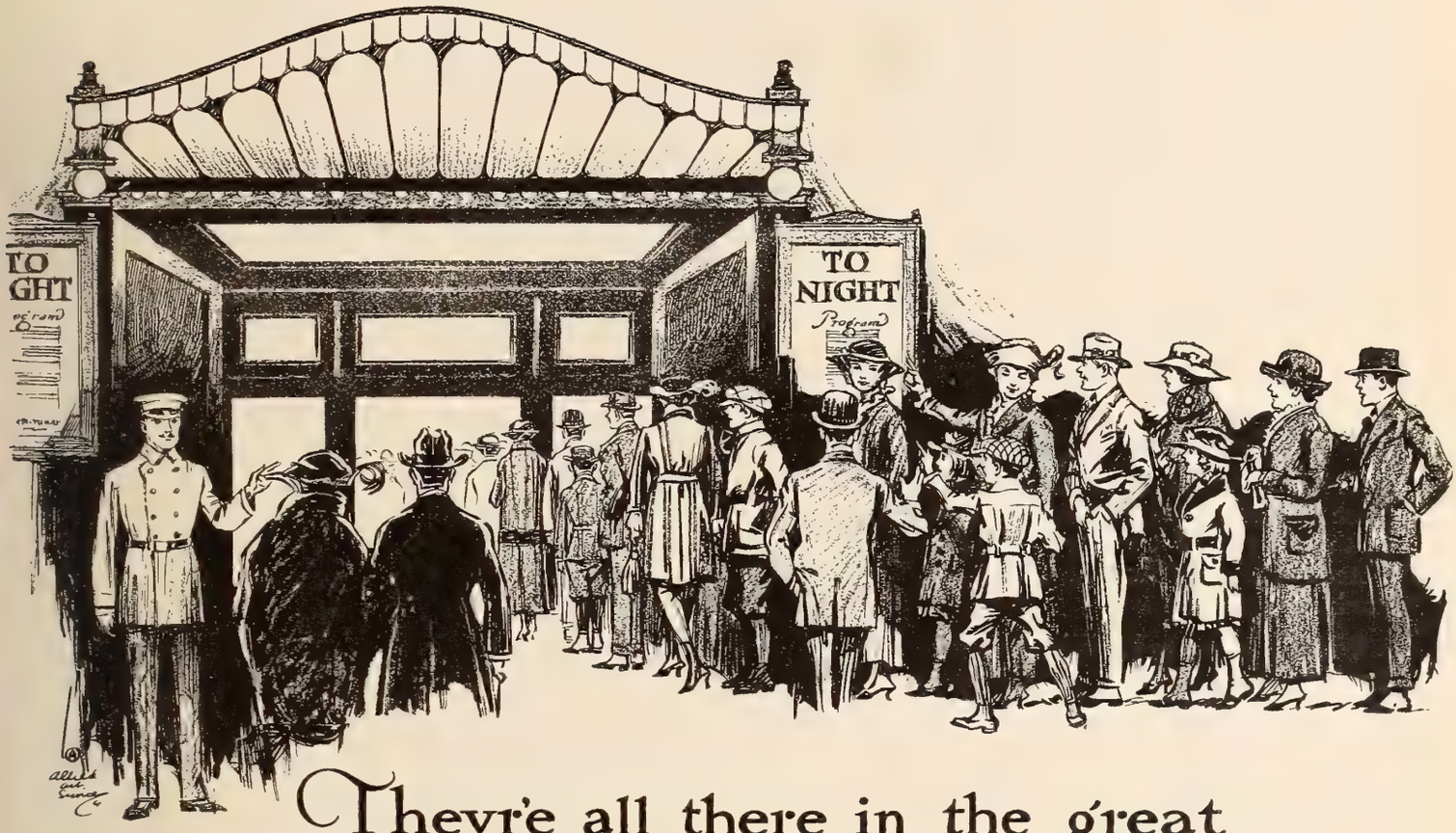
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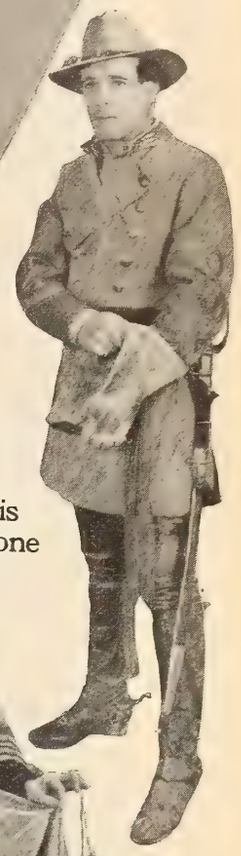
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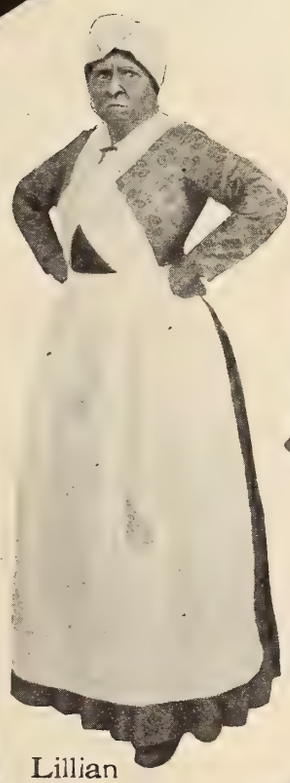
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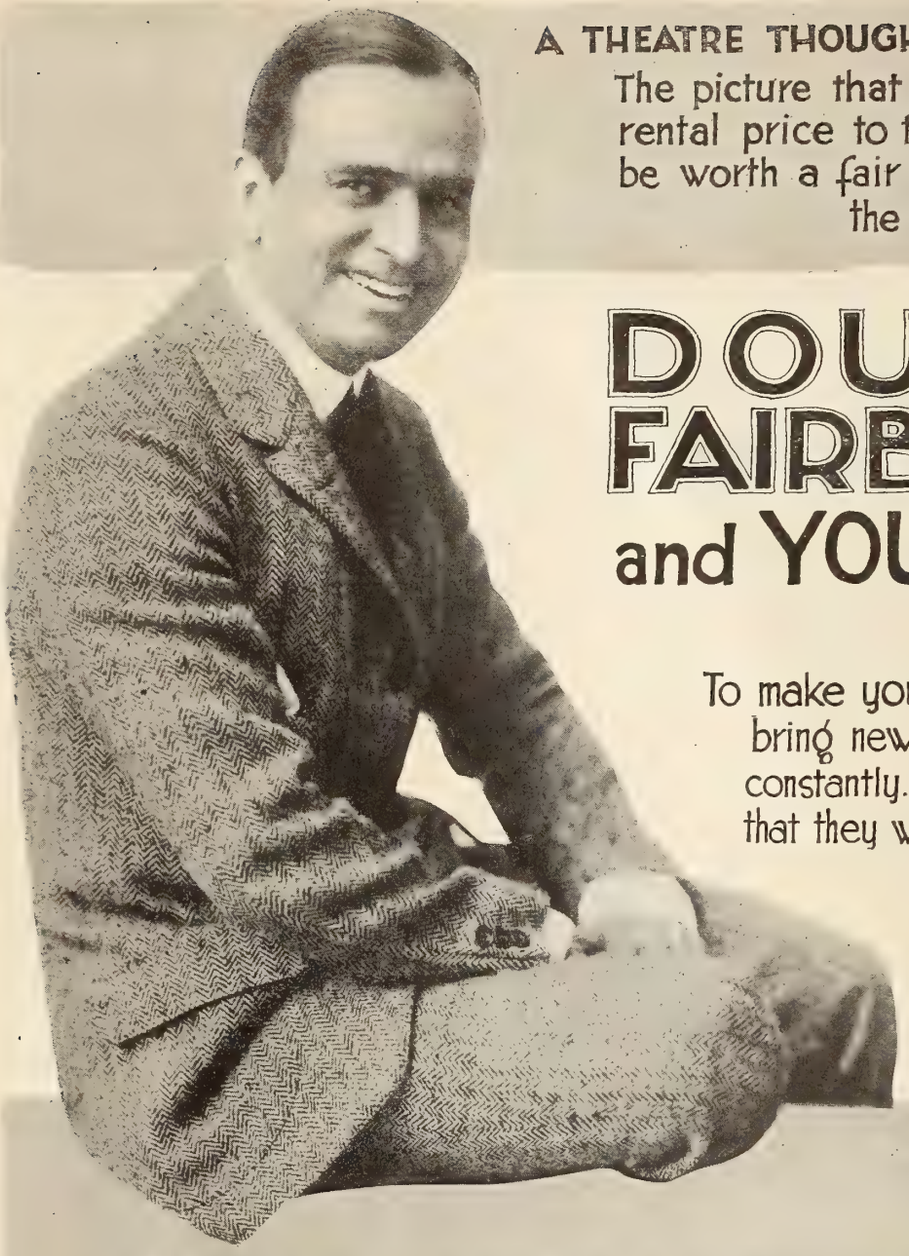
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"HIS MAJESTY, THE AMERICAN"

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INDEPENDENT FILMS ASSOCIATION NEWS

VOL. I. No. 7 CHICAGO, U. S. A.

Published in the interest of INDEPENDENCE
By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr. Consumers Bldg. Chicago
Richard Robertson, Editor

ECKELS GOES WEST TO COMPLETE DEAL ON NEW STAR SERIES

Independent Films Executive Will Spend Busy Time in L. A.

Eddy Eckels, general manager of the Independent Films Association of Chicago, left last week for Los Angeles, accompanied by O. W. Moore, general manager of Calumet Productions, Inc.

N. A. Woody, treasurer of Independent, is leaving Chicago this week for the Coast, and will join Mr. Eckels in Los Angeles.

During his stay in California, Eckels expects to consummate a deal on which he has been working for several months, by which the Independent Films Association will take over the exclusive distribution of a series of five-reel productions featuring a young woman who is already well known to the screen as a star of established and rapidly increasing drawing power, and who is widely regarded throughout the industry as a "comer" of marvellous box office possibilities.

Until the names are on the dotted lines of various contracts and legal documents, no hint of the identity of Eckels' new star can be given.

Behind the Comedy Scenes.

O. W. Moore will remain in California to supervise the making of the Pinnacle Comedies, exclusively distributed by Independent. Through Moore, Eckels will be taken "behind the scenes," and afforded a chance to observe Leo White, Blanche White and Al Martin in action under the direction of John West. White and Martin are featured in Pinnacle Comedies as "the Damfool Twins," and Blanche White heads a riotous cast of feminine loveliness calculated to regale the tired business men who patronize the theaters showing those two-reel mirth-makers.

HEAVY BOOKINGS ARE GOING TO INDEPENDENT EXCHANGES

It is certain that Eckels and Woody will return from the Coast with plenty of good news for the exchange men holding Association franchises. The state of the independent market at the present time is such that the theaters are giving to the independent exchanges in every part of the country just as many bookings as the exchanges can take care of. Nearly all of the independents realize that all they need is more merchandise to sell to increase their business. In other words, if the average exhibitor can book from the independent exchange pictures of quality and drawing power comparable with those he can get from the program exchange, he will do business with the independent exchange as a pure matter of preference.

EXCHANGES BENEFIT FROM ADVERTISING CAMPAIGN OF I. F. A.

Production for the independent market is right now enjoying a very remarkable boom, and Eddy Eckels' idea in forming the Independent Films Association was to provide a great clearing house for the distrlbuton of first-class film productions to the independent exchanges, and to give such productions a degree of exploitation nationally and regionally that would surpass even the well known Home Office advertising and direct campaigning of the program companies.

The idea has been carried out with unprecedented success in the case of the Neal Hart series of 5-reel special pictures. These are being booked to the biggest first-run theaters in the country, and in each territory the independent exchange handling the Harts and participating in the clean-up publicity of the Association, has forged ahead of all competition.

With added units, these exchanges will become still more powerful, and far-sighted ones can foresee a new and important evolution of the industry resulting in the exhibitors being able to do business with the "boss"—the man whose own money is in his exchange—instead of a hired manager who holds his job on his ability to "get prices regardless of conditions."

"A PUNCH FROM HELL'S OASIS"



The above cut, though not listed in the press book on "Hell's Oasis," is available for advertising purposes, and may be ordered tthrough the Master Advertisers at 109 Dearborn Street, Chicago. The price is 60 cents. The cut is taken from one of the 11x14 lobby photos on this Neal Hart picture.

WATCH FOR "DAMFOOL TWINS" IN PINNACLE COMEDIES NO. 15th

The Damfool Twins will make their screen debut in Pinnacle Comedies Nov. 15 and will appear regularly every two weeks thereafter in rapid-fire two-reel subjects.

Leo White, the perfect fool and Al Martin, the poor fish, are the Damfool Twins. They will have ample material to work on in turning out something new twice a month in comedy action.

"Cedarbrook Farm," seething with extraordinary funny situations and dealing with old man Hoakum, parent of the twins, and the great alcohol race, with Jerry playing Mercury and Tom formulating the wild Sararitan, will be released first and from advance indications, it should set a new laugh mark.

There will be lots of pretty girls, headed by the widely-nown Blanche White, the perfect 36, in fascinating and bewitching poses.

Prohibition has handed out a lot of laughs (and some frowns, too) and "Cedarbrook Farm" will exemplify the dangers of toping up-to-date There is no moral attached especially, but plenty of room for humorous speculation.

The Damfool Twins—Nov. 15—get set for the big laugh.

COMEDY FRANCHISES ARE GOING FAST

Franchises have been awarded on Pinnacle Comedies for the following territories:

Nebraska, Iowa, North and South Carolina, Tennessee, Georgia, Florida, Alabama, Michigan, Indiana, Illinois and Eastern Missouri.

Squidgelums

L. W. Foster, manager of the Fine Arts Film Exchange, Cincinnati, O., before he got a print, lined up a first run for all of the eight Neal Hart special productions throughout his territory—Southern Ohio.

HATSOFFTOLOU

The increasing popularity of Neal Hart and Pinnacle Productions is forcefully shown in the great number of inquiries from exhibitors received daily by the Independent Films Association. These inquiries come from all parts of the country and are turned over to the various exchanges handling distribution of the Independent. There is no doubt whatever but that Pinnacle Productions will have a record number of runs throughout the country. Exhibitors everywhere concede the outdoor honors to Neal.

EXHIBITORSCANTWAIT

Phil Selznick, associate of Dave Warner, the Cleveland electric spark, was a visitor at the Chicago office of Independent Films Association recently. Phil is a great little ad writer and publicity phenom. He said the chief reason why he dashed from his Ohio metropolis to Chi. was "just to see where we got our pep."

ST. LOUIS LIVE WIRE SECURES FRANCHISE FOR ENTIRE OUTPUT

Roy B. Dickson Closes for Lone Hand, Neal Harts and Comedies

Roy Dickson, probably one of the most widely known film exchange men in St. Louis, whose Dad was the dean of all the screen sires in the Eastern Missouri-Southern Illinois territory, will flaunt the Independent banner in the St. Louis territory for the Neal Hart series of special productions, Pinnacle's "Damfool Twins" comedies, Roy Stewart's "Lone Hand," and any other product that the Independent Films Association of Chicago releases for that region.

Secures Big First Run.

Dickson came to Chicago during the week ending September 18 and closed all details for the distribution of Pinnacle Productions in the St. Louis territory. Roy stated that he had virtually all St. Louis already sold on the Neal Hart pictures, and that one man, controlling eight houses, one a big first run, had been signed for a month.

Dickson's outfit is a brand new one and will be known as the St. Louis Film Exchange. Temporarily, headquarters will be at 3628 Olive street, but in the near future larger quarters will be opened.

Comedies Needed There.

Before leaving Chicago for St. Louis, Dickson said that he had virtually closed for a first run in St. Louis for "Hell's Oasis," the first Neal Hart picture, released October 1. Roy said there was plenty of room for Pinnacle Comedies, "or any comedies that are real comedies." The first Pinnacle comedy, "eCdarbrook Farm," will be released November 15.

Dickson formerly was associated with the Independent Producers Film Corporation, distributors in the St. Louis territory for Hallmark and Special Pictures. He is one of the most active exchange men in the country.

FOSTER ADDS MORE FIRST RUNS TO LIST

Announcement is made by L. W. Foster, manager of the Fine Arts Film Exchange, Cincinnati, that the following firms runs have been signed up for Neal Hart: Bob Wood of Wood and Law's Exhibit Theatre, Portsmouth, Ohio; Messrs. Gregory and Kretzer, of the Liberty and Colonial Theaters, Springfield, Ohio; John Schwalm, of the Jewel Theater, Hamilton; Harry W. Kress, of the May's Opera House, Piqua; G. W. Warner, of the Opera House, Greenville, Ohio, and S. Chakiris, of the Grand Theater, Middletown. All the foregoing exhibitors signed up for the entire series of eight Neal Hart productions and report in a receptive mood for Pinnacle Comedies.

MEMBERS OF INDEPENDENT FILMS ASS'N.

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
MINNEAPOLIS	FIRST NAT'L EX. CT.	LOEB ARCADE	J. F. CUBBERLY
NEW ORLEANS	PEARCE FILMS	608 CANAL	GENE PEARCE
BOSTON	MAJOR FILM CORP.	54 BROADWAY	E. J. FARRELL
PITTSBURGH	S. & S. FILM CO.	414 PENN AVE.	ABE STEINBERG
SYRACUSE	DOOLEY EXCHANGE	445 S. WARREN	THOS. DOOLEY
DALLAS	LEWIS FILM CO.	1913 COMMERCE	L. T. PELLERIN
MILWAUKEE	FIRST NAT'L EX. CT.	TOY BLDG.	H.J.FITZGERALD
DETROIT	IND. MASTER FILMS	105 JOHN R.	W. B. SEIFERT
ATLANTA	PEARCE FILMS	146 MARIETTA	GENE PEARCE
LITTLE ROCK	LEWIS FILM CO.	1114 MARKHAM	L. T. PELLERIN
OMAHA	MAGNET FILM CO.	1312 FARNUM	C. C. BRIDWELL
ST. LOUIS	ST. LOUIS FILM EX.	3628 OLIVE ST.	ROY DICKSON
PHILADELPHIA	20TH CENTURY FILM CO.	256 NO. 13TH	GENE MARCUS
KANSAS CITY	FEDERATED FILM EX.	FILM BLDG.	AL. KAHN
OKLAHOMA CITY	LEWIS FILM CO.	114 HUDSON	L. T. PELLERIN
BUFFALO	DOOLEY EXCHANGE	338 PEARL ST.	THOS. DOOLEY
DAVENPORT	MAGNET FILM CO.	418 HARRISON	C. C. BRIDWELL
CLEVELAND	WARNER ATTRACTIONS	ERIE ANNEX	DAVE WARNER
WASHINGTON	EXHIBITORS' FILM EX.	MATHERS BLDG.	ABE DRESNER
CINCINNATI	FINE ARTS FILM EX.	310 FILM BLDG.	L. W. FOSTER
NEW YORK	COMMONWLTH. FM. CO.	1600 BROADWAY	SAM ZIERLER
DENVER	ARROW PHOTOPLAYS	1735 WELTON	E. J. DRUCKER
CHICAGO	ILL. & IND. FM. EX.	220 SO. STATE	A. LOWY
BIRMINGHAM	QUEEN FEATURE SERV.	POTTER BLDG.	W. S. BELL



HARRY A · SHERMAN
announces

SHERMAN PRODUCTIONS
CORPORATION

AN ORGANIZATION formed on new and original lines affording an unprecedented opportunity to THE INDEPENDENT EXCHANGES OF AMERICA to secure, consistently, box office attractions of assured quality

TWELVE RELEASES A YEAR

TWO PICTURES NOW READY

For a franchise in your territory write or wire

SHERMAN PRODUCTIONS CORPORATION
LONGACRE BUILDING ~ 1476 BROADWAY
NEW YORK CITY ~

Here's the Sherman Plan

TO the Independent Exchanges of America:

In announcing to the Motion Picture Industry the formation of SHERMAN PRODUCTIONS CORPORATION, I do not hesitate to assert that I am presenting a plan of operation between producer and distributor absolutely unprecedented and unique in the opportunities and advantages it will afford franchise holders.

These advantages are so obvious that upon first examination it may seem as if I had left my own interests entirely out of consideration. If I have done so it is with my eyes wide open and with the assurance that I shall be fully protected, because my interests and the interests of all concerned will be identical.

Upon the success of SHERMAN PRODUCTIONS CORPORATION and the principle which underlies its operation, I will stake my reputation as a showman and a marketer of big attraction motion pictures. There is no chance of a fall down.

I make this statement unreservedly and only after devoting months to perfecting my plan of operation down to the smallest detail. That is why I have no hesitancy in putting all the facts before you.

SHERMAN PRODUCTIONS CORPORATION has been organized to supply pictures of assured attraction value to its franchise holders at actual cost, prorated according to territory.

There will be absolutely no cash investment or advance made to SHERMAN PRODUCTIONS CORPORATION by a franchise holder prior to the actual, physical delivery of the completed positive prints.

All costs of production will be paid by the company up to the point where the picture is completed and positive prints delivered.

Lithographs, lobby displays and all accessories will be supplied at cost and an extensive advertising campaign carried on in the trade papers continuously, the expense of which will be borne entirely by the producing company.

I have divided the country into twenty-five territorial areas and will select in each territory the most alive and the most responsible independent exchange.

Nearly forty per cent of this territory has already been satisfactorily allotted and in all cases franchises will be granted for a period of five years with a guarantee of twelve pictures annually, production to be increased as the franchise holders may require it.

Read Every Word of It

SHERMAN PRODUCTIONS CORPORATION'S participation in the profits shall consist of twenty per cent of the gross business done by the franchise holders in their respective territories.

It will also control and sell the foreign rights and the revenue thus derived shall be divided on a basis of fifty per cent to the franchise holders — divided pro-rata — and fifty per cent to SHERMAN PRODUCTIONS CORPORATION.

I have opened offices in the Longacre Building, New York City, and out of my percentage all the operating expenses of this office, including the salaries of the executive staff, will be paid.

I have two productions already completed and a third nearing completion. For attraction and money-making values I will match these two productions against any program features in the market today, without qualification or exception.

Definite announcement is made on the succeeding page concerning the release of the first picture.

As treasurer of SHERMAN PRODUCTIONS CORPORATION I shall appoint a man selected by the franchise holders. They will deposit in a bank also selected by them, the sum of $100,000.00, pro-rated according to territory. This sum shall be held in escrow during the period of the franchise and each franchise holder's proportion shall only be released upon his failure to fulfill his obligations.

IN other words SHERMAN PRODUCTIONS CORPORATION will make all pictures with its own capital and will receive no monies whatever until the actual delivery of the goods.

I am frank to say that I believe this to be the most important, most practical, and the most satisfactory plan ever offered to the independent exchanges of America.

I have devoted months to the perfecting of this plan. I have two pictures, which fully satisfy the high standard which I set for myself at the outset and I am now ready to proceed to active operation.

SHERMAN PRODUCTIONS CORPORATION already represents an investment to me, personally, of more than $100,000.00 and I have not asked for a dollar's backing from any exchange, anywhere. Moreover I am prepared to go as much further production-wise as may be necessary to insure its success.

Let me know what YOU think about it.

I will be glad to hear promptly from my friends throughout the United States and Canada and provide them with more detailed information about this new departure in linking up the making and marketing of big motion picture attractions.

Wire me today, Longacre Building, New York.

Harry A. Sherman

FIRST PRODUCTION MADE AND READY

SHERMAN PRODUCTIONS
CORPORATION

announces

MAN & WOMAN



A powerful, romantic drama of the South Seas.

An attraction production built for the box office with a cast of distinguished players.

Written and directed by
CHARLES A. LOGUE

RELEASED NOVEMBER 15

SHERMAN PRODUCTIONS CORPORATION
LONGACRE BUILDING ~ NEW YORK

WATCH for important announcements in coming issues of this publication.

A
J. PARKER READ JR.
PRODUCTION

Louise Glaum
in
THE LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

Personally supervised by
J. Parker Read Jr.



The story of a mighty love that grew out of hatred; the story of a powerful man who won a woman's heart after he had defeated her in a battle for a Continent.

Love, passion, action, adventure—a big, elemental drama of the Great Longing in a woman's heart and the Great Desire in a man's brain.

ALLAN DWAN ◆ GEORGE LOANE TUCKER ◆ MAURICE TOURNEUR ◆ J. PARKER READ JR.
THOMAS H. INCE ◆ MACK SENNETT ◆ MARSHALL NEILAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



"—it will stand 'em up!"

No matter what pictures you have handled before—no matter what "clean-ups" you have scored—you will never pick a surer winner than

"HONEYMOON RANCH"

featuring

EILEEN RAY and HARRY McLAUGHLIN

A five reel **TEX O'REILLY** Western which is as unusual as it is snappy. It's the best feature of its kind which has appeared on the independent market in many a day.

STATE RIGHTS

SOLD ON SIGHT

to T. E. LARSON of Peacock Productions: Texas, Oklahoma, Arkansas, Missouri, Kansas, Iowa and Nebraska.

BERT LUBIN

SUITE 1111

1476 BROADWAY, NEW YORK

TELEPHONE BRYANT 3271

ROBERTSON-COLE'S
FIRST BIG EIGHT
1920-1921

ONLY
SUPER-SPECIALS

R-C
PICTURES

IT is but a short time since Robertson-Cole entered the field of motion pictures, without entangling alliances, founded on an honesty of purpose from which it has not and will not swerve, and a desire to succeed only on a basis of merit and fair dealing with exhibitor and producer alike.

How well Robertson-Cole has succeeded is for those it is serving and being served by to judge.

Each step forward has been, quietly and unheralded, the logical sequence of a carefully planned administration by means of which there could be offered to the exhibitor a service which it is his right to expect.

Robertson-Cole has entered now upon its first new season as a distributing company, and a measure of its progress and the success it has attained is evidenced by the fact that it will offer during this year only super-special attractions which have met the standard of excellence upon which that progress is founded.

Except as human judgment may err, Robertson-Cole will not release any subject which it feels will not help the exhibitor toward the success to which he is entitled.

A. S. KIRKPATRICK
Vice-Pres. & Gen'l Mgr.
Robertson-Cole Distributing Corp.

R-C PICTURES



ROBERTSON-COLE *Presents*

WILLIAM CHRISTY CABANNE'S

Powerful Human Document

THE STEALERS

A tremendous portrayal of man's struggle between the weaknesses of the flesh and the idealism of the spirit . . . . .

OTIS SKINNER

in

KISMET

by EDWARD KNOBLOCK –

The most stupendous production the history of motion pictures has ever recorded . . . . .

directed by

GASNIER



R-C PICTURES



ROBERTSON-COLE *Presents*

PAULINE FREDERICK

in "A SLAVE OF VANITY" *from*
"IRIS" *by* Sir Arthur Wing Pinero

A production more magnificent:
a role more emotional, than any in which this
Wonderful Artiste has ever appeared.

AL CHRISTIE'S

6-reel comedy drama

"SO LONG LETTY"

from Oliver Morosco's Success

A laugh classic of newly-weds
in dainty bungalows, backed by
a picturesque beach of chic
sea nymphs . . . . .



R-C PICTURES



ROBERTSON-COLE *Presents*

MAE MARSH

in

"THE LITTLE FRAID LADY"

From the Novel "The Girl who lived in the woods *by Marjorie Benton Cook*

The most appealing girl of the screen in a character that creeps close to the heart

SESSUE HAYAKAWA

in

"THE FIRST BORN"

A colorful drama of Oriental mystery, through which shines out a love divine —— the masterpiece of a great emotional actor....



R-C PICTURES



ROBERTSON-COLE *Presents*

DUSTIN FARNUM

in

"BIG HAPPINESS"

by Dan

Conceded by every one to be the greatest work of Dustin Farnum's career—with a story that is unusually different

GASNIER *Presents*

LEW CODY

in

"Occasionally Yours"

Surpassing "The Beloved Cheater" in uniqueness of plot and "The Butterfly Man" in sumptuousness of presentation it has rightfully taken it's place among the bigger pictures of the season ~ ~ ~



HEARTS ARE TRUMP

AND WE LEAD THE ACE—

BEBE DANIELS

IN

"YOU NEVER CAN TELL"

FROM THE SATURDAY EVENING POST STORY BY GRACE LOVELL BRYAN

DIRECTED BY
CHESTER FRANKLIN

SCENARIO BY
TOM GERAGHTY AND HELMAR WALTON BERGMAN



FIFTY-three hundred feet of pure, unadulterated delight are in store for the fans who have been awaiting the "good little bad girl" in her first REALART picture. Full of life and pep, with never a dull moment, this story of an up-to-date Cinderella packs more comedy and laughter and piquant situations into six reels than any picture in many a moon. It is one of those rare Box-office finds that carries an equal appeal to everyone.

REALART PICTURES CORPORATION—NEW YORK

AN ALLAN DWAN PRODUCTION
SOLDIERS OF FORTUNE
(5911 – feet)
AN EMILE CHAUTARD PRODUCTION
THE MYSTERY OF THE YELLOW ROOM
(6345 - feet)
AN ALLAN DWAN PRODUCTION
THE LUCK OF THE IRISH
(6607 - feet)

Run these three great Mayflower Specials and pay us for them, after they are run what your box-office says they are worth ~

This is NOT A FREE OFFER in any sense, But it IS striking proof of our belief in the exhibitors integrity and sense of fairness ~

Read Agreement on opposite page, fill out coupon, and mail to us at once!

Realart Pictures Corporation REALART PICTURES **469 Fifth Avenue, New York**

REALART TAKES THE RISK!

Read carefully this agreement, and if it sounds good to you, fill out the coupon today and mail to us.

Form E 7 Rev.

IT IS AGREED

between ....., an exhibitor operating the.....

Theatre at No. .....Street, ...City,

.....State, and Realart Pictures Corporation, distributor, as follows:

First—That the distributor shall deliver to the exhibitor for showing at his theatre, as nearly as possible on one of the five groups of playing dates specified below, one print each of the following special feature productions:

PRODUCTION	First Choice of Play Dates	Second Choice of Play Dates	Third Choice of Play Dates	Fourth Choice of Play Dates	Fifth Choice of Play Dates

Second—That the exhibitor shall exhibit each of these special feature productions in his theatre for.....days;

Third—That promptly after the completion of each day's exhibition the exhibitor shall pay as rental to the Realart Pictures Corporation the amount of money to which he considers the distributor to be honestly and fairly entitled.

Fourth—That the exhibitor will pay transportation charges both ways on each print, will also pay to the distributor a sum equal to five per cent. (5%) of the amount paid as rental for the film (this being the tax imposed by Section 906 of the Revenue Act of 1918), and will further pay, cash on delivery, for all lithographs, cuts, matrices, lobby display, and advertising accessories ordered by him, the same to be provided, if available, at the rates regularly charged by the distributor.

Fifth—The exhibitor will fully protect the prints and other property of the distributor while in his possession, returning or forwarding prints immediately after use in the same condition as when they were received, reasonable wear and tear due to the proper use thereof excepted.

Sixth—It is further expressly agreed, in consideration of the waiving of advance payments, and of other valuable concessions granted herein by the distributor, that the exhibitor shall make unusual efforts, through advertising and publicity, to induce the public to come to his theatre on the days when he is exhibiting the special feature productions herein named.

Seventh— It is also agreed, in part consideration hereof, that the exhibitor shall give as early playing dates as possible, preferably in the months of September and October, but in no event later than November 30th, 1920, and that the distributor shall not be obligated to provide the service heretofore specified if it shall develop that a satisfactory agreement cannot be reached promptly regarding such playing dates.

Recommended

.....

Accepted:
REALA

By .....

HEAD C

TEAR OFF ON DOTTED LINE

COUPON

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

GENTLEMEN:

I have carefully read the agreement which was attached to this coupon, containing your offer to exhibitors to run the three MAYFLOWER SPECIALS:

"SOLDIERS OF FORTUNE"—"MYSTERY OF THE YELLOW ROOM"—"LUCK OF THE IRISH"

and base payment for same on box-office results. I want to take advantage of this offer.

Please send copy of formal agreement, so that early playing dates may be arranged.

*NAME*_____

*THEATRE*_____

*ADDRESS*_____

M.P.N. 2

REALART TAKES THE RISK!



E. W. Hammons Presents

ANNETTE KELLERMAN

(Herself)

IN SLOW MOTION

PRODUCED BY WESTERN PICTURES EXPLOITATION CO.

THIS woman has regularly drawn a salary that has set a new mark in the vaudeville world

Her name in the electric lights of a theatre is recognized as the one strongest audience-attracting magnet that can be displayed.

As "the Modern Venus" she has had more free advertising from the magazines and newspapers of the country than any woman who ever lived.

Every woman will be curious to see on the screen the person whom they have come to know as the exemplar of the human form divine. Her charms will appeal to every man with a power that no "girl show" can equal.

They want to see Annette Kellerman herself. No picture shows her as this does. No eye can record what the camera has preserved.

Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave New York



THE ART OF DIVING

Exemplified By The MODERN VENUS

MADE BY THE CINAL PROCESS



SLOW motion photography scores a triumph in this single reel—it literally explains the secrets of the grace and skill of a woman with whom none have been able to compete.

With this picture you can actually promise your public more than they could ever gain from seeing Annette Kellerman in the flesh, for the ultra rapid camera has done what the eye cannot do.

ROTHAPFEL PICKS IT FOR CAPITOL ANNIVERSARY

Oct. 24 the biggest motion picture theatre in the world marks the beginning of its second year. You know Rothapfel—you know he knows pictures. "Hold it for me," he told us. "It's so good that I want it to celebrate with."

Released by

EDUCATIONAL FILM EXCHANGES, INC

729 *Seventh Ave New York*

THRILLS



They tug at your patrons heartstrings while they gladden them with laughter

SNOOKY THE HUMANZEE

and the children lovable in a never-forgettable picture

C. L. CHESTER PRODUCTIONS, Inc.

ONE A MONTH CHESTER



RECORDS everywhere have been smashed with the first three of these comedies—"Four Times Foiled," "An Overall Hero" and "The Big Show."

They distinctly STARTLE every patron to whom they are shown—they are distinctly different from anything that your screen has mirrored.

THEY keep the current of thrills carrying the laughs along to greater enjoyment. There's no danger of a pleased patron sending another to the wrong theatre when he sees a Chester Comedy at yours. He'll have something to remember.

HEART APPEAL

Released by

EDUCATIONAL FILM EXCHANGES, INC.
729 Seventh Ave. New York

MYSTERY

There'll be none so selfish that they'll fail to tell all their friends to see this one

"A TRAY FULL OF TROUBLE"



A picture your patrons will shake your hand for booking

DIRECTED BY WM. S. CAMPBELL

COMEDIES IN TWO REELS

"THAT'S the cleverest thing that I've seen in a long time." With this quotation from hundreds of patrons at the Randolph theatre, Mae Tinee, the celebrated motion picture critic of the Chicago Tribune, thus starts the most unusual notice on "Four Times Foiled" a two reel comedy ever received.

"IT HAS A REGULAR PLOT," she says. She describes its THRILLS, she tells of its HEART APPEAL, recounts the scores of LAUGHS.

MAE TINEE gives the comedy a half of column of space because it was DIFFERENT. This is just the first of the Chesters. Every one of them is literally a screen sensation, each one drawing larger and larger crowds to theatres everywhere.

CHESTER COMEDIES ARE IN A CLASS ALONE—

A CHESTER COMEDY IS THE REAL FEATURE OF ANY PROGRAM—no matter what the other pictures may be.



Released by

EDUCATIONAL FILM EXCHANGES, INC.
729 Seventh Ave. New York

REAL CLEAN FUN



Lejaren á Hiller

Presents

"The Devil's Angel"

Featuring

Helen Gardner-Templer Saxe
and a Notable Cast.

A VIVID DRAMA IN
WHICH YOU'LL SEE

Artist Life in a Bohemian Studio
of the Picturesque Latin Quarter

Beautiful Helen Gardner Posing
as Venus for a Trio of Artists

A Hypnotist of the Orient
Demonstrating His Occult Power

How a Girl Was Rescued From the
Clutches of Her Hindu Nemesis

What Happened When a Girl
Took Refuge in an Artist's Studio

A Heart-Stirring Romance That
Pulses with Life and Feminine Beauty

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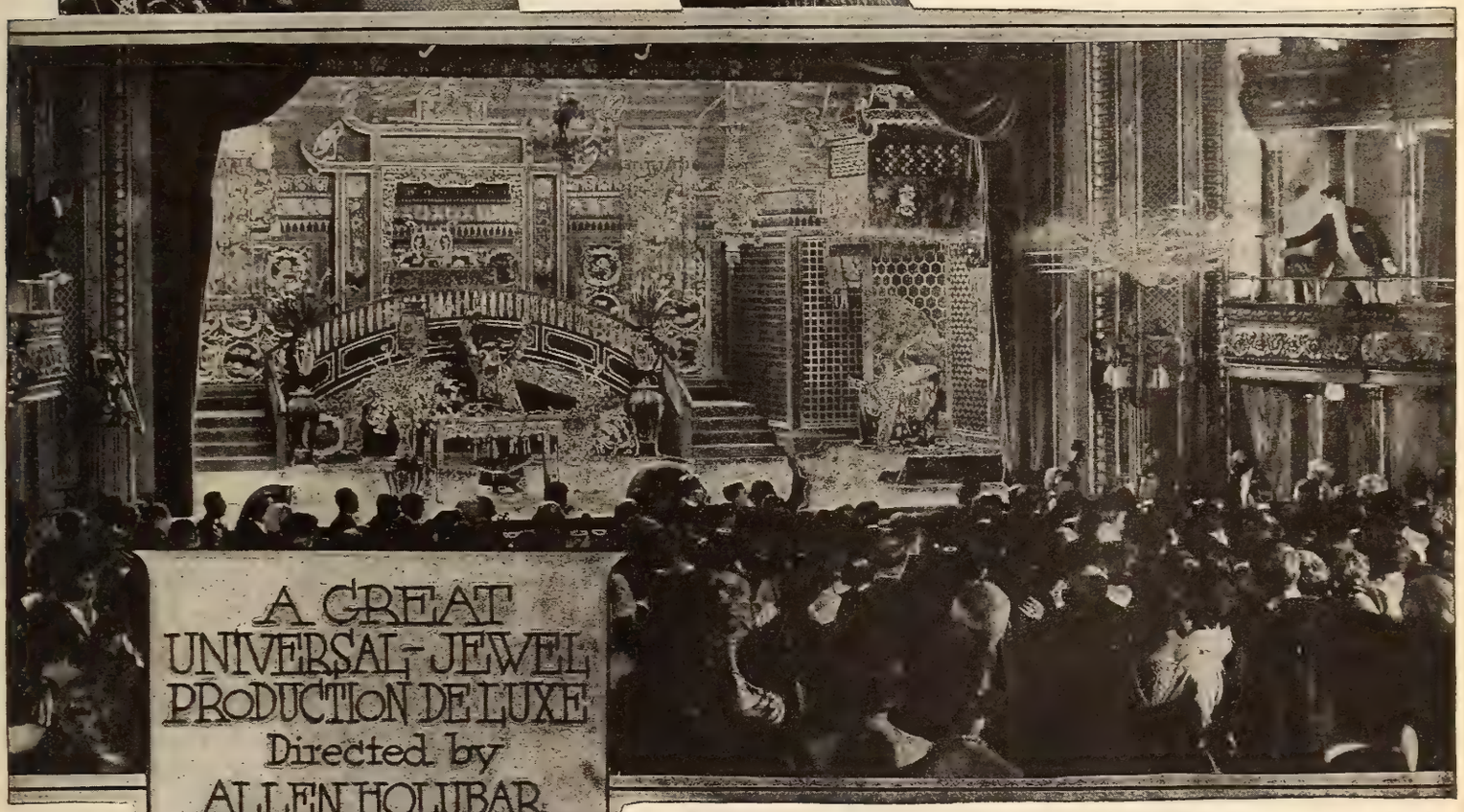
Clark-Cornelius Corp.
117 West 46th Street, New York City
Distributors

Alexander Film Corp.
130 West 46th Street, New York City
Controlling Rights

CARL LAEMMLE presents

ONCE TO EVERY WOMAN





A GREAT UNIVERSAL-JEWEL PRODUCTION DE LUXE
Directed by
ALLEN HOLUBAR

With your own eyes, you can see that here is touching *heart-appeal.* With your own eyes, you can see that here is really a *tremendous scene.* And with your own box-office records before you as you look at these two pictures—the records of "PAID IN ADVANCE"—"THE HEART OF HUMANITY"—and "THE RIGHT TO HAPPINESS"—you can estimate for yourself the business you will do on the biggest photodrama that Allen Holubar and Dorothy Phillips ever made—a drama of Woman's ambitions that will reach the heart of every woman in the country, big city or small town. Book it *today* for the picture of her dreams.

DOROTHY PHILLIPS

Reason No. 2



WHY "The Devil's Passkey" is the one great dramatic achievement of 1920

THE scene is the Green Room of the famous Theâtre Français in Paris. Captain Rex Strong, Mrs. Goodwright and the Countess de Treville. The beautiful Countess once knew Captain Rex intimately—fully as intimately, says Paris, as Mrs. Goodwright now knows him. A few feet away, before the footlights—they can even hear his voice—stands Warren Goodwright, innocently thanking Paris for its appreciation of his play. He does not yet know that the story of his play is the story of Captain Strong and his wife—but very soon he *will* know it—and those two, sitting there in silent agony, *know* that he will know it. *And then what?* How can the guilty pair possibly escape the righteous vengeance which Goodwright will surely exact? *Suspense!* Many a time you've heard the word—but not till you've seen "The Devil's Passkey" will you know its true meaning.

Carl Laemmle offers Von Stroheim's Universal-Jewel Master-Play

The DEVIL'S PASSKEY

FEATURED!



WE always knew the day would come—and *here it is!* The day when the shrewd showman realizes that a big *news event* means just as much to his patron as a big *feature*—when he can advertise it right out in front on his electric sign and know that the dollars are going to come rolling in just as they roll in for a popular star and a great production—only—with a far bigger net to *him.* Get this thought. All you want to do is to please your people and make money—and if you can do both with a *News Reel* you're just that much better off than if you had to pay a huge price for a feature production. In Issues 61 and 62 of International News we give you——

The Biggest News Scoop of the Year

Remember this Box Office Stuff

Submarine U—35

The Exploits of the Raider MOEWE

The Berlin Revolution

HIS Holiness, the Pope—*never before on any screen.* The scoop that news gatherers have been trying for for years—the scoop that only the untiring enterprise of International succeeded in obtaining—the same enterprise that secured for you those marvelous scoops of recent memory—SUBMARINE U-35—the exploits of the German raider, MOEWE—the BERLIN REVOLUTION. In Baltimore, Loew's Hippodrome flashed the news of this great scoop to its thousands of friends with the far reaching display of its big electric sign—with the result that houses running competing news reels besieged the Universal Exchange, pleading for a chance to show these two reels.

Can you afford to be without the News Service that gives you the chance to make this extra money at no extra cost?

Always first

INTERNATIONAL NEWS

released thru UNIVERSAL

FEDERATED EXCHANGES

Announce

THE RELEASE OF THE FIRST SUPER-PRODUCTION STARRING

BESSIE LOVE.

"BONNIE MAY"



FFE of A

RELEASED OCTOBER 17th



"BONNIE MAY"

by LOUIS DODGE

Published by CHARLES SCRIBNER'S SONS

THE PICTURE of YOUTH
The SPRINGTIME of LOVE
ROMANCE
HAPPINESS

WHAT DO YOU WANT IN A MOTION PICTURE?

1st.-A Star whose name is a guarantee of Box Office Results.
2nd-A Story by an author well known to the public-A Story that has had a successful sale as a novel published by one of the leading publishing houses.
3rd-The Director must be one whose name guarantees You as well as your Patrons a Perfect Production.
4th.-It must be produced by an Organization whose standing assures you of a production in every way superior to the average.



Produced by
ANDREW J. CALLAGHAN PRODUCTIONS Inc.
Directed by IDA MAY PARKS and JOSEPH DeGRASSE
Distributed by
FEDERATED FILM EXCHANGES OF AMERICA Inc.
W. E. SHALLENBERGER, Gen. Mgr.
220 WEST 42nd St.
NEW YORK



National Productions present

featuring JOSEPH J. DOWLING
"The MIRACLE MAN of the screen"

"THE KENTUCKY COLONEL"

A great picture made from Opie Read's greatest Novel

SIX REELS OF ACTION!

From the moment that Boyd Savely, leader of the feudists, rides through the gates of the peaceful old plantation, his carbine at his side, until, in the last reel, he slinks away, a broken, beaten man, your interest never lags for a single second, for the picture builds to one great climax after another.

"Capably enacted," says "The Motion Picture News". "Southern honor, Southern chivalry and Southern feuds fly thick and fast", says the "Sunday Telegraph", and "The atmosphere is genuine", says "The Moving Picture World".

It's a marvelous picture to exploit, Mr. Exhibitor, and you have a singularly strong selling point in Joseph J. Dowling, than whom there is no better loved man on the screen today. He's the man who made "The Miracle Man" famous.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated



The Man Who Makes His Pictures LIVE!

What Irvin V. Willat has achieved in "Down Home" is not only a triumph for himself but it marks the dawn of a new era in motion picture making as well.

No massive production this, depending upon elaborate sets and the employing of hundreds of "extras" to "get over". Just a simple, sweet story, transformed by the genius of one man into a picture that will twine itself about the heart and live forever enshrined in the memory of everyone.

"Behind The Door",—"Below The Surface",—both were the work of Mr. Willat's brain, and you, Mr. Exhibitor, and the world at large sealed them with the seal of your approval, for they were truly great. They were *real*,—they were *vital*, —they were *human*.

And here, in "Down Home", you have a picture possessed of these qualities—plus!

They may make *bigger* pictures than "Down Home",—they can't make *better* ones.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*



Robert Brunton presents

J. WARREN KERRIGAN

and his own company in

The HOUSE OF WHISPERS



By William Johnston

Directed By Ernest C. Warde

KERRIGAN SCORES AGAIN

Motion Picture News: There is no doubt about J. Warren Kerrigan's latest picture, "The House of Whispers," putting the spectator upon his mettle. Suspense is striven for and achieved.

Moving Picture World: A swiftly moving amateur detective and mystery story. The suspense is well sustained up to the final climax. The picture is sure to please

Morning Telegraph: Of the motion pictures which this reviewer has seen featuring J. Warren Kerrigan — and there have been a great many — "The House of Whispers" is by far the best. It will be a valuable addition to the program of any exhibitor.

Exhibitor Trade Review: "The House of Whispers" constitutes one of the most entertaining as well as perplexing mystery pictures thrown on the screen. It is a truly mystery picture minus, however, the impossibilities and improbabilities that have marred many other such cinema attempts.

Wid's: A first rate mystery drama with the suspense well maintained and the interest kept increasing until the end.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*


The dazzling light of public favor has fallen upon Betty Compson, whose work in George Loane Tucker's "The Miracle Man" was greeted as the screen's greatest individual performance.
"Prisoners Of Love" throws into sharp relief her consummate skill as an actress and that quality of powerful, alluring magnetism that lends to her beauty an extraordinary and irresistible enchantment.
It is a story of fiery passion and ennobling love, lifted above common levels by extreme delicacy of treatment and acting that is absolutely flawless.
BETTY COMPSON
IN
PRISONERS OF LOVE
PERSONALLY PRODUCED BY
BETTY COMPSON
DIRECTED BY
ARTHUR ROSSON
DISTRIBUTED BY
GOLDWYN


NUMA PICTURES CORP'N.
Presents
"THE REVENGE OF
By
EDGAR RICE BURROUGHS
Directed by HARRY REVIER
Supervising Director GEORGE M. MERRICK
Released through
GOLDWYN PICTURES
CORPORATION


For the first time on any screen
TARZAN"
"The Revenge Of Tarzan" is demolishing attendance records in all parts of the country!
On the actual testimony of exhibitors, this greatest of all Tarzan pictures is proving the biggest money-maker of them all.
If you haven't already booked "The Revenge Of Tarzan" don't lose any time!
CHARLES RYAN

Vera Gordon, whose work as the mother in "Humoresque" has made her famous, gives another richly humorous and intensely human performance in "The North Wind's Malice." It is only one of the features that make this picture a really unusual box-office attraction.

GOLDWYN
AND
REX BEACH
PRESENT

REX BEACH'S
FAMOUS STORY

THE NORTH WIND'S MALICE

DIRECTED BY
CARL HARBAUGH & PAUL BERN
PRODUCED BY
GOLDWYN STUDIOS



VERA GORDON
WHO PLAYS A LEADING ROLE IN "THE NORTH WIND'S MALICE"

CHARLES URBAN'S MOVIE CHATS

are concentrated motion pictures.

Movie Chats

are gems in the general setting of every exhibitor's program.

Movie Chats

are a single-reel condensation of the most interesting things in the world.

Movie Chats

are composed of from four to twenty subjects in each reel; selected from the fields of history, travel, science, art and the life of every people in every land.

Exhibitors who are building *now* for the *future* are booking

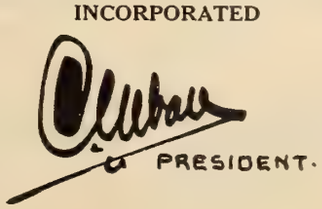
CHARLES URBAN'S MOVIE CHATS

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St.



New York City

DISTRIBUTED BY
ARROW
FILM CORPORATION

JACK EATON *of*
TOWN & COUNTRY FILMS, *Inc.*,
135 W. 44th St., N. Y.

announces

The SPORT PICTORIAL

Edited by
GRANTLAND RICE

Most unusual single reel series ever produced—

Depicts Sports from a lasting magazine angle. As humorous as the best single-reel comedies. More action than scenic. Not educational, but with a virile masculine, feminine and juvenile appeal that reaches the masses.

Edited by the greatest sporting writer in the world—

Most widely read writer of sports in America. His columns appear daily in 53 big newspapers. Irvin Cobb says: "He is the only man who has made literature of the sporting page."

Sports, recreation, travel, scenic humor—all in one—

Sports lure is eternal—no picture star would outdraw the horse "Man o' War" or Babe Ruth—sports—golf—fishing—baseball—all are attracting more millions than ever before.

The Sport Pictorial is issued twice monthly—

And you buy twelve at a time—See three or four at your exchange and then buy—no contracts for fifty-two weeks or a year—just for twelve hits—that will keep your batting average up with your box office receipts. If you like them—then buy twelve more.

More lively than news reels; more interesting than Scenics—

No railroad wrecks, oil fires, parades, fashion shows or Presidential Candidates on the front stoop—no yards of mountains and waterfalls, and we don't tell how rice is cultivated in China or cane sugar cut in Cuba. We have "Action."

Superior camera work; humorous titles; skillful cutting—

Slow motion material and Ackeley work—trick photography and good photography. Mr. Rice's titles are both clever and funny. The pictures are cut and edited with proper use of close-ups, with action and "pep" as the slogan.

A vigorous advertising and publicity campaign—

The sporting page of the daily newspaper is the most widely read next to the front page. We plan to tie up the first-run houses in 53 cities with 53 big newspapers, that have thousands of daily readers of "Rice's Sport Light" columns. Clever stills—sport one-sheets are yours. In forthcoming issues we will have "regular fellows" like Rex Beach, George Ade, Ring Lardner, Bob Davis, Rube Goldberg, Ty Cobb, and others, give their angle on their favorite pastimes. This reel is to be a fast seller—with your patrons becoming "Fans" for something new in picture entertainment.

Territorial Distribution for

The SPORT PICTORIAL

arranged through

ARROW FILM CORPORATION

W. E. SHALLENBERGER, PRES.

220 West 42nd Street **New York City**



Because of a strong
INTERNATIONAL INTEREST
the entire foreign rights for
THE SPORT PICTORIAL
have been secured by
SYDNEY GARRETT, INC.
135 West 44th Street
New York (Bry. 6903)

MR. GARRETT sailed September 30th on the Mauretania for London to sell English and Continental Europe rights on the **SPORT PICTORIAL.** All other countries can be purchased directly through his office.

This series has a stronger appeal in all countries than any short films ever offered.

A KICK IN EVERY FOOT!



FRAZEE COMEDIES

THE REMEDY FOR YOUR COMEDY ILLS — 2,000 FEET OF BUBBLING, BURSTING JOY — IN DOSES OF ONE A MONTH.

Personally Directed by

EDWIN FRAZEE

FIRST RELEASE ... OCT. 3RD

"AFTER BED TIME"



GADLIK STUDIOS

FRAZEE FILM PRODUCTIONS
RIVERSIDE
CALIFORNIA



Wm L. Roubert
Presents

WILLARD MACK'S
Most vivid screen play

"HERITAGE"

A State Right Special De Luxe
with **Matty Roubert**
and a Brilliant All Star Cast

BOOKED SOLID ON THE ENTIRE MARCUS LOEW CIRCUIT, NEW YORK CITY

A FEW TERRITORIES STILL OPEN

MATTY ROUBERT PRODUCTIONS Inc.
1457 Broadway New York

Sidney Garett, 135 W. 44th St.
Sole Foreign Distributor

BIRTHRIGHT

A DRAMA THAT PULSATES WITH THE PROBLEMS OF ONE OF LIFE'S PRICELESS HERITAGES—BIRTHRIGHT. A STORY AS GENUINE AS THE BEAT OF THE HUMAN HEART

YOU NEED ONLY TO BE HUMAN TO UNDERSTAND AND APPRECIATE THIS NATURAL DRAMA OF EVERY-DAY LIFE. A PLAY AS TRUE AS LIFE ITSELF.



Edward Hemmer
Director and Cast



MAUD SYLVESTER



SIDNEY MASON



FLORA FINCH



HENRY SEDLEY

HEMMER SUPERIOR PRODUCTIONS

TRADE MARK



HORACE WESTON



PETE RAYMOND



MABEL WRIGHT



BESSIE STINSON



NORMAN WELLS



JOHN A BOONE



MILTON BERLINGER



MARGARET BEECHER



OPIE READ

TO BE RELEASED
SHORTLY AFTER OCT. 1st 1920
DISTRIBUTION UNDER DIRECTION OF
ALLIED INDEPENDENT ATTRACTIONS INC.
HARRY LEONHARDT. Pres. —o— RALPH PROCTOR Vice Pres.
1457 BROADWAY NEW YORK CITY TEL. BRYANT 9500

Scenario by
MAIBELLE HEIKES JUSTICE

PRODUCED BY
HEMMER
SUPERIOR PRODUCTIONS, INC
THE PLAYHOUSE
137 W. 48th STR. NEW YORK CITY TEL. BRYANT 4193

IMPORTANT TO EASTERN PENNS

Herewith are published letters exchanged between Fox

September 20, 1920

Stanley Company of America,
Palace Theatre Building, Philadelphia, Pa.

Gentlemen:

THIS company has been given to understand that by reason of the policy adopted by you you have refused to enter into negotiations for any contracts for film service for the season 1920-1921 in the Pennsylvania territory consisting of the State of Pennsylvania and adjoining States, except with such companies controlled, owned, booked or managed by you.

In recent years investigation reveals that you have gradually built up an organization of film distribution which consists of a combination of distributing and booking companies which are either owned, controlled or managed by your company or in conjunction with certain film producing and rental companies with whom you have made booking and releasing combinations, and also by means of exacting a booking fee from theatres for all film service furnished to such theatres regardless of whether or not you were instrumental in furnishing the service, and your operations have been carried on with the idea of dominating the distribution and booking of motion pictures in the Pennsylvania territory so as to practically boycott the product of any other distributor or booker except those in your organization or combination. We now discover that up to the present you have used the product of this company so long as you deemed it advisable to help build up your monopolistic organization, and now that you feel that it has served its purpose you are prepared to discard it and to refuse to deal further with us or to distribute or exhibit our pictures in that territory, and to exert unlawful influence to exclude our product from that territory.

It has never been the policy or the desire of this company to assist in the formation of monopolies; on the contrary, our policy has always been a free field for all, free and open competition, and unrestricted trading. That is the only policy that can make for a healthy upbuilding of this industry and the freedom of the exhibitor to book, exhibit and present to audiences the best product in the market regardless by whom produced, exploited, distributed or booked. Under your policy the exhibitors in the Pennsylvania territory are practically compelled to limit themselves to the exhibition of only such product as you agree to give them and are intimidated into subjecting themselves to your arbitrary conduct by fear of being boycotted and driven out of business. In other words, it is the choice of either taking such films as you will book them, or being deprived of any booking whatever.

The statement has been made by your representatives to our representatives that you will be unable to deal with us because you have so much material on hand that you will not be prepared to make any arrangements for films until after January, 1921. It is clear to us that this statement is not made in good faith, but is merely a subterfuge that is being used by you for the purpose of keeping our product out of that territory. There are certain outstanding open contracts between our company and yours for a number of engagements for pictures to be played. These contracts will be fully performed by us; we will, however, not consent to further any monopoly controlled or projected by you, or anybody else.

We wish to make our position quite clear. Inasmuch as you refuse to deal with this company, we intend to enter the market in the Pennsylvania territory and will deal with every exhibitor in that territory directly, in a fair, open, honest manner, and to compete fairly with the

POLICY OF FOX FILM CORPORATION WI

July 23, 1920.

"National Association of the
Motion Picture Industry,
"Attention Chairman
of Distributors' Division,
"1520 Broadway, New York City.

"Gentlemen:

"HEREWITH I tender the policy of Fox Film Corporation with reference to group booking with all booking agencies in America, as requested in your letter of July 20th.

"Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are bound in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower rentals and of booking protection for their theatres. But that is only the ingenious, sugar-coated, sweet and innocent invitation to join the booking agency at the beginning.

"Facts and conditions of the past prove that very shortly after the exhibitor places himself and his theatre in the hands of a booking agency he loses control of the management of his house, and by cut-throat, blackjack and monopolistic methods the exhibitor very soon is compelled to give up fifty per cent or more of his theatre or be driven out of the motion picture exhibition line.

"Exhibitors will remember in 1908 and succeeding years my tremendous effort and the long, up-hill legal battle against the General Film Company and the Motion Picture Patents Company to keep the business open and free to competition.

"The then growing success and popularity of the motion picture was the result of the splendid competitive opportunities afforded to any person or set of persons in the production of pictures that would entertain and educate. In the regular course of events this condition permitted the exhibitor to make a handsome profit and to build up a substantial business. The exhibitor was his own boss.

"Twelve years ago a combination of men attempted to strangle the industry and to create an all-powerful monopoly. Fortunately for the public and the exhibitor, and I feel free to state largely due to my effort, this attempt resulted in disaster. The group of men who by every means endeavored to take possession of the motion picture

YLVANIA TERRITORY EXHIBITORS

Film Corporation and Stanley Company of America

product which you or anybody else intends to release in that territory, and we shall expect you to respect our rights to deal in this manner and to refrain from in any manner influencing any exhibitors in that territory not to deal with us, either directly or indirectly, and we shall likewise respect your legal rights and your right to free, honest, open competition.

In this connection we wish to give you warning that if you indulge in tactics of notifying, directly or indirectly, any theatres or places of amusement owned, operated, conducted or booked by you, or in which you may in any manner be interested, that they are not to have any business relations with us, or if, by any conduct on your part directly or indirectly, you cause a boycott of our product in that territory by refusing to serve exhibitors with the films you control or release or are interested in if such exhibitors deal with the product of this company, or if you directly or indirectly cause any owners of theatres or exhibitors not controlled by you to refuse to deal with this company and refuse to use our film service through fear of refusal on your part to furnish them with films which you control or book, or if you exact or attempt to exact a booking fee from any exhibitors for film service which we supply directly to exhibitors without the aid of your association or combination, or if you in any other manner restrain lawful trade and competition in the exploitation, distribution and exhibition of motion picture film, we shall most assuredly avail ourselves of every legal right and every legal remedy at our disposal to maintain a free and open market and free, healthy, open competition.

Very truly yours,
FOX FILM CORPORATION
By S. E. ROGERS,
General Counsel.

Sept. 25, 1920.

Fox Film Corporation,
West 55th Street,
New York City.

Attention of Saul E. Rogers, Esq.

Gentlemen:

YOUR letter of September 20th addressed to Stanley Company of America has been handed to us for answer. The letter contains certain statements of facts and certain declarations of intention on your part.

The statements of fact, we are informed, are incorrect. The Stanley Company has not refused to negotiate for contracts for film service except with companies controlled, owned, booked or managed by it.

It has done what we suppose every exhibitor does, namely, picked out from the very large supply of pictures those which were best suited to its houses and which it could obtain on the most advantageous terms. In the present state of the industry no one can use all the pictures which are offered, and the Stanley Company of America selects those which it wishes to have.

This, we understand, you agree that it has a right to do. On the other hand, you certainly have a right to sell where you please.

We deny emphatically that exhibitors in the Pennsylvania territory are interfered with in any way in dealing with you. The Stanley Company is perfectly willing that exhibitors here shall buy their pictures wherever they please, and we are told to state that the Stanley Company has not the slightest objection to having any exhibitor who wishes, deal with you, nor will his dealing with you make any difference as far as his relations with the Stanley Company of America are concerned.

Please do not misunderstand the attitude of the Stanley Co. of America. It has absolutely no feeling against you. There is a great over-supply of pictures at this time, and it just is not possible to take all the pictures which are for sale. The Stanley Company selects those which suit it best, and will be very glad indeed to have those whom your pictures suit best buy them from you.

If there is any way in which you desire the Stanley Company to evidence this sentiment, it will be happy to do so, if it is at all possible for it to.

Yours truly,
(Signed) MORRIS WOLF
For Wolf, Block and Schorr

TH REFERENCE TO BOOKING AGENCIES

industry in every branch were brought before the United States Courts and their monopoly was ordered dissolved, and the screen was free again. Then once more the exhibitor became boss of his theatre.

"Today the exhibitor is confronted with a more daring and dastardly attempt to dominate his business. The formation of booking companies to deal with distributors in group bookings spells the stagnation of the industry should it meet with favor by exhibitors. A group of booking offices in the principal sections of America would soon control the motion picture industry in every branch. The exhibitor would be the biggest loser.

"The American public will not support a monopoly in the art of the motion picture. No longer would the exhibitor be the boss of his theatre. The booking agency trust would boss and command the picture theatres after kicking the exhibitors into business oblivion.

"Every branch of the business lends itself to absolute domination if the nation-wide booking agency trust is an established fact. No longer would progress be the guiding star of the industry. In its place would come greed, the tyrannical domination by a small group of men, and the elimination of the exhibitor of today.

"Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.

"No person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from two sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.

"The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monopoly in any form.

"We hope the above has made our position clear.

"Very truly yours,
"FOX FILM CORPORATION,
"(Signed) WM. FOX,
"President."



Here is the second WILLIAM

PEARL

Now ready for

Tiger's

Her tremendous success in her first feature production is now motion picture history



FOX *feature presentation of*

WHITE

immediate play dates

Cub

This one is a fitting successor to the first and is destined to make just as big a "cleanup"



From the great novel by
GEORGE GOODCHILD
Scenario by PAUL H. SLOANE
Directed by CHARLES GIBLYN

THIS TELLS THE TALE MORE THOROUGHLY THAN TEN THOUSAND TONGUES CAN TELL

THE NEW YORK TIMES

"Whenever a celebrity of the sport world appears in pictures, as a rule one does not expect much in the way of story and acting. 'Babe' Ruth in 'Headin' Home' scores frequently, not only as a batter but as an actor. The picture is really entertaining, and that's a lot for any kind of a production."

NEW YORK EVENING SUN

"'Babe' Ruth and his bat were cast in celluloid last night, and there is no further doubt that both will be saved to posterity and no doubt run off in the future for the benefit of the lesser lights who are due to rest in the hall of fame."

NEW YORK EVENING WORLD

"Any one to whom the crack of the bat, the zip of the ball or the dust of the dash to base is music will cheer the artistic work of 'Babe' Ruth, the idol of the diamond, who thrills with his superlative acting in that great six-reel photodrama, 'Headin' Home,' now playing to capacity audiences at the Garden."

NEW YORK SUN-HERALD

"An immense throng of baseball and movie fans attended the first presentation in Madison Square Garden last night by Tex Rickard of 'Babe' Ruth on the screen. The home run hero appeared in 'Headin' Home.'"

NEW YORK GLOBE

"Directed with skill and humor, 'Babe' Ruth is a constant joy to watch. He is by far the most amusing leading man that ever wandered off the sporting page into the movie columns."

NEW YORK ILLUSTRATED NEWS

"Every small boy in the country will want to see 'Babe' Ruth in pictures, and since seeing 'Headin' Home,' I don't think the great batter will lose any of his prestige through his appearance in films."

S. E. KISER IN THE NEW YORK AMERICAN

"Hon. 'Babe' Ruth, who gets a big bonus for every home run hit he makes, draws the largest salary ever paid to a baseball player, is receiving a royalty for a lecture that he has put upon a phonograph record, gets a good income from the movies, and has set $2,500 a week as his price for appearing in vaudeville during the coming winter season."

NEW YORK EVENING JOURNAL

"'Babe' Ruth makes another home run at Madison Square Garden."

MOTION PICTURE NEWS

"It is fitting and proper that 'Babe' Ruth, who is fast becoming a popular idol, should grace the screen with his personality. Outside of major league cities, the King of Swat has not shown himself. In making his film debut the rank and file of the picture-going public will have a chance to see what he looks like and how he crashes the 'ol' apple,' even though the crack of bat meeting ball is silenced."

NEW YORK TRIBUNE

"The author has provided him with a role which fits him perfectly, and 'Babe' just walks off with the honors. Breaking records is an everyday occurrence to 'Babe' Ruth, and he broke another one last night at Madison Square Garden."

NEW YORK WORLD

"'Babe' Ruth made his screen debut last evening at Madison Square Garden. It really doesn't make much difference about the story. It's the 'Babe' that counts. The audience yelled with glee when the hero ambled on as the good son of a good father."

ROGER FERRI IN EXHIBITOR'S TRADE REVIEW

"'Babe' Ruth, by running up a total of 54 homers for the Yankees, won thousands of dollars for hundreds of his followers. 'Babe' Ruth will win thousands for exhibitors throughout the country with his splendid work in 'Headin' Home.' Here is a real American hero in a 100 per cent American play that will draw Americans by the thousands to the box office. We've watched scores of sporting luminaries on the screen and on the stage, but this happy-go-lucky young gentleman seems to come out of the picture, grasp your hand, and when he does you are more than glad to tighten the grip."

NEW YORK EVENING TELEGRAM

"'Babe' Ruth at Madison Square Garden proved almost as great a drawing card to motion picture fans as he does to the thousands at the ball parks, last night, when the first presentation of his first picture, 'Headin' Home,' was made in New York at Madison Square."

MOVING PICTURE WORLD

"There was a great outpouring of baseball fans and moving picture supporters at the Madison Square Garden, New York, Sunday evening, September 19th, when the 'Babe' Ruth picture, 'Headin' Home,' opened an engagement in the largest auditorium in the United States. Standing room was at a premium."

State Rights Are Selling Fast

Some Territory Still Open

Yankee Photo Corporation

KESSEL & BAUMANN, Distributors

Longacre Building **New York City**

ATTENTION — AVAILABLE IMMEDIATELY

TO

STATE RIGHT BUYERS

"The Japanese Question in California"

By HENRY LAUB

A TWO REEL SUBJECT FULL OF SCENES SHOWING THE PRESENT SITUATION ON THE PACIFIC SLOPE

Light Upon a Burning Question Which Is of Vital Interest to Every American

The Anti-Asiatic Movement Is Endorsed By: { *The American Legion* / *The American Federation of Labor*

Senator Harding Says:

"With a new realization of the necessity of developing a soul distinctly American in this republic, we favor such modifications of our immigration laws and such changes in our international understandings and such a policy relating to those who come among us, as will guarantee to the citizens of this republic not only assimilability of alien-born but the adoption by all who come of American standards, economic and otherwise, and a full consecration to American practices and ideals. . . .

"The nation owes it to the people of the Pacific Coast to stand behind them, in necessary measures consistent with our national honor, to relieve them of their difficulties."

Governor Cox Says:

"The policy of the United States with reference to the non-admission of Asiatic immigrants is a true expression of the judgment of our people, and to the several States whose geographical situation or internal conditions make this policy and the enforcement of the laws enacted pursuant thereto of particular concern we pledge our support.

"My interpretation is that California objects to land owned within her borders by Orientals. . . . California should not ask, and I am sure does not ask, for any procedure in the Oriental settlement problem which cannot be accommodated to the general policy of the Government in harmoniously working out such agreements as must be made with friendly nations. At the same time, if California does not desire her lands to come into the possession of Orientals, she may expect . . . the genuine co-operation of the National Government in the working out of a plan whereby she excludes the Oriental settler."

Address All Inquiries to

PANTEX PICTURES COMPANY

Box 725, Motion Picture News **New York City**

378

¶ Last week we told you how Motion Picture News had published 378 more pages of advertising than its nearest competitor since January 1st.

403

¶ That's the figure this week! Twenty-five pages ahead in one week. Going up!

The News Alone Covers the Field



Eulalie Jensen
as
Mrs. Otto Fischer



Edward Langford
as
"Buddy" Billings



Marian Swayne
as
Mary Wallace



Van Dyke Brooks
as
Richard Gormley

The Fanark Corporation

Presents

THE CRIMSON CROSS

——Truly a Great Story——

A Photoplay with a Message

Story and Scenario by
N. BREWSTER MORSE

Directed by
GEORGE EVERETT

You Have Heard Weird Tales of Hypnotism—of Its Ghastliness—Its Mystery—Its Power.

So Has Every Man, Woman and Child in America. And Here Is a Picture That Strips Hypnotism of All Illusion and Shows It Up for Just What It Is—a Perversion of the Human Will!

Here Is a Picture That Proves That Both the Hypnotized and the Hypnotist Suffers!

And Here Is a Picture That Shows the Way to Better Things for You and All Mankind!

You'll Like to See a Picture Like That—AND SO WILL EVERY MAN, WOMAN AND CHILD IN AMERICA.

——NOW READY——

Announcement of Releasing Arrangements Will Be Made in an Early Issue of This Publication



William E. Hallman
as
Otto Fischer



Augustus Phillips
as
"Bill" Billings



Archie Clark
as
Jem Hawkins

THE FANARK CORPORATION



D. J. H. LEVETT, President

40 West 32d Street - - - New York

Another Big Success

James Oliver Curwood has AGAIN hit the bull's eye with "NOMADS OF THE NORTH" which is jamming MOE MARK'S Strand Theatre, New York City all this week.

The "SAFETY FIRST" methods I have been preaching in the trade papers for the last four years were applied. BEFORE the crank turned the "O.K" of First National officials was secured upon the CONTINUITY—the DIRECTOR and the CAST. Mr. Curwood's manuscript made more than one journey between 6 West 48th Street and Owosso, Michigan BEFORE the final O.K. was attached.

This "O.K." meant the unanimous approval through their New York Representatives of the Associated First National Theatres franchise holders from Halifax to San Diego.

The splendid record now being made by "BACK TO GOD'S COUNTRY" will be surpassed by "NOMADS OF THE NORTH." I am receiving from

The James Oliver Curwood Productions, Inc.

a reasonable salary and a liberal share of profits from *world exploitation* upon the condition that myself and associates continue to give our every attention to the EXPLOITATION of "NOMADS" for a period of at least five years. Therefore First National Exchangemen throughout the United States and Canada, David P. Howells and affiliations abroad, and First Run Exhibitors EVERYWHERE, kindly take notice that we are ready to cooperate with you at all times in any way which may enhance the value of "NOMADS OF THE NORTH."

Ernest Shipman

AND ASSOCIATES

Cable Address
ERNSHIP

6 West 48th Street
(8th Floor)
New York City

Phone
Bryant 4730

"One of Year's Triumphs"

Michigan Film Review

Read what this publication says:

"Allan Dwan's long looked forward to production of William Allen White's famous novel of real life, 'In the Heart of a Fool,' is having its Michigan premier at the Madison theater, where it is attracting attention.

"Exhibitors who have viewed it are unanimous in acclaiming it one of the very best pictures of the season, carrying an appeal to every class of patronage and carrying an appeal and suspense that will make it one of the most talked-of themes of the year. Besides the dramatic power of the story, 'In the Heart of a Fool' will also register as an artistic triumph in the career of Director Dwan."

Speaking of

Mayflower Photoplay Corporation's

presentation of

An Allan Dwan Production

"In the Heart of a Fool"

A Stirring Special from the
Epic Drama of American Life

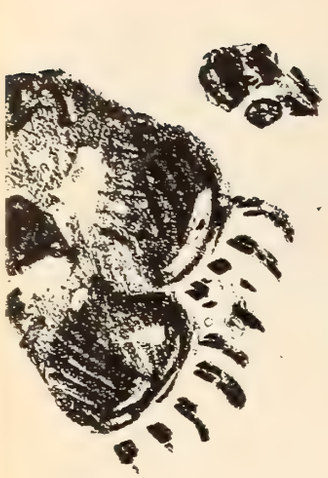
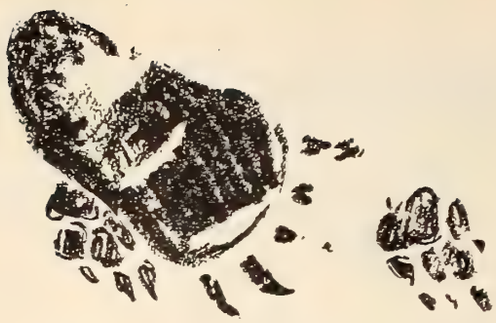
By William Allen White

Directed by Allan Dwan

FIRST NATIONAL PICTURES

A First National Attraction

There'll be a Franchise everywhere







What a Picture!

Savage Beasts

fleeing for life, side by side with their enemy man, from a

Raging Forest Fire

So vividly is life in the north woods pictured, you will feel the call of the wild and the pull of the land of great silences in James Oliver Curwood's presentation of

NOMADS OF THE NORTH

from the novel by

James Oliver Curwood

Personally produced by the author of "Back to God's Country"

His own story and continuity

Directed by David M. Hartford

Ernest Shipman, Sales and Exploitation Manager

FIRST NATIONAL PICTURES

A First National Attraction

There'll be a Franchise everywhere

Cash In On the National Publicity!



A picture taken from the novel by Kathleen Norris, which ran in the Pictorial Review, with 5,000,000 readers.

The story and the book has been advertised in the leading daily papers of the country, reaching at least 25,000,000 persons.

The story has a strong popular appeal, especially to women, in its expose of life in the gay Bohemian quarters and its FREE LOVE angle.

The star is always a drawing card and they are all waiting to see her in this remarkable picture.

Louis B. Mayer presents

Anita Stewart

in

"Harriet and the Piper"

Screen version by Monte M. Katterjohn

Directed by Bertram Bracken

FIRST NATIONAL PICTURES

A First National Attraction

Rothacker Prints

There'll be a Franchise everywhere

Carter DeHaven Productions Present

Mr. & Mrs. Carter



There'll be a Franchise everywhere

De Haven *in* Twin Beds

The Screen's Biggest Scream Comedy!

Mr. and Mrs. Carter De Haven need no introduction to exhibitors.

As all the world knows, they are famous on both stage and screen.

This, their first production for First National, is their most pretentious comedy-drama.

It's a special, that is a special in every sense of the word.

It's a riot of laughter from the word Go!

We doubt if there ever was a picture with more genuine and more continuous laughs than this one.

From the play by Margaret Mayo and Salisbury Field

Directed by Lloyd Ingraham

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City

It's a Sure Fire Winner! Go To It!

There'll be a Franchise everywhere

SPEEDY TICKET SALES

The slow and sure way is all very well,—but the quick method that is just as sure is better! To sell motion picture tickets via the sure and speedy way is to sell them through the agency of the RITCHEY poster.

That method is quick, positive, profitable and efficient. The money spent by the exhibitor is sure to yield maximum profits in the resulting ticket sales.

In a certain sense it can be considered as a co-operative method whereby the exhibitors pool their interests to employ the best quality of salesmanship that it is possible to get, for the RITCHEY poster results from the labors of the greatest poster advertising experts existant in the world. The efforts of these men are essentially centered in producing ticket selling posters.

One thing the exhibitor should always bear in mind. The reputation of the RITCHEY poster is based upon what it *has* done! And what it has done it *is* doing,—and will continue to do!

Ritchey
LITHO. CORP. N.Y.

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. **Phone Chelsea 8388**

OCT -2 1920

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Motion Picture News

VOL. XXII OCTOBER 9, 1920 No. XVI

The New Music—And the Picture

MUSIC looms very large in the future of the motion picture theatre.

We can foresee, we believe, the following remarkable developments:

(1) The better motion picture theatre of the future will be known, also, as a concert theatre. It will be, everywhere, a rendezvous for those who love music; and music will be greatly popularized and its appreciative audiences greatly increased—through the motion picture theatre.

(2) The Exhibitor of the future will be, much more generally, a music as well as a picture showman. We don't mean that musicians will manage theatres—necessarily. We do mean that competent exhibitors will and must acquire a keen appreciation of and wide acquaintance with music, instrumental, vocal, dramatic; so that they can join together successfully these two great public attractions. We have a few such exhibitors today—too few; there must be, and will be, many more.

(3) The time is coming, very shortly it seems to us, when operatic stars of, for instance, Galli-Curci's renown, will sing over a circuit of the largest and most beautiful picture theatres. It seems to us that we already have a sufficiently large circuit—that the time is even now here.

Other houses, of a large number, will be served with musical bookings—of a vocal, instrumental and dramatic nature—to suit their capacity and clientele.

And even the smallest houses will be supplied much more generally with mechanical music of a much better type than the musical accompaniment now used.

We have spoken of the subject before. We have had it in mind for a long time.

The development, it seems to us, is inevitable. And the plain signs of it are already before us.

The Capitol theatre, under Rothapfel, is now giving over to music at least fifty per cent of its program—and with marked success. Grauman, of Los Angeles, has just introduced a Sunday concert beginning at eleven in the morning, lasting a half hour and followed by the picture show. It is a pronounced success; and it adds one show a week to the theatre.

Just a glance at our weekly record of first-run programs shows how music is featured today in the leading theatres. And this we believe is only the beginning of a swift and wide development. Music will not crowd the picture bill; but the overtures and musical specialties will greatly increase in scope and quality; in stage settings, and, what is of most importance, in their harmony with the picture.

This, of course, demands adequate service. This is one of the big points. The Exhibitor, whatever his ambition and ability, is dependent upon a source of supply; and this source must be sympathetic and completely efficient.

Already a few musical service bureaus have appeared, largely, we believe, because of our musical department and Mr. Isaacson's very spirited campaign in behalf of the new and better and universal musical program.

We will back up these Bureaus to the best of our ability and in behalf of the exhibitor; and we predict for them a speedy growth and considerable competition. The picture producers, we know, will gladly cooperate in what is so important a matter to the picture.

To bring the whole big problem to the point and to start right its general solution MOTION PICTURE NEWS is arranging for a Music-Picture conference which will shortly be held in New York and in which the leaders of both fields will join in a cooperative effort to start right. This event, we regard, as a most important step.

Everything depends upon the proper inception and development of the specialized musical Bureau. Vaudeville agencies are not fitted for this work. Only those who are prepared and able to concentrate upon pictures and picture theatre requirements and who understand both will prove worthy of the important task.

Music must not be slapped on to the program; it must harmonize with, interpret and emphasize the picture. It must not preponderate; it must be, like the artistic stage setting, the harmonious background, the suggestive force. It must grow out of the picture. This, therefore, demands close association with the picture.

It is a practical thing—and we believe producers will gladly lend their aid—to have pictures shown in advance to those who are competent to suggest musical prologues, specialties and other musical inserts—and to supply them. Service—intelligent, sympathetic service to the exhibitor, based upon an intimate knowledge of the picture—this must be the foundation of this very fine and desirable and inevitable development.

WILLIAM A. JOHNSTON.

One Exhibitor's Story

The Tale of a Theatre Man Who Has Performed a Miracle

The scene is a dinner table in a New York hotel. C. W. Barbian, of Akron, Ohio, is the guest of honor. The manager of a theatre seating only 280 has, by his achievements, notched a career that results in bringing around the table such guests as J. D. Williams, of First National, and the editors of all the trade papers. Mr. Barbian is talking; and his words are the story:

"PICTURES are a business, not a game," stated Mr. Barbian at the outset of his speech, "and for the salesman or anyone else who comes to me and talks of 'the picture game' I have no time to spare. It is a business which carries responsibilities for the exhibitor, responsibilities to the community for morals and healthy conditions—responsibilities to fellow exhibitors, and, for himself, responsibility for his investment. It is no longer a business into which one can go with a capital of a dollar and a quarter. I would not want to enter it if it were, but it is a business whose basis, like that of any other business, rests upon fine principles and fundamental common sense.

"Like many of my fellow exhibitors I entered the business of exhibiting from another business. That was some years ago and I am, I believe, the second oldest in point of priority among sub-franchise holders. I make it my business to study my business. First, I started to inspect my program—to know exactly what I was going to give my public. Five or six years ago I discovered the re-booking plan. I played, for instance, 'Tess of the Storm Country' no fewer than eleven engagements, bringing it back always to increased prices, ten cents, fifteen, then twenty and then at a quarter. Next I started to look at the film. Good film will always do business," remarked Mr. Barbian.

"That was my re-booking period. Then came for me a pre-release period. I started to get advance information, to visit the exchanges, to pick out what I knew, or thought, I wanted and pay for it as a pre-release.

"I run my pictures a week and sometimes more. A good picture for two days is better than two poor pictures a day each, and the same principle applies to longer terms to week runs. In the end it pays me to find a good picture and run it longer than to make possibly more money for the time being by putting in several poorer pictures and getting away with them through frequent change. I am out to satisfy the public—that is the only sure way to success for me or anyone else, and even where I myself don't make money I want to give my patrons their money's worth.

"It is the exhibitor's business to be able to recognize good pictures. If he can't do that he should not stay in the picture business—next, he must search till he finds good pictures and then, see that he gets them. There's a free and open market. It is the exhibitor's own fault if he is unsuccessful. He can and must work out his own salvation. It is up to the exhibitor. When anyone comes to me with talk of this 'menace' or that 'menace' I suspect him of using a smoke screen for ulterior motives. There is only one great 'menace'—bad pictures. There are only two things that count—good pictures and bad pictures.

"I am a believer in reaching out for the exhibitor market. The exhibitor must go out and *find* business even at the cross roads and one way to do it, a vital way, is to advertise.

"In this as in anything else clean-cut methods are the only way to results—avoid adjectives, avoid hokum, don't try to delude your public—which brings me to the question of free publicity as well as advertising. Get the news value out of your picture and let the public know it through your ads and through your press agent. See to it that your publicity man gets less bunk and more fact, more truth into his stories. I don't believe in hokum.

"We have fought a big fight in Akron over advertising. I believe in advertising. I devote, and I believe every exhibitor should devote, ten per cent of his gross to advertising. If I do $150,000 gross in a year I spend $15,000 in advertising—not on billboards, but in the newspapers and other forms of the printed word.

"We had a tough struggle to get the Akron papers to cooperate—there was one rate for this exhibitor and another for that—until we got together, myself and my competitors. We talked things over. I am a firm believer in talking things over, and as a result our local newspapers are no longer matching one exhibitor against another. They are, in our territory, selling us advertising in bulk. I believe in suburban exhibitor advertising. I was told that if he advertised he would keep his people in the suburbs and I downtown would suffer. The view I take is that if he fills his house there'll be an overflow that will come to me. I believe in large production—of theatre-goers, that's why I believe in everybody advertising—even my competitor, even the suburban exhibitor. We have secured what at first I was told was impossible, viz., the same advertising rate in the suburbs as in town. There are exhibitors around Akron paying an 80c rate instead of a $1.25 rate and to this day they don't know how the reduction came about—they don't know that I personally guarantee the bulk amount that enables them to benefit. Our next battle was over publicity in the newspapers. They were nullifying our publicity by running it under the caption of 'Says the Press Agent.' In that way they were handing us a backhanded slap, giving us space with one hand and nullifying it with the other. 'We must run it that way' they told us, 'we can't appear responsible for the bunk the p. a. puts out.' We talked that over, we undertook to give them material they *could* run—I engaged my own press agent—it is his business to get the news element out of the pictures and there's no longer, for us, any back handed caption over movie news columns.

"I believe in helping my competitor when he is in a tight corner and always am for passing on to him news of good film. In 1919 some five or more first run houses took my word about good films. After all there is nothing very praiseworthy in that. The better business they do, the better it is for all of us in the community—there's nothing small about prosperity. Again, sometimes we have to fight. Injustices must be combated—legal injustices affecting the very elements of our business call for analysis and correction,—and, too, injustice in the trade. The exhibitor must get closer to the man he is buying from and look into his methods as well as his pictures. September 2nd was the fifty-second straight week I have run only First National feature productions, because I have looked into them and found them to be what I want, because they proved themselves to be what my public wants, and because I have looked into and admire the business methods of that organization."

Barbian, of Akron



How He Books Them

J. C. Jessen Tells About a Rating System of Interest

SENTIMENT, personal likes and dislikes, precedent and a lot of other things have been cast aside by H. B. Breckweder, owner and manager of Symphony and Palace, two downtown Los Angeles theatres, and he has established what should be termed a percentage system of booking films which represents a study of conditions in his theatres covering a period of almost four years.

Any statement regarding the Breckweder system should be prefaced with a statement that this successful exhibitor had a scientific training, has a college certificate permitting him to add M.D. to his name and other permits granting him the right to practise in three different states. What he learned in the university along the lines of the law of average has served him since the first day he was interested in theatres and that was about six years ago. From the first he kept a very accurate set of books which went into all the trivial details of expense. These books now serve him in arriving at conclusions and a review of his books show the trend of the public likes, dislikes and its fickleness. The most important feature of the Breckweder booking system is accuracy of records and constant changing of percentage figures according to box office results.

The first requisite of the system is that the exhibitor know the exact 100 per cent figures for his theatre. The Symphony, if the theatre plays to six 100 per cent audiences a day, would gross approximately $1,200 a day or $8,400 per week. By averaging the weekly expenses consisting of rent, help, advertising and all other items of cost except that paid for film rental, gives Breckweder within a few dollars of what he must spend each week. By the same system he has arrived at definite figures as to the average receipts of the theatre, the possibilities under normal conditions in Los Angeles and the lowest under adverse conditions. Every manager by keeping in touch with local conditions, Breckweder claims, can know almost two weeks in advance what is going to happen that will distort conditions or cause a falling off or increase in business.

Knowing the cost and possible receipts it is a simple matter to book a picture that will play best at his theatre.

Every phase of film drawing power has been accurately watched and averaged and the box office receipts, according to Breckweder's averages, depend upon all features of the picture and the drawing power of each. Here are his figures:

	Class A	Class B	Class C	Class D
Star	50%	30%	20%	10%
Title	15	10	5	0
Author & Story	5	2	0	
Director	5	3	1	
Entertainment Value	10	5	1	
Firm or Trade Mark	3	2	1	
Advertising and Lobby	12	12	12	

In considering a film for booking an estimate of its value is made by the use of each set of percentage figures. By the sum of these Breckweder can gauge within a few dollars of what his total receipts will be as compared with calculated results of business of his theatre in the past. By subtracting his average overhead or expenses he knows what amount he can afford to pay in rental and if that amount is paid approximately what his profits for the week will be. In setting the percentage figures on stars Breckweder finds but six that belong in Class A, eleven in Class B, more in Class C and a still greater number in Class D. In reaching these conclusions he found that some played better to matinee business than to evening and vise versa and that but two pulled business into the theatre afternoon and evening alike.

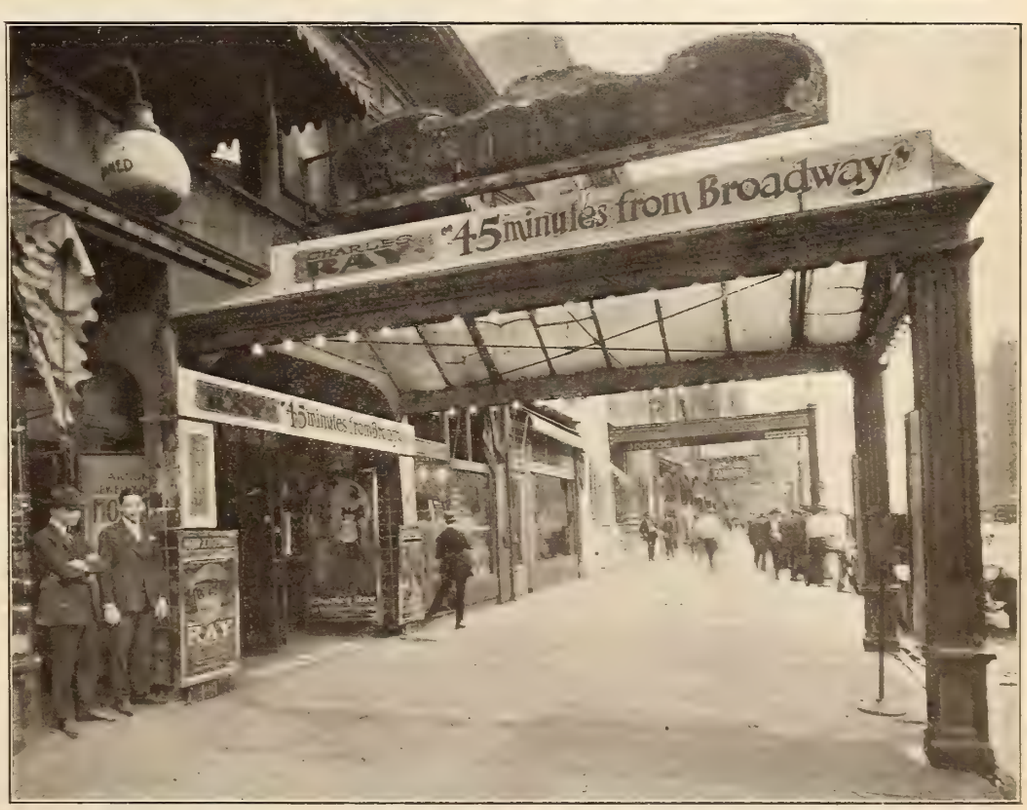
Another fact the figures show is that many pictures pull more business on a second run than they do on the first, this class being those that have an exceptional story creating interest and word of mouth advertising. Specials that have had big exploitation at first run houses can be given rating in the percentage system on the same basis as the star.

The houses conducted by Mr. Breckweder have seating capacities of less than 800, his prices are 25c, 35c and 50c plus war tax which are equivalent to any downtown houses except for the extra charge of loge seats in three of the theatres. By exhibitors and exchange men this exhibitor is considered lucky because practically every film he books pulls a good business into his houses but the above facts point out that he has made a very careful and thorough analysis of business conditions at his theatres.

¶403 pages more since January 1st.

¶That's the advertising lead of Motion Picture News over its nearest competitor.

And Here's the House That Work Built



The Waldorf Theatre, Akron, Ohio

DEALING IN PERSONALITIES

SERVICE being our keynote, and frankness our gospel, we are going to give you the tip right at the start of this three column frivolity that you will find much better reading on the opposite page than on this one.

Bill Fox holds the center of the stage there. That means a lot, for Fox is not one of the ever-ready family of magnates. He doesn't take the center of the stage every day in the week.

The title of the act is—Booking Combines.

And that means a whole lot more.

We wish we could tell you how much those words "Booking Combine" mean at this moment. We wish we knew the whole blamed thing. But this much we do know: Before the last winter snow has fallen, the one big trade paper news and editorial topic is going to be—

Booking Combines.

And it's going to be a story that will crash through to the front pages with all the force that a re-enacting of the Patents Company episode would.

THE apparently united front put up by the producers against Booking Combines caused a lull in the fear of that ghost some several weeks ago. But the unity was not all that it appeared. And the various units promoting combination booking in different sections of the country went merrily ahead with their work.

So, today, every third producer you meet will confess to you that deep down in his heart the big fear he has for the coming season is the deep cut in revenue that will be made by the blue pencil boys who dictate the prices for groups.

It's the dark shadow that looms up after the good cheer we have all felt over the plentitude of good pictures—big pictures—in sight for the coming year. For, your complaining producer will tell you, "It's going to take tall and lofty mathematics to figure out where the return is coming from on some of the big specials."

The producer will then slip you a few hints as to the identity of the "men higher up" in the booking combines. But to date they are hints. And, gosh, how a news column hates a hint.

Battling Fox steps to the front with action this week. The next thing you know you'll find Knockout Cochrane in the ring. You can't keep good fighters down when there's a worth while scrap in sight.

And it seems to us that Fox and Cochrane are the Minute Men of the industry when the bugle sounds the call to arms.

COUNT that state lost which isn't holding an exhibitor convention these days. The type runs over three full pages to tell the story of all the meetings this week. Indiana, Kansas, Iowa, Michigan, Kentucky, Nebraska are in the list. The last few weeks have told of others.

First Annual
Music Picture Conference
Turn to page 2877

We hesitate to say it. We have said it and heard it so often in this swiftly repeating cycle called film history that we are almost ready to give ourselves the laugh. But here we are stating our belief that November is going to roll around and find a national exhibitor convention that will actually display to the industry a one hundred per cent organization.

One hundred per cent! Boy, what a dream it has been! Go ahead and laugh at us if you want to—we are getting rash.

We don't need any further proof after the way the organization slipped into Indiana last week.

We will differ with Cohen, Berman and O'Reilly as often as the next man. They differ with us a good deal oftener than lots of people we know. But we are here to declare that as organizers and politicians they could slip Will Hays all the aces in the deck and then beat him with a royal flush.

GOLDWYN continues to run strong in the rumor market, but Paramount this week raced ahead to first place.

The Goldwyn rumors grew out of a number of meetings of the "important personages" during the week. We are told that a new "Production Manager" is to be announced in the near and impending future. And once more repeated are the other hints of changes further up the ladder.

The crop of Famous Players rumors found print in the statement that Arthur Friend had resigned—to be as quickly denied. Still the hazy murmurs persist. Someone whispers to us that Jesse Lasky said, "If Friend goes I go too."

As we used to write whenever stumped: "Important developments are expected."

And here's an expectation that has come to us from two different sources within the week: Samuel Goldwyn will join Famous Players-Lasky!

OTHER entrants in the rumor market failed to show staying qualities and dropped by the wayside. Six Boston banks closed their doors and someone got to wondering what picture company was affected. Then the waiter arrived with his check and another bubble burst.

It was rumored that a press agent had said a word of appreciation to an editor who had gone seven leagues out of his way to be nice. That died abornin'.

Harry Sherman broke out of the rumor corral when he brought his ad copy into The News and Herald offices. Harry fooled them all by stepping to bat with something more than a proposition, for he has two pictures under his arm already. The pictures count. Harry knows it. So even when he had lined up what looks like a fool-proof plan he went a step further and got the goods.

You're missing a real idea if you don't read the Sherman announcement in this issue. Take our word for it. And we don't send you wrong very often.

With which we will proceed from the ten point to the eight point bold italic:

Robert Brunton was in town during the week. Here's a regular fellow who, while hugging close to the forty-year mark, has put over one of the real big things of the past few years in his all-round producing organization. We know he's regular because J. C. Jessen calls him Bob Brunton.

After which we must add that Jessen is also a temporary New Yorker. We repeat that it is only a vacation. But if there's anything The News can do for you in Los Angeles tell us now; or, better still, tell it to J. C. direct.

Congratulations, Captain! Merritt Crawford now has a sister act under his management. The new star is Charlotte Holmes Crawford. Arrived Sunday, Sept. 26. Weight, 7½ pounds. Both mother and baby doing well. Once again, congratulations, old scout!

In Ernest Shipman's office we see a cablegram which states that British bookings on "Back to God's Country" have already passed the fifteen thousand pound mark. And first release date is August, 1921. Looks as though some records are going to be smashed.

Arthur E. Hernandez-Mejia, identified with the Colorgraph Laboratory, New Rochelle, and a worker in color film problems for years, passed away Friday, Sept. 24.

James A. Maddox, managing director of the Southern theatre, Columbus, Ohio, dropped into The News office to say hello. One of the clean-cut, energetic type that you like to meet.

That new fifty-two a year English proposition is going to hit the news columns soon. Watch for it.

Charlie Muehlman, Jimmie Grainger and Paul Mooney gathered in conversation. What chance has the poor exhibitor got?

We caught George Blaisdell in the 729 elevator and induced him to get off at the fourth floor. George is back from a vacation looking as though he had a real vacation. Ready, fit and trim for a big job. We hear rumors.

George Kleine is in town. Has a serial with him which was announced, before production, as a "serial of class." A good friend of ours has seen several episodes and says it lives up to the promise.

Strong corroboration comes on Thursday of the report that Bill Brady is to resign as president of the National Association. Said report saying that Bill intended to do it all along. Percy Waters will be chosen to succeed him.

Fox Film Makes Charges Against Stanley Company of America

States Policy on Booking Agencies: Stanley Co. Denies Allegations

THE William Fox Film Corporation in a letter through its attorney to the Stanley Company of America, of Philadelphia, takes issue with that company over its policy of refusing to enter into any contracts for film service. The letter is as follows:

"Gentlemen:—

"This company has been given to understand that by reason of the policy adopted by you you have refused to enter into negotiations for any contracts for film service for the season 1920-1921 in the Pennsylvania territory consisting of the State of Pennsylvania and adjoining states, except with such companies controlled, owned, booked or managed by you.

"In recent years investigation reveals that you have gradually built up an organization of film distribution which consists of a combination of distributing and booking companies which are either owned, controlled or managed by your company or in conjunction with certain film producing and rental companies with whom you have made booking and releasing combinations and also by means of exacting a booking fee from theatres for all film service furnished to such theatres regardless of whether or not you were instrumental in furnishing the service, and your operations have been carried on with the idea of dominating the distribution and booking of motion pictures in the Pennsylvania territory so as to practically boycott the product of any other distributor or booker except those in your organization or combination. We now discover that up to the present you have used the product of this company so long as you deemed it advisable to help build up your monopolistic organization and now that you feel that it has served its purpose you are prepared to discard it and to refuse to deal further with us or to distribute or exhibit our pictures in that territory, and to exert unlawful influence to exclude our product from that territory.

"It has never been the policy or the desire of this company to assist in the formation of monopolies; on the contrary, our policy has always been a free field for all, free and open competition, and unrestricted trading.

"The statement has been made by your representatives to our representatives that you will be unable to deal with us because you have so much material on hand that you will not be prepared to make any arrangements for films until after January, 1921. It is clear to us that this statement is not made in good faith but is merely a subterfuge that is being used by you for the purpose of keeping our product out of that territory.

"We wish to make our position quite clear. Inasmuch as you refuse to deal with this company, we intend to enter the market in the Pennsylvania territory and will deal with every exhibitor in that territory directly, in a fair, open, honest manner and to compete fairly with the product which you or anybody else intends to release in that territory, and we shall expect you to respect our rights to deal in this manner and to refrain from in any manner influencing any exhibitors in that territory not to deal with us, either directly or indirectly, and we shall likewise respect your legal rights and your right to free, honest, open competition.

"In this connection we wish to give you warning that if you indulge in tactics of notifying, directly or indirectly, any theatres or places of amusement owned, operated, conducted or booked by you, or in which you may in any manner be interested, that they are not to have any business relations with us, or if, you cause a boycott of our product in that territory by refusing to serve exhibitors we shall most assuredly avail ourselves of every legal right and every legal remedy at our disposal to maintain a free and open market and free, healthy, open competition.

"Very truly yours,
"Fox Film Corporation."

The reply of the Stanley company denies many of the allegations. It reads in part as follows: "The Stanley company has not refused to negotiate for contracts for film service, except with companies controlled, owned, booked or managed by it.

"We deny emphatically that exhibitors in the Pennsylvania territory are interfered with in any way in dealing with you. The Stanley Company is perfectly willing that exhibitors here shall buy their pictures wherever they please, and we are told to state that the Stanley Company has not the slightest objection to having any exhibitor who wishes, deal with you, nor will his dealing with you make any difference as far as his relations with the Stanley Company of America are concerned."

In explaining his policy to the National Association of Motion Picture Industry, Mr. Fox writes as follows:

"Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.

"No person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from two sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.

"The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monoply in any form."

The First Music—Picture Conference

(Details on page 2877)

J. D. Sullivan Returns After Lengthy Vacation

D. J. Sullivan, well-known in the film industry, has just arrived in New York after a year's vacation spent in the timber lands of the Northwest. Mr. Sullivan has been for many years identified with motion pictures. He was in executive charge of the distribution of the twelve Chaplin releases.

No formal announcement has yet been made regarding his future plans.

United States Photoplay's Offices in New York

The United States Photoplay Corporation, which is now producing Capt. F. F. Stoll's superfeature picture, "Determination," at the studios in Grantwood, N. J., will move its executive offices on October 15, from Washington, D. C., to 227 West 45th street, New York City.

Famous Players Gets Peter Milne

Peter Milne, for years a reviewer on Motion Picture News, and latterly in the same capacity on "Wid's," has joined Famous Players-Lasky in the studio department at Long Island City.

While young in years, Milne is a veteran reviewer, and known to practically every one in motion picture circles.

Goldwyn Opened Door for Authors, Says Beach

Samuel Goldwyn, retiring president of Goldwyn Pictures Corporation is warmly praised by Rex Beach, for his actions in allowing authors a free hand in producing their own works on the screen. The opening of the studio doors to authors set a precedent, writes Mr. Beach to the former executive, which has been eagerly followed.

Mr. Beach's letter follows:

"My Dear Samuel Goldwyn:

"Your resignation as president of the Goldwyn Pictures Corporation prompts me to write you, not alone on my own account, but also on behalf of American authors as a body. I am sure that neither you nor they realize the significance of what you have accomplished for them and for the screen. Nor do I believe that motion picture people understand the importance to the industry of at least one theory that you put into practice; namely, the revolutionary theory that moving pictures are not merely so much celluloid and that good pictures are not measured entirely by the quality of the camera and laboratory work.

"So far as I know, I was the first author to make his own pictures, and certainly you were the first influential producer who agreed that it was a good experiment. The others seemed to believe that the mere presence of an author in a studio would wreck it. My shock at finding in you an intelligent human being with a keen, sensible outlook upon the picture industry was second only to that I experienced later when you suggested that we undertake to seriously interest several of the big, vital fiction writers of the day in devoting their talents to the actual preparation and supervision of their own pictures.

"Briefly, I hold you accountable for this: for being the first powerful producer to give real recognition to the author and to afford him not only the opportunity of presenting his stories upon the screen with the same freedom he enjoys in putting them upon the page or the stage, but also to encourage him in so doing. It took vision and courage. It blazed a new trail for other producers to follow, and Heaven knows they have done so. It did much for the industry, and it meant a very great deal to authors. You opened the studio door to authors and I hope I am not presumptuous in venturing to thank you on behalf of the whole writing fraternity.

"Sincerely yours,
(Signed) "Rex Beach."

Callaghan Has a Near Escape from Death

Andrew J. Callaghan, president of Andrew J. Callaghan Productions, Inc., producer of the Bessie Love pictures, had a narrow escape from death in Los Angeles a few days ago, according to a telegram received at the offices of Arthur S. Kane Pictures Corporation in New York. The automobile he was driving became stalled on a railroad crossing just as an express train approached. Mr. Callaghan leaped from the machine, sustaining minor injuries, but the locomotive struck his car, completely demolishing it.

The unusual magnitude of the total attendance at the Capitol during the week of September 19, when "Earthbound" was the feature attraction, has prompted the Goldwyn Corporation to issue a sworn statement, giving the figures. According to this statement, 73,251 persons saw this picture during the week.

"This in itself," continues the statement from the Goldwyn headquarters, "is a phenomenon as extraordinary as were the scenes attendant upon the first day's showing at the Capitol, when 7,000 persons stormed the theatre at the seven o'clock performance, necessitating the calling out of the police reserves to clear Broadway to traffic and to line the patrons up in front of the box office in two lines three blocks long to wait for the next performance—just as extraordinary as was the fact that the selling of tickets had to be stopped four times that day and that the paid admissions for the single day amounted to a little under 16,000."

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Revised Tax Regulations Are Published

The National Association of the Motion Picture Industry has secured for its members through its Washington office a supply of copies of the regulations relating to the collection of tax on motion picture films, revised to August, 1920, and approved by the Secretary of the Treasury Department.

The regulations quote Section 906 of the Revenue Act of 1918 and excerpts from the various sections of the law relating to the imposition of the tax, the persons liable, the measure of the tax, how and when the transfer of burden of tax may be made; reference to the Act of February 24, 1919, imposing a tax and the fact that persons liable under the original act are not relieved of such liability under the additional law.

Provisions are made for the rate and payment of the tax. The power of the Commissioner of Internal Revenue is also further extended to assist him in collecting the tax and he has the benefits of all existing internal laws which are made applicable to films. Special mention is made of medium of payment of tax and for the use of uncertified checks.

Samuel Suckno Acquires Fourth Albany House

Samuel Suckno, who has been prominently identified with the New York state exhibitors' league, has just secured the Delaware theatre, Albany, giving him control of four houses, the Regent, the Albany and the Arbor Hill theatres, the first two being downtown houses. By reason of his latest acquisition Mr. Suckno now becomes the largest individual owner of motion picture theatres in Albany.

A. S. Black Charged with Disloyalty in Strike

A charge of disloyalty has been brought against A. S. Black, owner of the Merrimack Square and Jewel theatres in Lowell, Mass., by Thomas D. Soriero, general manager of the Strand in the same city. It is alleged by Mr. Soriero that despite Mr. Black's previous stand for "one-hundred percent organization for the protection of exhibitors and theatre folk alike," the latter deserted the recently organized managers' association of Lowell, when a strike of stage-hands, moving-picture operators and musicians threatened in that city.

After an exchange of views the differences with the stage-hands and operators were settled temporarily, but the efforts to make satisfactory arrangements with the musicians failed. Then it was decided by the managers to "stick" until a settlement was made. On Labor Day, according to Mr. Soriero, astonishment was occasioned by the announcement of the Merrimack management that the musicians were going to be put in. Walter J. Nelson, manager of the Merrimack Square, declared, according to Mr. Soriero, that he was acting under an order of the "powers over him."

The same evening at a meeting of the Lowell managers it was decided to request the resignation of Mr. Black's managers in that city from the managers' association.

L. H. Gardner Joins Kunsky Circuit in Detroit

L. H. Gardner, one of the best known film men in Detroit, has been appointed general representative in charge of theatre operation for the John H. Kunsky circuit. The rapidly growing and widespread activities of the Kunsky organization made the creation of the new post necessary. Mr. Gardner will devote most of his time to the smaller downtown houses and the neighborhood theatres.

Universal Sales Manager Feted on Anniversary

Charles Rosenzweig, general sales manager of the Big "U" Exchange, Universal's New York City branch, was the guest of honor recently at a luncheon in the Yacht Room of the Hotel Astor, given by members of the Big "U" sales force. The occasion of the party was the first anniversary of Rosenzweig's elevation to sales managership.

Atlas Educational Head in Motor Accident

Irving R. Rehm, president of the Atlas Educational Film Company, of Chicago, was seriously injured by a motor truck on his way home from the Studio recently. Mr. Rehm is confined to his home and it will be some time before he will regain the use of one hand as the wrist has been broken in several places.

Rights to Christie Comedy Re-Issues Disputed

The reissue of seventeen Comedies made by Al. E. Christie has called forth a warning from the Christie Company, who state that there are no Christie comedies available for re-issue, and a contradictory statement from the Film Publishers' Corporation, of New York City, who are State Righting the re-issues. Charles Simon, general manager of the New York company states that the seventeen Christie comedies which he is selling do not belong in any way to either A. E. Christie, or to the Christie Company. "These parties have no right whatsoever to the said negatives," says Mr. Simone, "They were made by Al. C. Christie under contract and were paid for."

"The negatives of every Christie Comedy ever made are the sole possession of the Christie Film company," says Christie, "and no subjects are being re-issued by our company, which is the only company which has a right to dispose of these negatives.

"We are warning any individual or corporation that the Christie Film Company will prosecute any one who offers Christie Comedies for re-issue or illegally making use of the name of this company.

"Any person or company which owns negatives of comedies *not* known under the copyright title of "Christie Comedies" has no authority to advertise them as Christie Comedies, and is liable for damages. All negatives of comedies known as Christie Comedies are the sole property of this company, and we are ready to protect our rights in this matter.

New Educational Exchange Opens in Dallas

E. W. Hammons, president of Educational Film Exchanges, Inc., announced this week that with the establishment of the Dallas exchange, the company's own representation through the south has been completed. The Dallas opening followed closely on the heels of the establishment of the New Orleans office. The Atlanta territory has been an active selling field for several weeks.

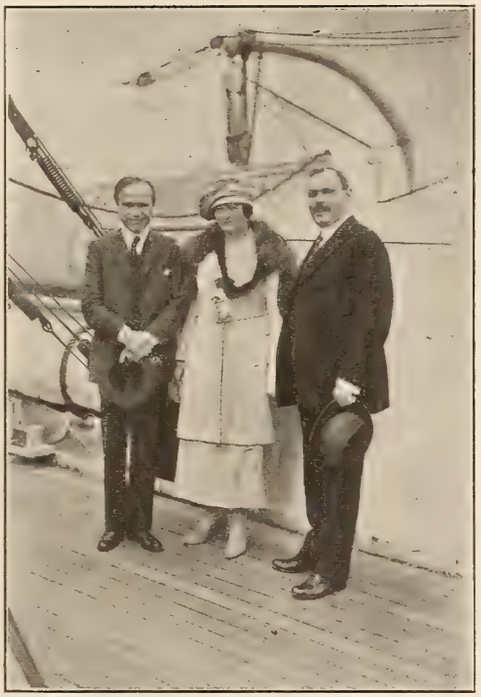
The Dallas office is located at 2003½ Main Street and is under the direction of Joseph I. Toner, a film man of wide experience.

Hutchison Injured While Making Pathe Serial

Charles Hutchison, Pathe serial star, was seriously injured on Friday, September 24th, while making a scene for "The Double Adventure" a fifteen episode serial which Robert Brunton is producing in Los Angeles for Pathe distribution.

With two wrists broken, his legs badly lacerated, and suffering from other painful, if not serious hurts, Hutchison probably will be unable to return to the studio for two months. Hutchison slipped after making a daring jump.

Brunet Says "Bon Voyage"



Lord and Lady Beaverbrook sail for England on the Aquitania. Paul Brunet, of Pathe, sees them off

Nine Incorporations in New York

The following concerns have incorporated in New York State during the past week for the purpose of entering the motion picture business: Capstone Films, New York, $1,000, J. D. and Wm. E. Bell, M. E. Luce; the Gavaert Company of America, New York, $20,000, M. Winning, G. Wolburg and P. Sukinik; Radin Pictures Corporation, $20,000, Mrs. Thora Slaner, M. Radin, Helen Freiman, New York; Sherman-Kallman Amusement Corporation, Brooklyn, $1,000, Max and Esther Sherman, Philip Kallman; Moving Pictures Associates Incorporated, $10,000, Benjamin Tucker, Leo Albertson, Benjamin Spitzer, New York; B. M. S. Amusement Corporation, $20,000, Max and Rose Becker, Harry Schlitt, Brooklyn; Evergreen Amusement Corporation, $10,000, Marcus Loew, David Bernstein, Nicholas M. Schenck, New York; Dearie, Inc., $30,000, Harry S. and William N. Hechheimer, Lee Morrison, New York; John Barrymore Corporation, New York, $500, Francis D. Higson, Malcolm B. Carroll, Joseph V. Kline.

Capital Film Exchange a Member of F.I.L.M.

The F. I. L. M. Club of New York reports that the Capital Film Exchange was voted to membership at the last meeting. Mr. Gluckman will represent it at the meetings of the club. It was also announced that Select Pictures Corporation would assume the membership of the Republic Distributing Corporation.

Famous Players Close With Ruben and Finklestein

District Manager Harris P. Wolfberg of Famous Players-Lasky Corporation, who was in Minneapolis during the convention of the United Theatrical Protective League, returned to Chicago having closed a big deal together with Al Lichtman between Famous Players-Lasky Corporation and Ruben & Finklestein, owner of a chain of theatres in St. Paul, Minneapolis and other cities in that territory, whereby Ruben & Finkelstein contracted for the entire output of Paramount, for their houses.

A number of other important deals were closed with exhibitors from Minneapolis for the convention. One was with Oliver Whaley, owner of theatres in several north Minnesota towns.

Other recent additions to Paramount's list include Koppleberger & Burford, La Crosse, Wis.; H. A. Schwahm, Eau Claire; Thomas Roddy, Hibbing, Minn.; Archie Miller, Devil's Lake, No. Dak.; McCarthy Brothers, Aberdeen and Watertown, So. Dak.; T. H. Tohhey, Sioux Falls; H. J. Uptegraph, Sioux Falls; G. E. Wintergreen, Bismark, No. Dak.; V. B. Volleau, Albert Lee, Blue Earth and Marshall, Minn.; E. Dilley, North Field, Minn.; J. B. Clinton, Duluth; Harding & Whaley, Demedji; H. L. Brown, Wahpeton, Johnson, Tomah, Wis., and others.

Gore Brothers and Lesser Acquire New Theatre

Further important developments in the theatre activities of the Gore Brothers and Sol Lesser, who now control a large chain of theatres in Southern California, comes with the announcement that they have acquired the theatre now nearing completion as a unit of the New Ambassador Hotel of Los Angeles.

Arrangements have been completed between the home office of the Associated First National Pictures, Inc., whereby the Ambassador theatre will be a world premier house for all "First National Attractions." Immediate booking orders have been arranged through J. D. Williams, general manager for First National.

Anti-Censor Candidate Wins in Primaries

The victory of Walter I. Manny, of Mount Sterling, Illinois, over William H. Dieterich in the recent primary pleases those engaged in the motion picture business, both in the Mount Sterling district and the state at large. Both were seeking the nomination for State Senator from the 30th Illinois district.

Dieterich, as a state representative, was one of those who sought to have drastic censorship legislation enacted in Illinois and it was largely through the efforts of Manny, who at that time was State Senator, both in the senate and among his friends in the house, that the bill was defeated.

Exhibitors of Iowa and Nebraska Form Organization at Omaha

Affiliate with National Association and Adopt Definite Policies

ORGANIZATION of the Motion Picture Theatre Owners of Iowa and Nebraska was effected formally at the first convention of charter members held at Omaha, Neb., September 22-23. Sessions were held in the banquet hall of the Hotel Rome. Fully 100 theatre-owners from points in western Iowa and eastern Nebraska were present as charter members.

The members voiced affiliation with the national association of theatre owners. Many details of business in the film world that are vital to the exhibitor were taken up and discussed with a view to bettering conditions for themselves. "Plugging for ourselves," was the gist of the sessions held during the two days' convention.

Samuel I. Berman, of New York City, attended the convention as a representative of the national association. He assisted considerably in organizing the Iowa and Nebraska exhibitors in affiliation with the national association.

The most important policies drawn up by the association follow: (1) Staunch opposition to the deposit system. (2) Institution of a uniform contract signed by the manager of a theatre. (3) Opposition to censorship. (4) Opposition to Sunday closing. The foregoing policies were voiced in resolutions drawn up during the convention.

Referring to these policies, Mr. Berman spoke as follows:

"It has come to a point in the film world that the exhibitors must have a stentorian voice in the business and contract end of the game. The deposit system is unethical. It breeds contempt and poor business policies between the distributor and the exhibitor. With the system in practice, there is a suspicion of distrust and dishonesty displayed against the exhibitor. We are fully aware that the distributing end of the film world has its evils as well, but the suspicion is directed against the exhibitors.

"And consorship! There has been plenty of haranguing about it. Let the public be their own guide. Why if there is consorship of movies, isn't there censorship of newspapers and magazines?"

According to the resolution opposing the present contract system of distributors with exhibitors, the latter are in favor of a uniform contract signed by the theatre-owners. The present system tends toward inflated prices of productions that really do not warrant them, one exhibitor declared.

Disciples of the Sunday closing movement were given a "black eye" at the convention. Dr. Harry Foster, state legislator of Nebraska, and Mrs. W. S. Knight, head of the Omaha Woman's Club, spoke at the convention. Both praised highly the work of theatre men throughout the country in their efforts to afford the public "clean, wholesome and educational amusement."

"The motion picture theatre is the home of the masses," Mrs. Knight declared. "It is there that the public receive their general trend of morals, and the sweet story of the hero and heroine that enters everyone's life is the highest pleasing entertainment in vogue today."

Subscriptions amounting to $2,000 in cash were raised at the convention to place the organization on a business basis. Voluntary contributions ranged from $25 to $200.

The following were elected to office: A. R. Pramer, manager of the Alhambra theatre, Omaha, president; vice-presidents, J. C. Jenkins, Neeley, Neb., Jordan Munroe, Beatrice, Neb., and H. A. Kennedy, Broken Bow, Neb.; S. A. Hayman, Grand Island, Neb., treasurer, and J. Erle Kirk, owner of the Grand theatre, Omaha, secretary.

Harry Goldberg, manager of the Sun theatre, Omaha, was elected chairman of the executive committee, the members of which are to be appointed by the president. A member is to be appointed from each of the six congressional districts in Nebraska.

The first music conference called to bring about a higher standard of music in motion picture theatres.
Details will be found on page 2877.

Michigan Exhibitors Will Act on Big Problem

Action on a number of important problems at present confronting exhibitors the country over is expected to be taken at the convention of the Michigan Motion Picture Exhibitors' Association, which will be held in Lansing, Mich., October 5 and 6.

At no time in the history of the Michigan organization has there been manifested so great an interest on the part of exhibitors in the work of the association as is the case at the present time, and a record attendance is expected at the convention. Every exhibitor in the state has received personal letters from the office of the association, urging him to be present.

The impression seems to be widespread among Michigan exhibitors that a strong organization will be necessary to wage the battle against unfairness to exhibitors, whether the latter condition result from political action or from producers' measures. Among the matters to come up before the convention will be: the maintenance of the campaign against the censorship; the legalization of Sunday opening; the deposit system; equitable contracts; reduction in taxation; fair film rentals; the elimination of the music tax, and others.

Michigan exhibitors have had a taste of what concerted action may accomplish, in the results of the recent primaries. Thomas Read, a candidate for the Republican nomination for lietenant-governor, who had been very friendly to the interests of motion picture exhibitors, was being strongly opposed by various interests. Michigan motion picture exhibitors, through the state association, jumped to his defense, and poured forth a barrage of screen support. Read won by a handsome majority.

Invitations to attend the convention have been extended to Alexander J. Brosbeck, Republican nominee for governor; Sydney S. Cohen, and others. The two named have signified their acceptance of the invitation.

Prepare for Convention in Cincinnati Next Week

I. W. McMahan, president of the Greater Cincinnati Exhibitors' League, which is calling a convention of exhibitors from southern Ohio, Indiana, Kentucky, and West Virginia, has appointed a number of committees to take charge of the detailed work of the convention. The meeting has been called for the purpose of organizing a representative association, to be known temporarily as the Motion Picture Theatre Owners of Southern Ohio, and will be held October 7 and 8 at the Hotel Gibson, Cincinnati. Temporary officers are: I. W. McMahan, Cincinnati, chairman; Godfrey Katzen, Covington, Kentucky, secretary; and John J. Huss, Cincinnati, treasurer.

Fred S. Meyer, of Hamilton, Ohio, was appointed chairman of the publicity committee. He will be assisted by T. J. Quinlin, manager of the convention and publicity department of the Cincinnati chamber of commerce.

The finance committee consists of John J. Huss, chairman; I. Libson, and Otto Luedeking. The temporary committee on business relations has been appointed as follows: A. J. Hettesheimer, chairman; Fred S. Meyer, Harry W. Kress, Dr. George Kolb, T. Tynes, W. D. Harris, I. Libson, Dan Worth, I. Frankel and Dr. Alexander. A. J. Ackerman, of Cincinnati, has been appointed chairman of the entertainment committee who will see that side-lights are provided after the business session has been attended to.

Indiana Exhibitors Organize New State Association

State Organizations Being Formed Rapidly All Over the Country

MARKING all their deliberations with an earnestness of spirit which exceeded anything of its kind displayed during the six years' tenure of the old Indiana State Exhibitors' League, fifty progressive exhibitors of Indiana established on the remnants of the earlier organization a live, vigorous, infant association, known as the Motion Picture Theatre Owners of Indiana, at a meeting held on September 27th at the Hotel Severin in Indianapolis.

The scheme or organization adopted by the Motion Picture Theatre Owners of America was followed throughout in the building of this new State body of theatre owners. All the resolutions passed by the national association at its Cleveland convention last June were reaffirmed, and three additional measures passed. These latter expressed the disfavor of the Indiana exhibitors towards the practices of "stealing" stars and of reissuing picture productions as first runs without apprising exhibitors of their true character, and voiced disapproval of "fake" productions of all kinds.



Morton Van Praag, secretary, and R. G. Liggett, president of the Kansas State Exhibitor Asso., which has just held a successful convention. Details will be found on page 2794

The predominant feature of the convention was probably the swift and generous response given to promoters of the organization when these gentlemen called for the raising of a fund of $3,000 with which to "start the ball rolling." The half hundred exhibitors present tendered their subscriptions without a moment's hesitation and further pledged themselves to spend every available moment on their return home in traveling to neighboring districts and lining up new members for the association. In accord with the suggestion of several representatives of the national organization who were present, it was decided that the State body should have representatives in each of the thirteen congressional districts for the purpose of strengthening the league. These representatives were to be selected on Friday of this week during a session of the executive board at Indianapolis.

The spirit of unanimity which pervaded the convention was attested to by the fact that the officers installed were elected by acclamation. Those elected to office are as follows: Gustav G. Schmidt of Indianapolis, president; Carl Miller of New Albany, first vice-president; Joe Baummerscheim of Bluffton, second vice-president; Frank Heller of Anderson, treasurer, and Ray Andrews of Muncie, secretary.

The election of Gustav Schmidt to the presidency is hailed by the members as a splendid move in the right direction, for Mr. Schmidt has gained a State-wide reputation for organizational ability and capacity to carry things through in which he is interested. As president of the City Council of Indianapolis he has acquired considerable experience as an organizer, and he is particularly close to the political situation. This intimacy with things political is regarded by the exhibitors as a valuable asset in view of the prospective battle to be waged for legislation favorable to the industry during the January session of the State Legislature.

All the other officers elected gained recognition because of their activities in the interests of the business in general during the past several years. It is felt that Mr. Miller being a resident of New Albany will be in close touch with all the affairs of particular interest to exhibitors in the southern half of the State, while Mr. Baummerscheim, who is located in Bluffton, will be in direct contact with developments in the northern half of the State. Frank Heller was elected treasurer over his own protest. Mr. Heller acted as temporary chairman of the organization's meeting and was especially responsible for the successful launching of the drive for the $5,000 quota. The members present refused to accept his stand that he would be of greater value to the association as a member not in office and elected him to the treasurership.

While affairs of national import were discussed at some length by officers of the national organization who were present, the exhibitors were chiefly interested in the speeches of President Schmidt and Secretary Andrews, urging them to "look alive" to their political interests this fall.

"We are approaching not only a national election which is of great interest to our industry, but also a State election," said Mr. Andrews. "Right now, five weeks before election, is the opportune time to get in some good 'licks' towards determining whether or not we are going to get the recognition we deserve from the next State Legislature. Now, before election, is the time to find out who is for and who is against us. We have got to get busy and pledge every candidate for the Legislature we can regardless of party affiliations. We must make sure right now.

"Don't make the mistake of thinking that we have not a tight little battle ahead of us, for there are enough holdovers in the Legislature whom we know from past experience are against us to give us all the trouble we want. This is the time to get those who are in favor of us into the Statehouse in order that we may get some real motion picture legislation.

"There have been sixteen States which adopted legislation favorable to motion pictures, and the time has come when we must have some real action in this State. We have been held up to the public in an unfavorable light up to now, but that has got to be changed. We have a better opportunity to do something than we ever had before.

"Don't forget, too, that it is a dead-sure thing that if we get favorable recognition from our Legislature that our senators and congressmen in Washington

(*Continued on next page*)

Indiana Exhibitors Organize

(*Continued from page 2793*)

are going to sit up and take notice."

Among those present who are prominent nationally in the industry were E. T. Peters of Dallas, Texas, treasurer of the M. P. T. O. of A.; S. I. Berman of New York, national organizer; W. D. Burford of Aurora, Ill., regional director of the Chicago zone of the M. P. T. O. of A. and secretary of the Illinois Exhibitors' Alliance; Al Steffes of Minneapolis, regional director of the Minneapolis zone and president of the Minnesota Exhibitors' League; Sam Bullock, executive secretary of the national association, and A. L. Kinseler of Dayton, O., of the Miami Valley League.

Matters of national interest were also touched upon by several of the speakers. Sam Bullock devoted some of his remarks to the Harry Levey production entitled "Uncle Sam of Freedom Ridge." Mr. Bullock read from a newspaper clipping of the congressional inquiry into the presidential campaign fund for the purpose of backing up his statement which was to the effect that while the picture has patriotic merit, it is in reality propaganda in favor of a particular political party.

Kentucky Exhibitors Form State Organization

The motion picture theatre owners and managers of Kentucky from all parts of the State at a meeting called at the Phoenix Hotel, Lexington, Ky., on Wednesday and Thursday, September 22nd and 23rd, formed an organization known as the Motion Picture Theatre Owners of Kentucky for the purpose of promoting more harmonious conditions among the exhibitors, bringing about co-operative business protection and movements in the exhibition industry and assisting in all civic, State and national welfare movements.

A large number of the theatres were represented, and it is expected that all theatre owners or managers will become members. At the evening session the following officers were elected: L. J. Dittmar, Louisville, president; J. H. Stamper, Lexington, vice-president; C. W. Krebs, Louisville, executive secretary and treasurer.

An executive board of directors was also chosen, composed as follows: C. O. Brown, Brownie theatre, Middleboro, Ky.; F. J. Dolle, Alamo theatre, Louisville, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Henry Strube, Empire, Shelby, Sun, Louisville, Ky.

A series of resolutions were adopted by the exhibitors declaring their stand on matters of interest to their special business and to the general public. Some of the high-lights in the resolutions are as follows:

Percentage Booking—We declare our firm opposition to every form of percentage booking.

A wire just received from Kansas City informs that in the convention assembled in that city the exhibitors oversubscribed the quota to the national fund, six thousand dollars being contributed by the theatre owners present. Mr. Liggett as president and Mr. Van Praag as secretary are to be retained in office until the next semi-annual meeting, which is to be held in the spring of 1921. The convention failed to carry through any action on the Blue Sky Law.

Advance Payments or Deposits—The organization is opposed to paying in full for any picture as a deposit or an advance payment. We condemn the efforts of any distributing organization attempting to enforce such payment on signing of a contract and the members of the organization pledge themselves not to enter into any contract requiring payment in full for any picture more than seven days before play date.

Producer Exhibitor—We condemn the practice of any manufacturer or producer or distributor of motion picture films of buying or building theatres in competition with independent exhibitors and further denounce as being unfair and vicious the practice of these companies or their agents and representatives in threatening independent and small exhibitors with competition or ruination, if they do not accede to their unwarranted demands.

Independent Producers—This organization pledges its hearty and practical support to the independent producer and distributor.

Contracts—This organization believes that the contracts now entered into by and between the exhibitor and the producer are inequitable and recommends a uniform contract with equal rights, wherein the exhibitor will be equally protected with the distributor and producer.

Censorship—We and the public are the sole judges of what goes on our screens, and there are sufficient local police powers to keep from the screen obscene films. The great factor in the control and management of all forms of public amusement is public opinion. Public opinion keeps a careful watch over every form of amusement and no form of amusement can exist without public approval. Censorship has proven a failure in the three States where it has been tried and this organization is therefore unalterably opposed to all forms of censorship.

Illinois Exhibitors Hold Lively Convention

Attended by a large and representative body of exhibitors, the first general convention of the Illinois Exhibitors' Alliance was opened at the St. Nicholas Hotel in Springfield, Ill., on Wednesday of this week. Officers of the association outlined the future activities of the organization and discussed plans for a drive which has for its purpose the realization of a 100 per cent membership for the I. E. A. among the exhibitors of the state.

President Joe Hopp presided, and the Motion Picture Theatre Owners of America, the national organization of which the I. E. A. is a unit, was represented by Sam Berman, personal representative of Sydney Cohen, president of the M. P. T. O. of A.; W. M. Steffes of Minneapolis; W. E. Burford, Aurora, Ill., member of the committee of nine; and Mr. Hopp, who is second vice-president.

Among the resolutions passed during the first day's session were: An expression of disapproval of Frank Rembusch's attack on President Cohen, which was preceded by speeches from Messrs. Burford and Berman; a declaration against the practice of violating contracts as carried on by some stars, who join forces with producers other than those with whom they have agreements and thus bring about increased film rentals; and resolutions encouraging independent producers and condemning censorship legislation, music tax, percentage bookings, certain activities of film clubs, producer-ownership of theatres and advance payments.

Plans for a meeting of exhibitors of Western Illinois at Peoria within sixty days and for a gathering at a later date of the theatre-owners of Northern Illinois at Chicago were announced.

A fund of $8,000 was raised at the convention to be devoted to the treasury of the national association. Sam Katz headed the list of contributors with a donation of $1,000. There were marked evidences of a general determination on the part of the assembled exhibitors to get together and work the common good, especially as regards beneficial legislation and improvements within the industry.

Louisiana and Mississippi in Gulf States League

The independent motion-picture theatre-owners of Louisiana and Mississippi in convention in New Orleans this week organized the Gulf States Motion Picture Exhibitors' League. St. Clair Adams, former district-attorney, was named attorney for the new organization as well as for the Independent Motion Picture Theatre Owners of Louisiana Association. J. A. Bethancourt, president of the Louisiana association, presided at the convention.

It was decided to allow the parent body, that is, the Gulf States Motion Picture Exhibitors League, function for both organizations when the interests of the entire Gulf coast were involved, but to permit the Mississippi and Louisiana associations to handle their own affairs respectively when the problems and activities involved were confined to any one of these two states.

Mr. Bethancourt declared in his speech that a great deal of construction work had been done and that the association has made very rapid progress. W. A. Blues of Greenville, Miss., and H. Hutchinson of Tupelo, Miss., represented most of the Mississippi exhibitors. The delegates to the convention were entertained at a banquet in Fabacher's Rathskeller by Eugene Pearce of Pearce Films on Monday evening of this week. Mr. Pearce declared that he was convinced that the exhibitors were doing the wise thing in organizing to defend their rights.

Tangible steps were taken by the exhibitors in the convention to formulate a cooperative method to handle films along the same lines that have proved so successful with many of the producing industries of the country, such as, the orange growers of the West and some of the cereal growers in the grain states. Mr. Pearce declared his readiness to merge the interests of his concern with those of the independent theatre owners on the promotion of such a plan.

OVER THE TOP

¶ Past the four hundred mark! In the trade paper issues since January 1st, and including last week's, Motion Picture News has published **403** more pages of advertising than its nearest competitor.

The News Alone Covers the Field

"It's All True" Says Woody of Realart Offer



FILM ROW has been given something to talk about during the past week, in Realart's offer to allow the exhibitor to play three big Mayflower specials and pay for them whatever his box-office says they are worth.

The MOTION PICTURE NEWS had made inquiries in advance of the publication of the advertisement, and was assured by Realart officials that the offer was made in absolute good faith—that the whole proposition was fully set forth in the brief and simple contract tendered the exhibitor.

This declaration was repeated with emphasis by Realart officials in tendering the follow-up advertisement which appears this week. General Manager Woody directed attention to a misapprehension under which some readers of the advertisement seemed to labor.

"Apparently some readers got the idea that we are offering to give something for nothing," said Mr. Woody, "that the pictures are offered free.

"Nothing could be farther from the truth. Ordinary pictures cost a lot of money, and big specials, such as those listed in this offer, cost a whale of a lot of money. Realart is philanthropic to a degree, of course, but not to the point of giving pictures away. We honestly think that these attractions will bring more money on this 'honor arrangement' than they would if the price were arbitrarily fixed in advance.

"'Well, then,' I hear the unbeliever saying, 'why not book all Realart pictures on the same basis?'

"That very thing may come to pass," pursued Mr. Woody earnestly. "This offer is in the nature of a test. It's a straw vote which may indicate the big result to be determined later.

"Honestly, now" (Mr. Woody himself turned interviewer), "aren't you immensely interested in the outcome of this daring test which Realart is making? You must be, and so must every thoughtful observer of new plans offered for the distribution of motion pictures.

"Fundamentally, I believe in the integrity of the average exhibitor—in his spirit of honesty and fair play. A lot of high-sounding, theoretical word painting has been indulged in through the medium of paid advertisements. The exhibitor has been told what a whale of a good citizen he is, and how his place is with the kings of the earth. But, invariably, these talks end up by asking him to sign on the dotted line, to commit himself in advance, to make a bet on the amount his neighborhood clientele will put up for any particular production.

"Right here I'll anticipate the doubting Thomases and say that Realart has been equally guilty in this respect with other producing companies. It's the way of modern business, and maybe it's the best way. I don't pretend to know to a dead certainty, but this I do know: I'll have a better idea about it all when this test is completed.

"The issue is clear cut. Here are cracking good specials, chock full of love, interest, adventure and all-round pulling power. The oldest of them has been released within ten months. All have been widely exploited and all are worthy of every dollar spent on them. The Mayflower Photoplay Corporation was prodigal in the amount spent in producing these pictures, the directors being given carte blanche. A fortune was spent for famous titles and in assembling casts of wide reputation and special fitness for the parts assigned them.

"With these really great productions Realart is making its test. The result is up to the exhibitors, large and small. No favorites will be played—no favoritism shown. With it all, I maintain that Realart has launched one of the most absorbingly interesting experiments in contemporaneous motion picture history."

"We Are Drifting from Progress to Discord"

Prominent Exhibitor Voices Protest Against Endless Personal Attacks

A. F. Brentlinger, general manager of the Consolidated Realty and Theatres Corporation, of Fort Wayne, Indiana, in a letter to the editor of the MOTION PICTURE NEWS complains against the attacks that have been carried on for some time past between Messrs. Cohen, Zukor, Black and others, and sees in them a gradual drift towards jealousy and discord. His letter is as follows:

"As an independent exhibitor wanting to be let alone in the management of my business, and with a state of mind that is very close to boiling over from the heat of real soreness generated in it by the attacks and counter-attacks that have appeared in the trade papers in the last few weeks between Sydney Cohen, Adolph Zukor, Alfred S. Black, Stephen Lynch, and others, I want to register a strong protest against the way in which this wonderful industry seems to be drifting away from progress and toward discord, jealousy and a suspicion of everyone and everything.

"It is curious to me that the attacking seems to be done chiefly by individuals who are under suspicion for one reason or another, and that instead of replying directly to allegations against them with actual facts which will disprove their supposed efforts to throttle independent exhibitors, they resort to counter-attacks against other individuals and concerns and Associated First National Pictures and its franchise plan in particular.

"I am a franchise holder and member of Associated First National. I am more than twenty-one years old. I am responsible to no one but myself and my immediate associates for the manner in which I spend or invest the money we make from our theatres, and I do not and cannot sit quietly back and permit Sydney Cohen, Mr. Lynch, Mr. Zukor or Mr. Black to attack me through an organization of which I am part and parcel as one of its many hundreds of exhibitor members.

"If there is anything wrong with Associated First National Pictures; if there is anything in its franchise plan that is not absolutely fair and just to everyone concerned; if it is not strictly on the level with every exhibitor affiliated with it, and if the directors and executives at the head of it are doing anything that is not entirely to the best interests of the exhibitor members they represent, then I am as much at fault as anyone else who is a part of the organization.

"Realizing my responsibility for whatever condition is alleged to exist as the cause for these attacks, I want to know what is wrong in the affairs of my organization. I am not trying to induce every exhibitor to join me in this company with any idea of double-dealing, plotting or with the intention of harming them in any way. Their rights are equal with mine. They have as much to say as I do, or as any other member in the conduct of our mutual affairs. I dislike to explain the Associated First National franchise to some fellow-exhibitor only to have him doubt my sincerity.

"Won't you please put my name on the list of exhibitors who want trade journals for the benefits to be had in knowing how the other fellows are making money out of their theatres and not as "personal publicity" house organs for a few disgruntled individuals with axes to grind.

"Very truly yours,

"A. F. BRENTLINGER."

Export Manager Sums Up Foreign Situation

Britain Over-Supplied with Pictures, Says George Kann: American Supremacy Safe

GEORGE E. KANN, manager of exports for the Universal Film Corporation, who returned recently from an eight months' stay in various countries of Europe, brings back a comprehensive report on the producing and distributing conditions in several foreign countries and especially in England. Although not exceedingly optimistic over the foreign situation, Mr. Kann believes that the situation caused by oversupply of films, restriction of imports in Germany and lack of sufficient theatres will finally clarify—and this in the not far distant future.

Mr. Kann sees no immediate danger of American productions losing their supremacy either in England or any other European country for some time to come. England, while it may have the actors, stories and studios, is sadly lacking in equipment, he states. He cites as an example a certain British company about to enlarge its production activities. Plans for a new studio had been drawn up and a site selected, when it was discovered that it would be impossible to supply sufficient electrical power for the lighting planned.

In summing up the situation in Germany, Mr. Kann states that while that country is active in picture making, and their productions well acted, produced and photographed, they have not the story material to make feature pictures. "They use a plot," said the export manager, "which would form the basis of a two-reeler in this country and endeavor to string it out to feature length. In the future, however, we will look to Germany for the production of real, big spectacular pictures." Mr. Kann also told how the forbidding of importation of films into Germany would act as a boomerang for that country. Before the war, he stated, Germany did a great amount of printing, which is now lost. The ban on importation decree was intended to stimulate production and provide employment for the German people, and while it has succeeded to some extent, it caused a cessation of the printing industry.

The Scandinavian countries, he reported, are producing some excellent pictures, but evidently not with a view towards American consumption, for they seem to be emphasizing local color and using native costumes, which reduces their American appeal to a negligible quantity. France is, to some extent, doing the same thing. Mr. Kahn recalled one French production he had witnessed, which, he said, had every element necessary to find favor in America, with the exception that the players wore Alsatian costumes throughout.

"In England, and especially in London itself," continued Mr. Kann, in speaking of the prospects for an American producer to place his product in that country, "the greatest difficulty is the scarcity of theatres. The London City Council recently passed a resolution forbidding the construction or the enlarging of any places of amusement for a period of four and a half years. When it is considered that during the war American producers exported little of their product, and that after the war, because of the greater shipping facilities, increased their exporting enormously, it can be seen that the oversupply of pictures is very great. For example, 'The Virgin of Stamboul' will not be released in London until October 3rd, 1921. 'The Devil's Passkey' will not reach the British public until December 26th, 1921.

"Conditions in the outlying districts of England and in Scotland and Ireland are better," he continued, "but it must be remembered that the cost of building is even greater in Great Britain than it is here."

Mr. Kann does not believe that the over-supply of pictures in England will be remedied by converting music halls or legitimate theatres into picture houses. He ascribed this to the British temperament, which he considers phlegmatic and adverse to sudden changes. The Briton prefers to do the same things as his grandfather did and in the same way. Neither will features be incorporated into vaudeville performances as in this country. When an Englishman goes to a music hall, explained Mr. Kann, he wants to see vaudeville and nothing but vaudeville. There is a gradual tendency at present to run two features a week at the smaller theatres in England. Some exhibitors are running two features on one bill.

Only a certain type of picture is suitable to France, Mr. Kann believes. "They like Westerns and they like melodrama. They demand pictures with a 'punch'—not necessarily a physical thrill—but one that contains a novel, powerful thought behind it. The Frenchman also does not insist upon our American happy ending. He wants the drama and he wants the action, but the final fade-out does not bother him."

Mr. Kann, before leaving London, concluded a contract with the Film Booking Offices, of London, who will exploit the entire Universal product. He denied that there was any feeling against American pictures, and stated that quality alone ruled with the British exhibitor.

Swedish Executive Is Here to Study Market

Nils Bouveng Seeks Closer Co-operation with the American Producer

MR. NILS BOUVENG, president of A. B. Svensk Filmindustri, Stockholm, Sweden, has arrived in New York and will spend some time here investigating the American production market.

Mr. Bouveng's company is the largest producing-distributing-exhibiting concern in Sweden, owning outright 120 theatres, controlling 20 more and booking for at least two-thirds of the theatres in Sweden.

Mr. Bouveng reports to MOTION PICTURE NEWS that post-war film conditions in Sweden are much improved. The market has settled down to a normal basis. During the war and on account of the unsettled conditions in the European film market, a large number of small jobbers arose and much inferior film was put upon the market. Only a very few of these middle men now remain and the quality of the pictures shown is fast going back to previous standards. Only a few of the smaller houses are showing the cheaper film.

"We are very anxious," said Mr. Bouveng, "to co-operate closely with the American producer. This is due to both business and sentimental reasons. We prefer American pictures and have built up a large following for them. We therefore want to continue them. We also appreciate greatly the support of the American producer during the war period and feel bound to protect his interests.

"I want to make emphatic, however, this point, that the American producer's interests are very closely associated with our own and we must work together closely and intelligently. It is to his interest, we believe, as well as ours that we be allowed to select the pictures we want and not be forced to take those which we know our public will not be satisfied with. This is highly important. It is a short-sighted policy, we believe, for the American producer to insist that all his pictures be booked in Sweden. We believe he can well afford to take the loss on the unacceptable picture in order to build up the prestige of the American picture with the public in Sweden. We must do the choosing for the reason that we know our public. Some of the most successful pictures are not at all suitable for Sweden. cently passed a resolution forbiding the

(*Continued on following page*)

Straw Ballot Rouses Nation—Wide Interest

Dailies in Many Cities Feature Returns of Votes Cast in Picture Theatres

WITH the national straw ballot in motion picture houses under the auspices of Associated First National Pictures, Inc., an accomplished fact, all doubts as to its genuine worth as a means of theatre exploitation and as a source of public information and prestige for the industry as a whole are laid to rest by the enormous number of votes that were recorded at the theatres co-operating, the space newspapers have given and are still giving to the returns, and the interest which the event excited on the part of politicians.

The theatres taking part benefited in ways that are evident not merely now but which will be felt at this time next year, declares First National. Better acquaintance with newspapers in their immediate neighborhood presaging future tie-ups and a better understanding on the part of the exhibitor as to what matter and photographs a newspaper will use, is, in the opinion of First National, one of the immediate results. Interest taken by persons in the straw vote has converted them into "movie" fans, and the regular patronage of theatres has been augmented. All in all, the theatre that staged the event has felt the influence of it through a wider understanding on the part of the public and officials as to the universal appeal of the "movies."

As to the publicity end, this includes the enhancing of the prestige of the theatres, but the Brooklyn Strand Theatre got the jump on all the theatres in the country when Manager Edward Hyman arranged to have the count made during performances and crashed into all the Brooklyn Monday morning papers and several of the New York ones with good publicity yarns. Then Joe Plunkett at the New York Strand started the voting on Monday afternoon, and for the whole week it was a lively race as to which of the two metropolitan Strands would lead in votes and space in the newspapers. The Brooklyn papers featured the story every day. The New York Sun and Herald and the Evening Mail accorded it daily space, and the two Hearst papers in New York and the World when the Cox returns became more prominent gave good space to it.

Outside of New York many theatres made exclusive tie-ups and benefited accordingly. At New Haven, the Olympia Theatre got front-page boxes for a week in advance of the beginning of the voting, the same space for returns, and is still getting it on the tabulation of the national returns. The Cincinnati Inquirer and the Ohio State Journal at Columbus featured the story in that State. Home offices of Associated First National Pictures, Inc., were kept busy telegraphing returns to newspapers that had not affected tie-ups with theatres, chief among them being the Buffalo Inquirer and the Nashville Tennesean.

As to the gathering of prestige for the industry as a whole, it attracted attention from people who never considered motion pictures as being of public importance. Politicians felt the universal appeal of the motion picture houses in a way that had never occurred to them before after the first two or three days balloting. The Democratic National Committee made a formal request to be provided with the details of the returns from Kentucky, Missouri, Indiana and Ohio for the purpose of determining where special work is necessary in the closing days of the campaign. Daniel Gutilla, owner and manager of the Strand and Majestic theatres in Bellefontaine, Ohio, called off the taking of the ballot because of objections to the form of the ballot on the part of both the Democratic and Republican local committeemen. Telegrams were sent to Mr. Gutilla asking for details as soon as this news reached the First National home office, but up to the present time no intimate acquaintance of the politicians with the popularity of motion pictures cannot help but effect their attitude toward censorship bills and other things which the lawmakers dally with to the discomfort of exhibitor, distributor and producer.

LAST-MINUTE reports from First National's straw-vote in Illinois, West Virginia, Michigan, Wisconsin, Massachusetts and Indiana show the following results. Harding has increased his lead materially over the Democratic nominee. Votes against the League of Nations continue to out-number by an increasing margin those in favor of it. Light wines and beer keep right on winning advocates who supercede considerably in numbers those opposed to these beverages. Woman suffrage registers a much greater number of adherents than opponents, and within the last week has made great strides in the totals of the First National ballot.

Democratic Candidate Feted in Hollywood

SIGNAL recognition was accorded the motion picture industry this week when Governor James M. Cox, Democratic nominee for the Presidency, passed up three other speaking engagements in Southern California and disappointed thirty thousand persons in order to keep his appointment at a reception given in his honor at the Hollywood Studios.

The affair was staged under the auspices of Associated First National Pictures Inc., with John E. McCormick, western representative heading the committee in charge. Half a hundred well known stars assembled at the Hollywood Studios to extend a welcome to the potential President on behalf of the film world, and where other gatherings had received but a few spare minutes, the Democratic candidate devoted three quarters of an hour to the event staged by the picture interests.

Allen Holubar, who was to have been chairman of the reception committee, was detained in San Francisco on location, and sent a lengthy telegram expressing his regrets and those of Dorothy Phillips, his star, to the Governor and delegating the honor to Andrew J. Callaghan.

The formal ceremonies were held on a set built to resemble "the ship of state" and the Governor was given a taste of the comedy as well as the dramatic side of motion pictures when fifteen Reggie Morris bathing beauties dashed into the water and furnished the motive power for the ship.

Swedish Executive Here

(*Continued from preceding page*)

Stars, for instance, of importance to your market may not count in Sweden. I could mention some recent big successes here which are not well received in our country.

"Let me make myself clear. All we want in this connection is the most reasonable and sensible co-operation—the kind of business policy that will most benefit us both. I might add that we also want to encourage American production because we primarily believe that the best pictures are bound to come in the future from the United States.

"European production is already making itself felt. We are getting a great number of pictures from Great Britain, France, Germany and Italy. We prefer, however, and wish to support the American product.

"Longer runs are prevalent in Sweden," said Mr. Bouveng, "A great majority of the theatres change twice a week. There are only three cities in Sweden of over 100,000 population. The larger theatres in these cities have week runs. Theatres in the various small towns run only two days a week. The theatre season in Sweden is closed for two and a half months each summer because of the light nights.

"The price of American pictures in Sweden, said Mr. Bouveng, "has more than doubled within the past year. This is a considerable burden in addition to the rate of exchange situation."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

EXHIBITORS' reports on the feature pictures playing leading theatres of the country are shown on this page. Only such houses as play a picture a full week are represented. An entirely new list of comments appears each week, same being for the bills played the previous week. After publication once on this page the reports are transferred to the "Exhibitors' Box Office Reports" department appearing on the pages backing the "Plan Book" reviews.

The theatres reporting or the cities from which the reports have been secured are not given, since few managers of leading theatres will permit their opinions to be quoted.

Managers who are willing to assist in compiling this most valuable exhibitor service will be furnished blanks for returns and assurance is given that their reports will be considered strictly confidential.

FAMOUS PLAYERS

Humoresque—
Continues second week. Standing them up and giving this new policy of extended runs a big boost here where two week runs are a novelty. (East).

Third week and still breaking records. (Middle West).

Despite unseasonable hot weather went so big it was held for a fourth and final week. (Middle West).

Third week held up in fine shape. (West).

Seventh week continued good. Record for house in receipts and length of run. (West).

Second week still going big. (East).
Wonderful picture. Two weeks run and it's certainly "knocking 'em dead."

Lady Rose's Daughter—
Fair business. Story not much, but star carried it over. (East).

Civilian Clothes—
Has met with much favor. Good money maker. (Middle West).

A Full House—
A very entertaining story which went over big. (West.)

Guilty of Love—
This is an average picture but drew more than usual business. (West.)

The Village Sleuth—
An amusing picture which proved a good drawing card and was well liked by the many admirers of Charles Ray who attend this house. Did excellent business first part of week but was slowed up somewhat by the hot weather. (Middle West.)

FIRST NATIONAL

The Turning Point—
The people liked this film and turned out in large crowds. (Middle West).

What Women Love—
A very entertaining and interesting picture which brought more than usual business. (West).

Interesting picture which brought good business. (East).

A Perfect Woman—
Good business. Usual Talmadge type. Rather clever. (East).

The Branded Woman—
Picture not up to the previous high standard of the star, Norma Talmadge. (East).

The Yellow Typhoon—
Has very interesting story. Went over big. Good money getter. (Middle West).

A poor picture and was knocked hard by the critics but apparently continued to draw well. (Middle West).

The Master Mind—
An artistic picture which played to only average houses. (Middle West).

Barrymore is a great favorite. The picture pleased. (Middle West).

Large audiences. Very good attraction. (Middle West).

GOLDWYN

Milestones—
Good picture but brought about the average business. (West.)

Double-Dyed Deceiver—
While this was a poor picture it drew about the usual business. (West.)

Stop Thief—
Nothing extra either in business or quality of picture. (East.)

Dangerous Days—
A fair week. Average picture. (Middle West.)

Madam X—
This is a fair picture, its only value being the fact that it was made before. (Middle West.)

Dollars and Sense—
Although this is only an average picture, it went over big. (Middle West.)

Scratch My Back—
This feature is great and certainly pulled in the crowds. My house was packed during its run. (Middle West.)

Revenge of Tarzan—
A wonderful picture and drew big business. Audiences seemed to be well entertained and pleased as box office receipts proved. (Middle West.)

REALART

The Law of the Yukon—
An average picture which drew the usual business. (West.)

Sweet Lavender—
Fine picture which went over big. (Middle West.)

The Dark Lantern—
Very poor picture, box office receipts are terrible. (Middle West.)

Food for Scandal—
The audiences liked the plot. Average week's receipts. (East.)

A good picture which drew well. (Middle West.)

39 East—
Great picture. A sure fire money getter. Drew large crowds with large box office results. (West.)

Not very well liked. No box office value. (Middle West.)

METRO

The Price of Redemption—
Big houses first two days. Rest of week fair. (East.)

Fine picture which brought good box office receipts. (West.)

Cruise of the Elsinore—
Entertaining picture, drawing more than usual business. (West.)

The Chorus Girl's Romance—
Big box office attraction, a good title, pleasing picture and a well liked star who shakes a good "shimmy."

FOX

The Joyous Trouble Makers—
Hot weather accounted for the poor business which accompanied this picture as feature was good. (Middle West.)
An average picture which brought fair business. (West.)

The White Moll—
Not as good business as usual. Many people appeared to think it a serial. (Middle West.)

The Daredevil—
Interesting picture which went over big. (Middle West.)

PATHE

Get Out and Get Under—
Good picture, bringing more than usual business. (West.)

My Husband's Other Wife—
Fairly entertaining picture. Did fair business. Miss Breamer works hard to put the film over. (East.)

VITAGRAPH

The Whisper Market—
Liked by the women—plenty of styles in this production. (Middle West.)

UNITED ARTISTS

The Love Flower—
A beautiful picture produced with the attention to detail and artistic environment which has made Griffith famous. Played to splendid business for two weeks. (Middle West.)

ROBERTSON-COLE

Big Happiness—
Only average picture but drew fairly well. (Middle West.)

The Wonder Man—
Weak story contains crackerjack four round prize fight. God business. Women liked it. (Middle West.)

EQUITY

Midchannel—
A good picture which drew well. (West.)

ASSOCIATED PRODUCERS

In the Heart of a Fool—
Did just fair for this very centrally located playhouse. (Middle West.)

Homespun Folks—
A very good picture. Filled house entire week. (East.)

UNIVERSAL

The Devil's Passkey—
Big business all week. Wonderful picture. (East.)

Shipwrecked Among Cannibals—
Monotonous stuff. Plainly evident most of it staged. Ran week to fair business. (East.)

SELZNICK

The Glorious Lady—
Business went up, particularly at matinees, by fans desirous of seeing Olive Thomas. (Middle West.)

PROGRAMS FOR THE WEEK OF OCT. 2ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

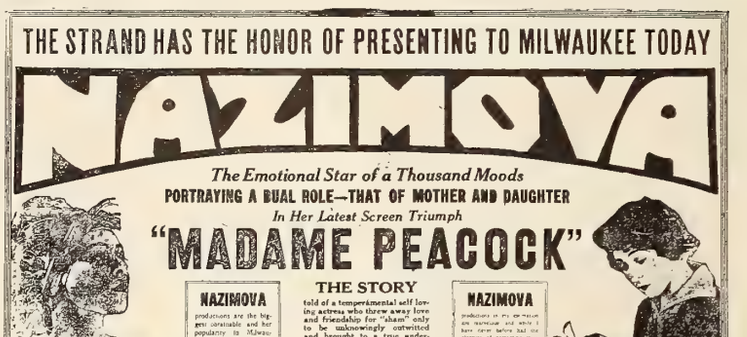
Rivoli Theatre—
Overture — "Slavonic Rhapsody", Frederick Stahlberg and Joseph Littau conducting.
Current Events — Rivoli Pictorial.
Vocal — "In Crinoline Time", Hallie Stiles, Soprano, Georges du Franne, Tenor, Jean Wilkins, Contralto, Frank Liebling, Basso.
Feature — Held by the Enemy — Famous Players.
Special — "Gavotte" rendered by Vera Myers and Paul Oscard.
Comedy — The Big Show.
Organ Solo — "Marche Heroique" —Played by Prof. Firmin Swinnen.
Next Week — You Never Can Tell —Bebe Daniels.

Rialto Theatre—
Overture — "Il Guarany", Hugo Riesenfeld and Leon Vanderheim conducting.
Current Events — Rialto Magazine.
Special — Group of Russian Songs rendered by the Russian Isba Singers.
Feature — The Jailbird Douglas MacLean.
Musical — "The Swan", played by Arthur Cerino, French Horn Virtuoso.
Comedy — The Cure — Charles Chaplin Revival.
Organ Solo—"Waldweben" played by John Priest.
Next Week — Sweet Lavender — Mary Miles Minter.

Strand Theatre—
Current Events — Strand Topical Review.
Scenic—"The Cloud" with soprano solo presented by Mary Mitchell.



Here is the first display to be secured on "Harriet and the Piper" the work of Arthur G. Stolte, manager of the Des Moines theatre, Des Moines, Iowa



Half-page display for "Madame Peacock" playing this week at the Strand theatre, Milwaukee

Musical-Orchestral selection — The Girl From the Golden West — by Strand Symphony Orchestra, Carl Edouarde, conductor, Francis W. Sutherland, Asst. Conductor.
Feature — Nomads of the North—James Oliver Curwood.
Vocal — "Dreaming Alone in the Twilight" by the Strand Male Quartette, John Young, Tenor, Frank Mellor, Tenor, George Reardon, Baritone, Donald Chalmers, Basso.
Comedy — Dynamite — Mermaid Comedy.
Organ Solo — "March Militaire", Ralph H. Brigham and Herbert Sisson, Organists.
Next Week — Curtain — Katherine MacDonald.

Capitol Theatre—
Overture—Selections from "Il Pagliacci" by Leoncavallo.
Current Events — Capitol News.
Special — Danse Espana — "Toreadore et" Andulouse by Rubinstein. Rendered by Angela Compana.
Scenic—"Marimba Land", a pictorial visit to Guatemala, Central America, presented with Marimba Band accompaniment and dance interpolation by Doris Niles.
Prologue — "Miserere" from "Il Trovatore" with Sudworth Frasier and Lillian Ellison assisted by Messrs. Peacock, Duffield, Barber and Holbrook.
Feature — Madame X — Pauline Frederick.
Added Attraction — Russian Mazurka — "La Czarina" presented by Mlle. Gambarelli and Alexander Oumansky.
Comedy — Such Is City Life in Summer — Travelaugh.
Organ Solo — Capitol Grand Organ, Melchiorre Mauro-Cottone, Organist.
Next Week — Homespun Folks.

Tally's Broadway Theatre—
Overture—Raymond.
Special—Musical feature under the title of "Origin of the Star Spangled Banner."
Novelty—Screen snapshots of famous picture stars including the late Olive Thomas.
Feature—The Adorable Savage—Edith Roberts.

LOS ANGELES

Grauman's Theatre—
Overture—"Jolly Fellows" Waltz, Misha Zuderson Conducting.
Organ—"Sweetheart Blues," Solo by Henry Murtaugh.
Novelty—Topics of the Day—Pathe.
Special—The Dragon Fly—Atmospheric specialty number featuring Adelina Immerson, Concert Pianist, and Grace Immerman, dansuese.
Cartoon—Krazy Kat—Paramount.
Feature—An Old Fashioned Boy—Charles Ray—Preceded by a Concert by the Metropolitan Quartette featuring Mabel Burch, the American Galli-Curci, which served as a prologue for the feature.

Kinema Theatre—
Overture—The Evolution of Broadway, Rene Williams conducting.
Current Events—Pathe and Universal News.
Organ—When I Look Into Your Wonderful Eyes, Solo by Frank A. Leon.
Cartoon—Mutt and Jeff—Fox
Scenic—The Castaways—Educational.
Feature—45 Minutes From Broadway—Charles Ray. Given with an atmospheric prologue entitled "The Parting of Mary and Kid Burns." A stage setting appropriate for the musical numbers by Marie Rich and George Banta, Jr., is provided.

California Theatre—
Overture—"La Boheme," Carlo Elinor conducting.
Organ—Solo by Milton Charles.
Scenic — Refreshing Reviera — Prizma.
Special—The California Ensemble Ladies Quartette makes its first appearance in "The Geisha" and "Japanese Sandman.'
Feature—The Penalty—Goldwyn Eminent Authors.

Grauman's Rialto Theatre—
Feature—The Right to Love—Mae Murray.
Organ—Solo by Oliver Wallace.
Instrumental—Violin Solo by Hermann Seidel.
Comedy—The Big Show—Educational.

Clune's Broadway Theatre—
Feature — The Flapper — Olive Thomas.
Current Events—Pathe News—Fox Cartoon.

SAN FRANCISCO

Strand Theatre—
Comedy—Thru the Keyhole—Fox Sunshine.
Cartoon—Mutt and Jeff—Fox
Current Events—Gaumont News.
Feature — The Joyous Trouble Maker—William Farnum.
Next Week—A Modern Salome and Neglected Wives.

California Theatre—
Overture—Raymond.
Organ—"A Young Man's Fancy," Solo by C. Sharpe Minor.
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe
Special—The City of Paris Department Store Fashion Show.
Twenty mannikins display the latest in fall feminine wear on the stage in a setting especially prepared for the event. The number is staged by Manager Partington.
Feature—Half an Hour—Dorothy Dalton.



Display for "The House of the Tolling Bell" by the Strand theatre of Tacoma, Wash. Size twelve inches by three columns



Four column by thirteen-inch display for "Civilian Clothes" by the Arcade theatre, Jacksonville, Florida

Imperial Theatre—
"Humoresque"—for the fourth week.

Tivoli Theatre—
Musical—The Girl of My Dreams. Slavische Rhapsodie.
Feature—Love Madness — Louise Glaum.
Special—Eight singers present "Misere" from "Il Trovatore" before a special stage setting.
Comedy—Duck Inn—Educational.
Scenic—Bruce release — Educational.
Next Week—The Flapper.

SEATTLE

Liberty Theatre—
Overture—Because.
Current Events—Pathe News 75.
Comedy—By Golly—Sennett—Paramount.
Feature—In the Heart of a Fool—Associated-Dwan.
Next Week—The North Wind's Malice.

Clemmer Theatre—
Overture—Robin Hood and An Old Fashioned Garden.
Current Events—Fox News.
Novelty—Will Roger's Illiterate Digest.
Feature—The Love Flower—Griffith-United Artists.
Next Week—Stop Thief.

MINNEAPOLIS

New Garrick Theatre—
Current Events—Late strips from all releases.
Scenic—The Castaway—Bruce Educational.
Scenic—The Castaway—Bruce Educational.
Vocal—Kathleen Schulz soprano soloist in a revival of old time favorite melodies.
Feature—Lady Rose's Daughter—Elsie Ferguson.
Organ—I'll Be With You 'Till the Clouds Roll By.
Next Week—Harriett, the Piper.

ST. PAUL

Capitol Theatre—
Overture—Hungarian Rhapsodie No. 1.
Current Events—The Capitol Digest.
Scenic—The Cloud — Post-Paramount.
Special—Chinese Fantasy.
Introducing "My Sing Song Girl" from "Happy Days" by a mixed quartette.
Comedy—Edgar Camps Out—Goldwyn.
Vocal—"Aria della Regina" from "The Magic Flute" and "At Dawning," sung by Grace Foster, coloratura soprano.
Feature—Lady Rose's Daughter—Elsie Ferguson.
Organ—Valse Amoureuse. Raymond. Selections from "The Three Twins."
Next Week—The Right to Love.

BOSTON

Park Theatre—
Overture — Organ.
Screen Smiles.
Universal Weekly — 2 issues.
Two Reel Western Thriller.
Comedy.
Special Stage Setting — Red plush drop curtains with floor lamps set about stage.
Two Feature Bill Policy—
The Leopard Woman — Louise Glaum.
The Red Lane — Frank Mayo.
Next Week — The Adorable Savage—Edith Roberts.
Under Crimson Skies — Elmo Lincoln.

Modern Theatre—
Overture — Piano and Organ.
Topics of the Day — 2 Issues.
Comedy — The Immigrant — Charles Chaplin.
Special Stage Setting With Gold Fibre Screen.
Topical Tips — Literary Digest Paragraphs.
Quartette — Selections from "Rigoletto."
Feature — Pauline Frederick in Madame X.
Comedy — Mrs. Sidney Drew in After Thirty.

Pershing Theatre—
Sunday Special—Five Acts Vaudeville.
Pershing hereafter will present high-class vaudeville on Sundays only.
Remainder of Week:
Overture — "Humoresque."
Recent Importance—Pathe News.
Wit — Literary Digest Topics of the Day.
Organ Solo—"Just Like a Gypsy."
Feature — The Right to Love.
Comedy — Snub Pollard.

Kings Theatre—
Popular Selections.
Current Events — Pathe Reel.
Paragraphs — Literary Digest.
Overture — Selections from "Aida."
Feature — Dorothy Gish in Little Miss Rebellion.
Comedy — Sunshine — Simple Life.

New Grand Central Theatre—
Overture.
News of the Week — Selznick Events.
Educational — Universal.
Instrumental — Organ Solo — "Red Lantern."
Feature — Norma Talmadge in The Branded Woman.
Comedy — Nonsense — Mermaid Special.

West End Lyric Theatre—
Overture — David Silverman's Orchestra.
Current Events — Universal.



Six-inch strip across the bottom of the page in Sunday's Detroit papers for "Harriet and the Piper" and "Good References"

Features — Clothes — Olive Tell.
The Soul of Youth—All Star Cast.
Next Week—The Great Redeemer — Metro Picture.
A New York Idea — Alice Brady.

Tremont Temple Theatre—
Go and Get It — Marshall Neilan Picture.
(With interpreting orchestra.)
Next Week — The Same.

Shubert and Majestic Theatres—
'Way Down East — Griffith Picture.
(With Special 30-Piece Orchestra)
Next Week—Same.

Boston Opera House—
While New York Sleeps — Fox Picture.
Last week of this picture.

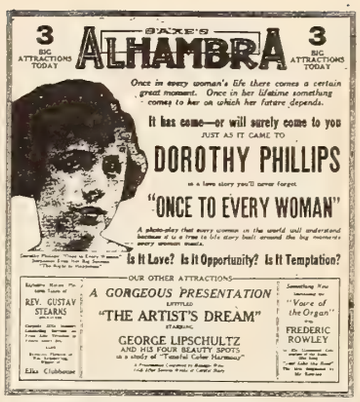
ST. LOUIS

Del Monte Theatre—
Overture — "Morning, Noon, and Night."
Current Happenings — Pathe Weekly.
Educational — Universal Scenic.
Popular Selections and Airs.
Feature — The Branded Woman—Norma Talmadge.
Comedy — Nonsense — Mermaid.

BROOKLYN

Mark Strand Theatre—
1. Overture, "Tannhauser" — Strand Symphony Orchestra, Alois Reiser, conductor.
2. High Art Subject Film and Musical Novelty—This origination was called "Meditation" and W. Storch, concert master, played "Meditation" from "Thais" on the violin while a Bruce scenic showed pastoral quiet scenes.
3. Vocal Solo, George Dale, tenor, singing "Rigoletto" (La Donne e Mobile) Presented in Correct Costume and Setting.
4. Strand Topical Review—Selected by Edward L. Hyman, managing director—from Pathe and Fox News.
5. Minuet Classique (Paderewski) Dancing Novelty arranged by Paul Oscard, ballet master of the Strand, and danced by Mlle. Sylvia and George Kiddon.
6. Feature—Lionel Barrymore in "The Master Mind" (First National).
7. Vocal—Estelle Carey, soprano. (a) "The Call of Maytime,"—Romberg; (b) "Old Pal."—Jerome.
8. Comedy—"It's a Boy" (Mack Sennett).
9. Organ Solo—Final in D minor (Guilmant). Edward Napier John Hammond, organists.

Next Week—Constance Talmadge in "Good References."



Sunday ad in the Milwaukee papers for "Once to Every Woman" this week's bill at Saxe's Alhambra theatre. In size five columns by eleven inches

BUFFALO

Shea's Hippodrome—
Overture—"The Chocolate Soldier."
Stage Setting—"A Japanese Screen"—used as a background for the soloist.
Vocal—"A Japanese 'Love Song.' Sung by Eldora Stanford, concert soprano.
Feature—"The Untamed."—Tom Mix.
Comedy—"Married Life"—Mack Sennett—"Not a War Picture," said ad.
Current Events—Hippodrome Review, consisting of Universal, Fox and Gaumont News, Pathe Hand Colored Subject and Topics of the Day.
Special—"Pictures of Buffalo pageant celebrating the Tercentenary of the Landing of the Pilgrims.
Next Week—"If I Were King" and "Get Out and Get Under."

Strand—
Overture—"Wonderland"—Herbert.



Remarkable hand-drawn ad, five inches by two columns, for "Mid Channel" by the California theatre, San Francisco

Current Events — Latest Pathe News.
Feature — "One Hour Before Dawn"—H. B. Warner.
Comedy—"Nonsense"—Mermaid
Special—Buffalo Pilgrim Parade Pictures.
Next Week—"The Perfect Woman" and Get Out and Get Under."

Shea's Criterion—
"HUMORESQUE"—Second week of this production, playing to tremendous business.

Palace—
"The Soul of Youth."

Lyric—
"Folly's Trail"—Carmel Meyers.



This is the way Tom Moore advertised "Half an Hour" playing the current week at the Garden theatre, Washington, D. C. The display was three columns by thirteen inches

PHILADELPHIA

Stanley Theatre—
Overture—"Martha" (Flotow).
Feature—Lady Rose's Daughter—Elsie Ferguson.
Comedy—Get Out and Get Under—Pathe.
Stanley News—Special Compliation from Fox News, Pathe News, Select News.
Topics of the Day—Literary Digest.
Next Week—The Village Sleuth—Paramount.

Arcadia Theatre—
Feature—Civilian Clothes—Thomas Meighan.
Comedy—Torchy on High—Electric.
Current Events—Pathe News.
Scenic—Burton Holmes — Paramount.
Next Week—Something To Think About—Paramount.

Victoria Theatre—
Overture—Reminiscences — Victor Herbert.
Feature—The Figurehead—Eugene O'Brien.
Comedy—Get Out and Get Under—Pathe.



"Milestones" display, nine inches by five columns, by the California theatre, Los Angeles

Comedy—Illiterate Digest—Metro.
Current Events—Pathe News.
Next Week—Partners of the Night—Goldwyn.

Palace Theatre—
Feature—Humoresque—Alma Reubens.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—Half An Hour—Paramount.

Regent Theatre—
Feature—The Deadline — George Walsh.
Comedy—Illiterate Digest—Metro.
Current Events—Ford Weekly—Goldwyn.
Next Week—Darling Mine — Select.

Capitol Theatre—
Feature—Guilty of Love—Dorothy Dalton.
Comedy—It's a Boy—Mack Sennett.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Cleopatra—Fox.

DETROIT

Adams—
Overture—"William Tell."
Current Events—Free Press Film Edition.
Vocal—Emmons and Colvil. (Return engagement).
Feature—"Good References," Constance Talmadge.
Next Week—Tom Moore in "Officer 666."

Broadway Strand—
Feature—"Humoresque" — Fourth and last week.

Madison—
Overture—"Carneval."
Current Events—Pathe News.
Vocal—"Dreams" sung by Walter Pontius.
Feature—"Harriet and the Piper," —Anita Stewart.
Next Week—Norma Talmadge in "The Branded Woman."

Washington—
Overture—"Orpheus."
Current Events—Fox News.
Comedy—Mutt and Jeff in "The Tailor Shop."
Educational—"The Song of the Paddle"—Bruce.
Vocal—Maurice G. Ivins singing with the phonograph.
Feature—"The Devil's Passkey."
Next Week—William Farnum in "If I Were King."

CHICAGO

Woodlawn Theatre—
Woodlawn News and Views.
Woodlawn Brighter Side of Life.
Feature—Owen Moore in The Poor Simp.
Overture—"The Tanhauser."
Coming Feature—Wallace Reid in What's Your Hurry.

Stratford Theatre—
Organ selections.
Feature—Dorothy Gish in Little Miss Rebellion.
Comedy—A Fresh Start.
Coming Feature—The Devil's Pass Key.

Randolph Theatre—
Feature—Marion Davies in The Restless Sex.
Comedy—Duck In.
Organ Selections.
Coming Feature—Something to Think About.

Ziegfeld Theatre—
Hall Rooms Boys—On the Golf Course.
Feature—The Love Flower. 2nd Week.
Coming Feature—Trumpet Island.

Central Park Theatre—
Organ Selections.
Feature—Go and Get It.
Comedy—It's A Boy.

BALTIMORE

New Theatre—
Current Events—Pathe, Pathe Review.
Special—Operatic Selections by Vocalist.
Feature—The Perfect Woman, (Constance Talmadge).

Parkway Theatre—
A special feature of the presentation of "Humoresque" is a violin contest to all boys and girls under the age of 16 years, who can play Dvorak's "Humoresque," for which a gold medal prize is offered. The contest will be held publicly on Saturday morning.
Overture—Special Orchestra of "Humoresque."
Current Events—Pathe, Topics of the Day.
Special—Hebrew melody, "Eli, Eli" sung by Miss Mary Edwards, late of the Boston Grand Opera Company.
Feature — Humoresque, Alma Rubens.

Wizard Theatre—
Current Events—Wizard Review.
Special—Violin solo, Dvorak's "Humoresque," followed by the singing of "Eli, Eli" by a mixed quartet.
Feature — Humoresque, Alma Rubens.

CINCINNATI

Walnut—
Current Events—Pathe 76.
Literary Digest 73.
Feature—Go and Get It.
Next Week—Humoresque.



One of Phil Gersdorf's displays for "Food for Scandal" playing last week at the Imperial theatre, Jacksonville, Florida

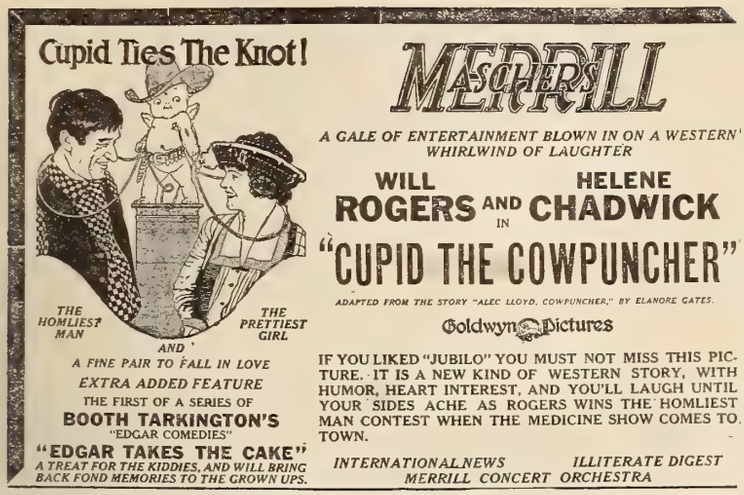
Strand—
Current Events—Pathe 77.
Scenic—Some More Samoa—Chester Outing.
Feature—Good References.
Next Week—For the Soul of Rafael.

Gifts—
Current Events—Fox 64.
Comedy—Playing Hockey—Standard.
Feature—The Leopard Woman.
Next Week—The New York Idea.

Palace—
Current Events—Kinograms.
Literary Digest—73.
Feature—39 East.
Next Week—Help Wanted—Male.

WASHINGTON

Loew's Columbia—
Overture (Brusiloff, conducting) Orpheus in der Unterwelt.



Five column by ten inch display for "Cupid the Cowpuncher" by the Merrill theatre, Milwaukee

Current Events—Selznick News.
Cartoon—Mutt and Jeff.
Comedy—None.
Feature—The Right to Love (Mae Murray).
Next Week—The Right to Love.

Loew's Palace—
Overture (Gannon, conducting)—Hits of 1920.
Current Events—Pathe News, Topics of the Day.
Cartoon—Mutt and Jeff.
Comedy—None.
Feature—The Love Flower (Griffith).
Next Week—Little Miss Rebellion.

Crandall's Metropolitan—
Overture (Vioni, conducting) The Rainbow Girl.
Current Events—Pathe News—Topics of the Day.
Cartoon—None.
Scenic—Dawnland.
Educational—Screen Snapshots.
Feature—Married Life (Sennett).
Next Week—Mid Channel.

Moore's Garden—
Current Events—Fox News.
Cartoon—None.
Scenic—Japanese Judo.
Comedy—Torchy in High.
Feature—Half An Hour (Dorothy Dalton).
Next Week—Not announced.

Moore's Rialto—
Overture—Sicilian Vespers (Breeskin, conducting).
Current Events—Fox News.
Cartoon—None.
Scenic—Juggernauts of the Jungle.
Comedy—Nonsense.
Feature—Sweet Lavender (All star cast).
Next Week—Not announced.

ATLANTA

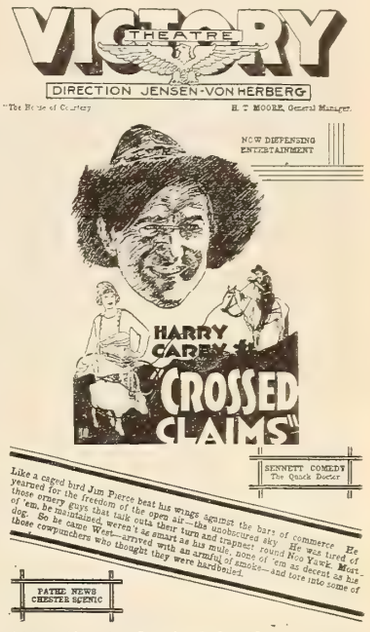
Criterion—
Overture—Excerpts from "Apple Blossoms."
Pathe Magazine.
Topics of the Day.
Feature—Annette Kellerman in "What Women Love."
Screen Snapshots No. 4.
Harp Solo — Señorita Carmen Lopez.

Tudor—
Organ Solo—Barcarolle, from "Tales of Hoffman."
Comedy—A Universal Star Comedy.
Feature—Eugene O'Brien in "The Figurehead."
News Reel.

Rialto—
Overture—"Do You Know?"
Paramount Magazine.
Feature—Something to Think About—DeMille Special.
Comedy—Mutt & Jeff in "The Brave Toreador."

Forsyth—
First half of week:
Fox News Weekly.
Feature—Constance Binney in "39 East."
Burton Holmes Travelogue.
Last half of week:
Fox News Weekly (special Atlanta scenes).
Feature—William V. Desmond's "The Soul of Youth."
Comedy—"The Gumps" (cartoon).

Loew's Grand—
Comedy—Ed Flanagan & Georgie Edwards in "Hearts and Hammers."
Gaumont "Pictorial Life."
Comedy—Universal's "Rings and Things."
Feature—Alice Lake in "Shore Acres" (Metro). Ruth Clifford in "The Amazing Woman."
Loew's News Weekly — International.



Attractive twelve inch by three column display used by the Victory theatre, Tacoma, Wash., to advertise "Crossed Claims," a recent bill

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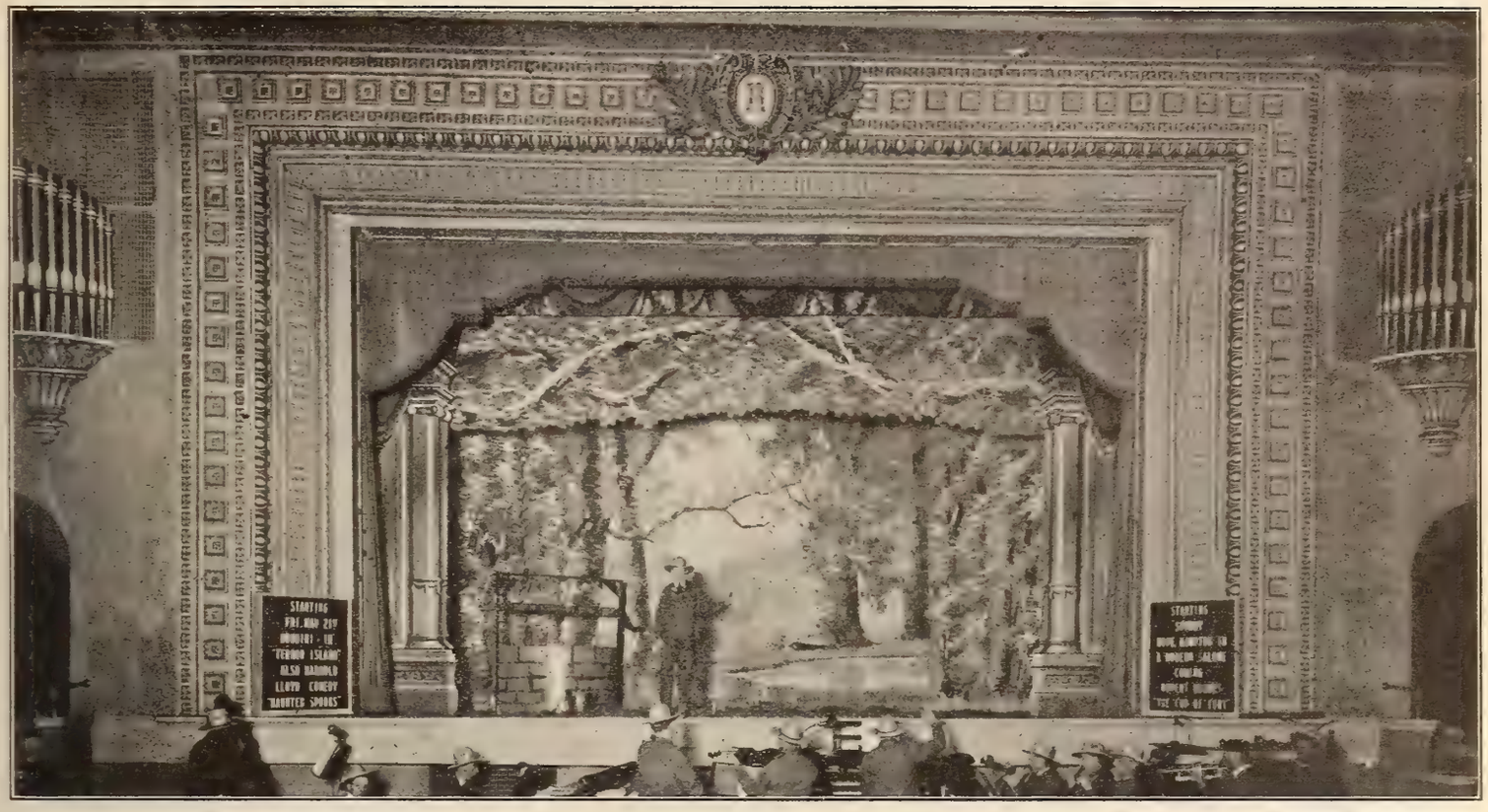
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How Miss Luckel Put Over "Don't Ever Marry"





Stage setting and prologue characters presented with the showing of "Down on the Farm," by the Riviera theatre, Anderson, Ind.

Another "Her Elephant Man" Display

Few of the releases of the last few months have been favored with the amount of good exploitation as has "Her Elephant Man."

Among the latest to give this picture extra attention is C. E. Waughop, manager of the Scenic theatre, Detroit. Mr. Waughop, who is a real showman, and believes in getting in back of a picture with all his strength, engaged the local band. He placed the musicians on an automobile truck suitably decorated with banners announcing the coming production. The truck, with the band playing, moved about the town followed by a dozen made up as clowns who performed antics during the parade. These in turn were followed by several attractive girls in ballet costumes, riding bareback.

Humorous Column Makes Good Advertising

Is the top of a humorous column in a daily newspaper a good position for an ad? The manager of the Fenway theatre, Boston, agrees that it is. The conductor of the funny column in the Boston *Morning Herald* specializes in unique signs, business firm names, and any remarks that have a humorous point. The manager of the Fenway admits that a good week's business resulted after the column was printed with the following opening laugh: "Sign in front of Washington Street theatre, 'Dorothy Dalton Coming in Half an Hour.'"

Some "Down Mobile" Exploitation

Recently on the streets of Mobile appeared a large and luxurious limousine, rolling down the avenue in all dignity, except that over the entire back was a brightly colored poster, proclaiming "DON'T EVER MARRY — Follow Me." It became a topic of speculative conversation until finally the newspaper advertisements proclaimed that the next day a couple would be married at high noon in the big limousine in front of the Empire theatre. Next day there were several hundred people packed around the car in front of the theatre. The ceremony was performed and the bride and groom drove away in the big car still carrying its warning inscription. In the lobby of the theatre, Miss Luckel, the manager of the Empire, had hung a huge wedding bell, some old shoes, and several other things suggestive of weddings. An idea of this kind has a universal value. It can be used successfully in cities both large and small, and Miss Luckel says that the small cost of renting the machine and arranging the wedding was justified fifteen minutes after she opened her doors. The newspapers carried a story with cuts of the wedding and crowds in front of the theatre, giving a vast amount of publicity, from which Miss Luckel reaped a rich harvest in her box office.

Motion Picture News leads its nearest competitor by 403 pages since January 1st. That's the answer.

Audience Singing Successful at Boston

The words of popular songs on the screen, before the feature picture is run off, is a big attraction to the audiences that patronize Gordon's Central Square Theatre, Cambridge.

Manager Sayer finds that the opinion of others that "free-for-all" singing brings out the rough element in an audience, does not hold true in his house. Both young and old seem to grasp the opportunity to try their voices on songs that they have heard snatches of before. Some time ago his press agent advertised that a local furniture dealer would donate a bedroom set to a couple who consented to be married on the stage. The stunt went through, and after the ceremony the audience joined in singing, "No Wedding Bells for Me."

Syracuse Paper and Theatre Co-operate

The Crescent theatre of Syracuse and the Syracuse Herald recently put over a cooperative exploitation campaign for "Why Change Your Wife?" which received a lot of attention and produced a lot of results for both theatre and newspaper.

Through the Herald a fifty dollar prize was offered for the best answer to the question asked by the title of the picture. The Herald was flooded with replies from all over its extensive territory. It is specifically stated in the announcement of the contest that personal viewpoints were to be given first consideration in awarding the prizes, but that a competitor does not necessarily have to be divorced to qualify.

Lobby Displays for Two New Feature Releases



(*Above*)
Decorations in the lobby of Ascher's New Auditorium theatre, Dayton, Ohio, for the showing of "Madame X"

(*Left*)
Lobby display for "The Revenge of Tarzan" by the Olympic theatre, McKeesport, Pa. This was the first time the Olympic ever attempted lobby decorations on an exploitation medium and the result has converted the management to the big idea

Buildings, Bees and the Box Office

By Hal Opperman

How the Busiest Man in Pontiac, Ill., Made a Success of His Theatre

"BUILDING houses and office buildings is my vocation, raising bees is my avocation, but running a motion picture house is my recreation," states Hal Opperman, the busiest man in Pontiac, for he not only is a contractor with more "ultra-ult" plans piled on his desk awaiting his okeh than any other firm in the thriving little city of Pontiac, Illinois, but he is also a motion picture exhibitor, and what is more, is such a hustling good business man that the S. R. O. sign is out 'most every night in front of the Crescent theatre.

"How do we play to such big business?" said Opperman. "It is quite a simple proposition. Give the people what they want when they want it and see that they are comfortable while they are having it. I have tried to get the right touch and influence by becoming interested in things the people whose patronage I want are interested in, and they lend a helpful hand in bringing to pass the merry clink of box-office receipts by suggestion as to feature pictures they wish to see. Very often some practical suggestions as to a new kink in advertising or attention compelling pamphlet have been offered to me by some of my patrons, simply because they are interested not only in the Crescent theatre but also in the service given by the Opperman family. For the Crescent theatre is a family affair. My wife is the persisting genius of the box-office, and her smile is enough to make the grouchiest passer-by a firm rooter for the Crescent theatre. How many exhibitors realize that much of the success of their "regular patronage" (that is, the people who patronize the show four or five times a week, fifty-two weeks in a year and bring their friends) depends upon the girl in the box-office, the ushers, the orchestra? Possibly the average theatregoer would not stop to analyze his thought, but he will become a constant patron of the theatre where the girl in the box-office will hand him a smile and a pleasant "Thank you" along with his change and ticket, where the usher will promptly show him to his seat, and then not stand and gabble in the aisle with his friends or another usher, where the orchestra will play the picture, and not engage in animated conversation audible ten rows back between selections. That is not an overdrawn picture of a condition that exists in many houses where the exhibitor is wondering why he don't play shows to a full house when his program and location is every bit as good as Blank, down the street.

"My eldest son, my wife and myself plan advertising campaigns for every feature picture, but we spend just as much time and thought on our daily program. As many other exhibitors in a town of less than seven thousand realize, it is almost an absolute necessity to have a change of pictures daily in order to keep patronage. I have played to full houses this summer, and I attribute this first to the atmosphere of my theatre. By that I do not necessarily refer to the thin air, although by a system of ventilation and huge fans ceaselessly whirling I have managed to keep the theatre comfortable even on the hottest days, and a hottest day in Illinois is hot enough to make the celluloid wilt. I refer to the atmosphere in the theatre produced by a combination of the smile in the box-office, the courtesy of the ushers, the comfortable seats, artists, absolutely orderly theatre, agreeable arranged program, all of which go to make the homey atmosphere of a theatre. This is a prime factor in an exhibitor's calculations, and if he be canny, it is the effect he should strive for, because in the long run that little extra attention to the small details pays large dividends in the way of the box-office receipts.

"I find that I get results by a series of small advertisements, rather than one large advertisement a day. For example, for Marshall Neilan's farce, 'Don't Ever Marry,' which I ran two days to six full houses, I ran a teaser campaign. To successfully carry out a teaser advertisement it is necessary to increase the number of advertising inches materially, and to have the teaser advertisement appear on the same page in the same position each day until public attention is attracted. I ran a two-column by five inch advertisement in a specified position in our newspaper ten days before I commenced my regular advertising containing merely the words 'Don't Ever Marry.' We secured the regular advertising dodge envelopes, bearing the saucy wording, 'Is this the size your wife uses,' in which is a miniature wooden rolling pin with 'Don't Ever Marry' printed thereon. These we mailed throughout the township. We pasted yellow stickers with the same title printed thereon, on sidewalks, literally papering the town, and then after ten days of this, we ran four small advertisements daily on four different pages of the newspaper such as the ones illustrated. Our lobby is fitted up with an effect at restraint. We use charming poses of the stars, a few stills, mount them on a frame or easel. We do not care for a garnish display of 24-page bills—we are exponents of the artistic side of the silversheet, not advertising a circus.

"To balance our program we usually run a travelogue, the news, and a one or two-reel comedy in connection with our feature picture. This makes a well-balanced diet for the summer patron, for we try to book the lighter plays for summer. A roaring farce will do more towards dispelling the heat glooms than anything I know of."

Ballet Number and Scenic Synchronized

THE Capitol program contains a ballet number under the title of "Danse Espana" and given to "Toreadore at Andulouse" which at its finish is blended into the screening of a scenic number in a very nice manner.

As the drapes are drawn covering the stage setting used for the dance, an exterior drop done in futurist style, Angela Compana, the artist, steps down the stage and continues dancing Spanish steps while the title of "Marimba," a pictorial visit to Guatemala, Central America, is screened on the light colored drapes.

After the picture screen is in place the drapes are parted again and the girl dances off.

St. Louis Exhibitors Make Music a Strong Number

Again local exhibitors are finding new methods of tying up their programs and advertising features with other events and importances which have already gained popularity in St. Louis. When St. Louis was enjoying the municipal operas during a six weeks' period last summer the local houses instructed their orchestra leaders to play overtures from the operas that were presented that week on the municipal stage. St. Louis has the largest open air theatre in the world in respect to municipal ownership and operation.

So popular are the operas that columns and columns of news is devoted to their criticism and review each week by the daily press. The St. Louis exhibitors took advantage of this popularity and at the time advertised their programs as including overtures from the opera of that week.

When the opera season closed another avenue for similar exploitation was sought. It was found without much difficulty. Today the overtures are beginning to be selected from the musical shows that hit St. Louis. With the Greenwich Village Follies the Kings, the Pershing and the Del Monte played selections and overtures from the show's music. It took with great favor and other houses are going into the same plan.

Tudor of Atlanta Decorates for "Shipwrecked"



On this page is shown two lobby displays by the Tudor theatre, Atlanta, Ga. Above is shown the lobby decorations for "The Devil's Passkey" and at the left the display for "Shipwrecked Among the Cannibals"

Jackson's "Kia-Kia" Makes Big Hit at Atlanta Theatre

Tudor Used "Cannibal" to Exploit "Shipwrecked Among the Cannibals"

One warm, sunny afternoon last week, when all Atlanta had turned out to bid farewell to the baseball season at its closing game, or to attend the opening of the theatrical season, at the first matinee, there was heard suddenly a demoniac shriek — and down Peachtree street, in all its festive Saturday afternoon gaiety, came a horrible and fearsome apparition — a huge black man, his weirdly fuzzy hair long and thick, standing in all directions, and adorned with many barbaric ornaments, the upper portion of his body clad sketchily in strings of beads, and bands of colored cloth, the lower half draped in a "grass skirt," of the sort always associated in the mind of the blase theatre-goer with weird music and a "hula-hula" maiden.

The crowd parted before this apparition as water before the keel of a vessel. The savage's waving spear was absolutely unnecessary — save as a decoration. Madly he charged, in leaps and bounds, looking like some uncouth animal — and now and then he emitted a short, barbaric yelp — whether of joy, surprise, pain or terror no one bothered to ascertain.

Not very far behind this man, and driving very close to the curb, was a closed automobile, and on the running board stood a man who was calling out to the savage in some foreign language, evidently intended to soothe the disturbed feelings of the gentleman who was trying hard to escape in the crowd.

Of course, such a thing could not last long. As a matter of fact, it lasted for just two short blocks—ending tumultuously at the center of the city, Five Points, where a majestic "arm of the law" stands and tells the automobiles and street cars where to go. With great presence of mind, this officer dashed across to the sidewalk and intercepted the savage — with the aid of one or two husky and brave citizens.

The automobile which had been following the yelping savage drew up at this juncture, and the man jumped from the running board and fought his way through the rapidly increasing crowd to the side of the officer, who was hanging on to the "savage."

"This man is in my custody," explained the man, breathlessly.

"Then I guess you'd better both come with me," suggested the officer, casually.

The man explained to the officer that he, himself, was a member of a motion picture company, and that the savage was Kia-Kia, chief of a tribe inhabiting the land at the bottom of the world, known as New Guinea — that Kia-Kia was to lecture at a local theatre the coming week in connection with a motion picture called "Shipwrecked Among Cannibals," which had been photographed in New Guinea, with Kia-Kia and his tribesmen as the chief objects of interest.



Window display on Milwaukee avenue, Chicago, in the heart of the ghetto district that attracted thousands to the showing of Humoresque" playing at Orchestra Hall

He had just arrived in town, he went on, with Kia-Kia, who had been in this country only six months, and that, of course, the most ordinary and commonplace things, to us, were objects and happenings of unprecedented horror to poor Kia-Kia, who had balked, finally, at being made to ride in an elevator—and who had made his escape.

The man made this explanation in a loud, resonant voice, and there were few people in the immediate vicinity who did not understand as much as the officer when the man had finished.

However, both the savage and his attendant went to the police station at the earnest solicitation of the officer, and one or two of his mates who had arrived in the meantime, and during the resultant publicity, there was ample mention of the picture, "Shipwrecked Among Cannibals," and even an interview with the attendant, which was written, by the way, very guardedly, for newspaper reporters are getting so wary of "movie publicity" that it is almost impossible to get stories over, in some localities.

When the Tudor theatre opened its doors the following Monday with a most effective lobby, specially built by the manager, James F. Jackson, which lobby consisted of a hut built of green canes, with full life-sized paintings of Kia-Kia and some of his chums, with a cut-out of one, half-emerging from the canes with his spear all ready, the whole effect emphasized by an ingenious arrangement of green lights, the people of Atlanta flocked into the theatre, literally in swarms.

Manager Jackson credits "Kia-Kia's" representative, as well as the lobby, with a great deal of this added interest.

Novel "Go and Get It" Idea Originated at Cincinnati

Demonstrating to perfection the idea which has lately been discussed in a great many "key cities" with respect to the possibility of an exchange blazing the exploitation-trail for the exhibitor, Roy H. Haines, manager of the Associated First National Pictures, Inc., Exchange of Cincinnati, has not only put over a knockout preparatory campaign for a local exhibitor, but has brought forth a new hunch for exploitation, which exhibitors may adapt locally. Mr. Haines is assisted by Mr. William A. Clark, his publicity man.

As a result, "Go and Get It" will be a well-known phrase in 1,000 Cincinnati homes at least, thanks to a treasure hunt instituted by the Cincinnati Y. M. C. A.

The hunt was staged with the aid of 1,000 Cincinnati youngsters, each wearing a pennant bearing the inscription, "Go and Get It." The plan originally was named the Y. M. C. A. Treasure Hunt, but at the suggestion of Haines and Clark, the "Y" officials agreed to change the name of the treasure-seeking scramble to the "Y. M. C. A. 'Go and Get It' Treasure Hunt." As a result, "Go and Get It" appeared in all of the stories carried by the Cincinnati dailies telling of the "Y" event throughout the week, although no reference was made to the Neilan feature which will show in Cincinnati the latter part of September.

The same stunt can be worked in any city and is well worth the effort, the spectacle of a 1,000 youngsters parading about the city streets with a banner pinned to their backs, with "Go and Get It" flaring forth in big bright letters, attracting the attention of thousands, and Roy H. Haines, manager of Associated First National Pictures, Inc., Exchange of Cincinnati, has blazed the trail for the exhibitor.

Some Novel Exploitation Ideas for Current Attractions



(Left)
Hula-hula dancer stunt pulled by the Plaza theatre, New York, for "The Idol Dancer"

(Below)
Lobby display by Pat Kleinpeter, manager of the Grand theatre, Greenville, Miss., one of the Saenger Amusement Company's string, for "The River's End." Cotton, not so difficult material to obtain in Greenville as it would be North, is used as "snow"



New "Key" Stunt Works Well

A capacity house for the showing of the first episode of "Pirate Gold," Pathe's serial, was the return realized by Manager Lee of the Piedmont theatre, Charlotte, N. C., on an exploitation "stunt" he put on at small expense. The move was a novel application of the always-effective "lost key" idea.

Mr. Lee displayed a gold chest in the lobby of the Piedmont. The chest was locked and he had seven keys fitted. These keys and fifty others were tagged with the name of the theatre and the information that the finder might obtain a prize if he could open the gold chest in the lobby. The tags also announced that "Pirate Gold" was the attraction at the Piedmont.

The keys were "lost" in various parts of the town. Only a few hours passed before there was a lot of word of mouth advertising for Mr. Lee's show, and the time for the opening of the chest was anticipated as an event of excitement and moment in many quarters of Charlotte, as all details of the affair were announced in a newspaper advertisement in the Charlotte Observer a day in advance. The prizes won by the finders of the keys opening the chest were complimentary passes to the Piedmont for two weeks. Only five of the seven fitted keys were brought in up to the date on which "Pirate Gold" opened at the theatre, and as there are two more to be heard from the stunt sustained interest.

The expense connected with the stunt was very small. The cost of the keys was $3 and Mr. Lee's printing bill for the tags he attached to the keys was $1.25. The gold chest added nothing to the expense of the stunt, for it was one of the articles in the "prop" room and part of his stage equipment.

Mr. Lee reports that the stunt was highly successful and is convinced that it will prove a worth-while effort for exploitation in small towns as well as cities. His theatre continues to enjoy the benefits of the advertising, for the Piedmont plays to the biggest houses of the week on the days "Pirate Gold" is shown.

Strand Presenting Scenic Prologue for the Feature Picture

WHEN the Strand presented "Nomads of the North" the aim of the scenic prologue inserted was to fix the minds of the audience on the wild and primitive.

This was very effectively accomplished by the darkening of the house while hurrying scurrying somber clouds were flashed across the scenery.

A soprano solo with the singer invisible helped the illusion and when the lights were gradually allowed to shine they showed on a peaceful deep valley with a group of immense pines to the forefront on the mountain side.

Aided by the music and lighting effects the valley was pictured as peaceful while the mountain heights were stormy.

How Hyman Made Friends for the Strand

Personal exploitation of your show outside your theatre with the other fellow bearing the burden, isn't an everyday opportunity. Edward L. Hyman, managing director of the Brooklyn Mark Strand, grabbed the chance recently when he really made a "Boosters' Rally," conducted by the Brooklyn Central Y. M. C. A., the largest "Y" in the world, with a membership of 10,000, a boosters' rally for the Brooklyn Strand and his managing methods.

When this liveliest of all "Y's" arranged their rally for Saturday night, September 11, Membership Secretary Lawson and Manager Hyman got together with the result that the main attraction for the "Boosters' Rally," was an all-Strand bill. In fact, the thousands of young men in the Brooklyn "Y" auditorium gave a rising vote of thanks to the Strand generosity in putting over the affair.

Mr. Hyman sent over his Strand soloists, who went the limit in the way of entertainment. Through arrangements with the producers Mr. Hyman screened "Married Life." Even the short subjects were of Strand-Hyman arrangement.

Mr. Hyman's interest and effort brought home to the big "Y" membership that he was interested in the manhood of Brooklyn and that he provided the form of entertainment that could be given anywhere without offending and still carrying plenty of real pep and interest.

New Idea in Mailing List Exploitation

Johnson Makes More Than a Stereotyped Invitation of Postals Sent Out

Ever and anon the efficacy of a mailing list as an adjunct to the business of motion picture exhibiting is attested to, but here is a new way of utilizing such a list when it has failed to respond with a high percentage of attendance in response to formal announcement of coming attractions. The idea is an indirect invitation by requesting the recipients of the matter sent out to participate in the exploitation of an attraction.

The idea was used by Herbert H. Johnson, manager of the Luna theatre, at Lafayette, Indiana, in a very successful exploitation of "Don't Ever Marry." Mr. Johnson has an extensive mailing list which he has divided into sections, using one-half one week and the other half the second week. On the "Don't Ever Marry" exploitation, however, he employed the full list.

The matter mailed out to the persons on the list consisted merely of a small, tastily printed card announcing the coming of "Don't Ever Marry" to the Luna for a week's engagement. It was accompanied by the request that the recipient fill in a line which read

"Don't Ever Marry because....."

and bring or mail the card to the box office at the theatre so that the answers could be utilized for flashing on the screen and prizes awarded to those who prepared the ones which the audience found most pleasing.

As soon as enough answers had been received, Mr. Johnson incorporated the screen showing of them in his newspaper advertising of the event by announcing that the opinion of many residents of Lafayette as to why persons should not marry would be shown on the screen at the theatre.

The day before the picture opened Mr. Johnson used full page display advertisements in the leading local papers, and on the opening day of the production, which was Labor Day, from one thirty in the afternoon until nearly nine there was a line extending for half a block in each direction from the theatre made up of people awaiting an opportunity to enter the theatre.

The presentation of the answers received on the cards sent out to the mailing list of the theatre provided great amusement to the patrons of the theatre. A great many were amusing, and all that were selected for the screen were entertaining. Among the prize winners selected by the applause of the audience were:

"Don't ever marry, because if trouble comes let it come singly."

"Don't every marry, for while a man may have a strong will a woman has a stronger one."

"Don't ever marry, because I did once and know."

"Don't ever marry, because women voting will cease to be doting."

"Don't ever marry, because it's not worth the trouble."

Mr. Johnson used this feature only on the first day as a method of getting crowds into the theatre for starting a word of mouth advertising campaign which he felt sure the production would arouse. His expectations in this direction were fully realized, for with no further exploitation or advertising, outside of a small announcement carried daily in the newspapers, the theatre in the point of receipts broke the previous house record, which had stood as a high mark for the box office for nearly eight months.

Teuful Horns In on Good Roads Parade

F. W. Teufel, the wide-awake manager of the Rialto theatre, Butte, Montana, loses no opportunity in exploiting the high class list of productions for which his house is noted.

Recently the Good Roads Association of Montana staged a monster auto parade and which was called "Ship by Truck." The object of the demonstration was to encourage the shipment of goods by this means and incidentally to advocate the necessity of good roads. There were several hundred trucks of all descriptions in the parade, and several bands added to the success of the venture.

At this time "Down on the Farm" was playing at the Rialto, and Mr. Teufel lost no time in bringing this fact to the notice of the public. He secured a large truck, and dressed his staff of fair young girl ushers to represent country lassies, rigged up a very attractive float, as the accompanying photograph shows.

The sides of the float represented a farm fence, and peering over the sides were the young "country cousins." Of course, the fun making goose also was in evidence, having his share of fun with the youngster so prominent in the production of "Down on the Farm."

It is needless to say that this float was the center of attraction in the parade, and the Rialto was crowded at all performances as a result of this clever bit of advertising.

Gives Away Gasoline as Exploitation Stunt

An exploitation stunt that overcame a period of warm weather dullness, and filled the theatre to the doors, was introduced at Adrian, Mich., last week, by Elwyn Simons, manager of the New Family theatre.

Simons had booked a series of First National attractions, and was anxious that the first of these, featuring Anita Stewart in "Mind the Paint Girl," be well attended. He therefore concluded an arrangement with an Adrian oil firm which had just begun to handle a new brand of gasoline, whereby five-gallon cans of gasoline were to be given away free to automobile owners whose license tags appeared on the screen of the theatre each evening.

Simons secured the license numbers of all machines owned in Adrian; advertised his plan widely; and then began displaying some of the numbers each evening, asking automobile owners in the audience to come forward as their license numbers appeared on the screen. The first evening only thirty gallons were claimed; but the second and succeeding nights long lines of motorists awaited the opening of the theatre. Hand bills and newspaper advertising were extensively resorted to to advertise the stunt; and the exterior of the theatre was surrounded by empty gasoline cans, big and little.

"Miserere" from "Il Trovatore" as Prologue Number

As a prologue number for "Madame X" "Miserere" from "Il Trovatore" is being sung at the Capitol theatre, this week.

Sudworth Frasier and Lillian Ellison are the soloists and are assisted by a quartette composed of Messrs. Peacock, Duffield, Barber and Holbrook.

Miss Ellison appears in view of the audience while the other singers are off stage.

The setting provided for the number by Artist Wenger is a black velvet drop with a "jury box" at the center of the stage and a set of balance scales suspended about ten feet from the stage floor. As the number is concluded one side of the scales dips. Miss Ellison is attired in appropriate garb for the role she sings.

Shafer Engages "Bride" for "Bride 13"

That the most obvious thing is the most successful may seem to be a far fetched statement, but those who have any doubts about this assertion are only asked to spend a few minutes and read how Walter D. Shafer, manager of the William Fox Liberty theatre in St. Louis, took the shortest cut and reached his objective when others would have done the reverse.

Shafer was selected by Mr. Fox to reopen the Liberty theatre for the 1920-21 season and his last instruction was to successfully exploit the first serial ever produced in the Fox studios, "Bride 13."

Of course the title of this serial suggests a handsome young woman dressed entirely white and wearing a wedding veil and a tiara of orange blossoms. But brides in this rapidly moving Twentieth Century are common sights on the streets of a large city as they ride in highly polished limousines to and from the church.

It was Shafer's idea to make his "Bride 13" a more striking sight than what one sees almost every day. The accompanying photograph shows how he accomplished his purpose.

To obtain a cab of the vintage of '98 was an impossibility in this middle western city, so Shafer took the next best bet he could find, a stanhope. It had seen better days, it is true, but it served his purpose.

Then one of the fast vanishing quadrupeds was hired, harnessed with equipment used by dray horses, hitched to the stanhope and driven by a dusky son of Africa, and the young lady who represented the heroine in "Bride 13" made her appearance on the crowded downtown streets of St. Louis. As the photograph shows the quaint vehicle was liberally decorated with banners which served three purposes, announcing the re-opening of the theatre, the beginning of the serial and the feature attraction, William Farnum in "If I Were King."

Whole Sheepherding Outfit for "Fighting Shepherdess"

Nearly an ideal lobby display was used by Miss Catherine Schliep, manager of the Willard theatre, at Croston, Iowa, as an adjunct to her successful exploitation of "The Fighting Sheperdess." It consisted of two woolly lambs, one shepherd dog, a sheep pen and a cut-out of Miss Stewart, together with one sign painted for the occasion. The pen was erected right at the entrance to the lobby, and occupied nearly all of it except the space necessary for free passage to the box office and into the theatre. The dog and the two lambs were placed in the pen, which was provided with ample straw bedding. Above the pen, suspended from the ceiling of the lobby was the sign which read: "We are waiting for the Fighting Sheperdess to get through inside."

A large cut-out of Miss Stewart as she appears in the play occupied the back wall of the lobby, between the two entrance doors, and completed the display. Miss Schliep had taken pains to procure two lambs which had just been weaned. Their plaintive, trembling "ba-a-as" carried considerable distance, and people were attracted from distances of a block from the theatre for the purpose of seeing what lambs were doing at the theatre. The dog came in for his share of attention, for after the first day of the display he decided that it was his duty to keep the lambs from being molested and would calmly step in to prevent them from being patted by bystanders. The whole display cost nothing except the cost of erecting the pen and the painting of the sign. Miss Schliep said that it is one of the most successful lobby displays she has ever employed for the sight of the two lambs created an atmosphere which caused a desire to see the picture whose heroine evidently fought for their protection.

Clever Exploitation Idea for "Hairpins"

From Minneapolis comes a mighty clever exploitation for "Hairpins" same being originated by G. C. Johnston, manager of the Calhoun theatre.

Mr. Johnston's idea was to distribute cards about the city, same being about 2 by 5 inches and of white post card stock through which had been impeded an ordinary wire hairpin and on which was printed the following. "Ladies—losing hairpins nearly lost a husband for one woman. Protect yourself by seeing 'Hairpin' at the Calhoun theatre." The words "Ladies" "Protect Yourself" and "Hairpins" were capped so that these four words stood out on the card and were read at first glance.

Fifteen hundred of the novelty cards were distributed about the city and Mr. Johnston is authority for the statement that they were responsible for many extra dollars worth of business.

Middle West Exploitation Which Brought Results



(Above)
Lobby display for "Romance" originated by the Majestic theatre, Springfield, Ohio

(Right)
"Bride" stunt put over for "Bride 13" by Walter Shafer manager of the William Fox Liberty theatre, St. Louis

Thomas Doing Things in His New Field

H. M. Thomas, late of the A. H. Blank circuit, who has recently become general manager of Famous Players Canadian Corporation, Ltd., is already making his presence felt in Canadian film circles.

The corporation controls the Regent, Strand, Alhambra, Oakwood and other theatres in Toronto and is building in Montreal, Toronto, Oshawa, Kitchener, Winnipeg, Regina, and other western points. Plans have just been made public of the new Regina theatre, which will be not only one of the finest in Saskatchewan, but in the entire western provinces.

In conjunction with the presentation of photoplays at the leading theatres operated by the Famous Players Canadian Corporation, John Arthur, supervisor of music, is putting over some original novelties. These are playing a big part in the popularity of this chain of houses and it looks as though prologues and musical settings had come to stay.

Whenever practical, these prologues and settings are transferred to the smaller houses. The advisability of this was proven just last week. The prologue presented with "The Sea Wolf" downtown was run at the Alhambra, a suburban theatre, with exceptional results. The box office receipts more than trebled.

Gets Ministers to Endorse Pictures

J. J. Goodstein, manager of the Palm theatre, Pueblo, Col., the remodeled Princess, chose "Jes' Call Me Jim" for his opening bill after alterations and change in name for the house and then proceeded to give the offering an up-to-date exploitation campaign.

Invitations were sent to all ministers and others interested in the spiritual theme which forms a part of the plot of "Jes' Call Me Jim," to attend a special performance. The handsome theatre was filled with invited guests and their appreciation of the Will Rogers picture formed the greatest kind of an exploitation stunt and served to fill the theatre throughout the four days of the showing. Will Rogers was advertised as "that celebrated human star" in the invitations sent out and in the newspaper advertising.

The Palm Theatre has been extensively remodeled from the old Princess Theatre. Up-to-date rest rooms for men and women were installed; the seats rearranged so as to give an unobstructed view of the silver sheet; new projection draperies and fixtures selected to harmonize with the color scheme of the auditorium.

Musical Prologue Being Given at the Rivoli

JUST before the feature was shown at the Rivoli the period of "Held By the Enemy" was artistically set by a novel dance number augmented by a mixed quartette.

This number was entitled "In Crinoline Time" and the quartette was appropriately dressed for the Civil War Days.

The scene pictured all that was peaceful and with the varied lighting shades in subdued colors the number was an excellent prelude to the feature that followed and received great applause.

"My Poor Nellie Grey" was the song number that brought the audience into a reminiscent mood.

Stratford's Parking Place for Cars Good Investment

Owners of motion picture theatres who are fortunate enough to have a vacant lot in the vicinity of their house should follow the example which has been set by the Stratford at Poughkeepsie. There is a vacant plot of land to the rear of the theatre and around this a high wire fence has been erected. The ground has been smoothed off and covered with a coating of fine gravel, the whole place being utilized as a parking space for the cars of patrons of the theatre. The plot is so arranged that when they drive in by one entrance they may leave by another. It is said that the scheme is paying handsome dividends and that many are attracted to the house, knowing that their car, parked but a hundred feet way and guarded, is perfectly safe.

Newsboys Wear "Go and Get It" Caps

As exploitation for "Go and Get It," at the Tivoli theatre, San Francisco, 800 Daily Bulletin newsboys appeared on the streets wearing caps on which was inscribed, "Go and Get It," in large letters.

The boys added the title of the picture to their vocabulary used in selling their papers.

The caps were secured through a local paint company and the "Go and Get It" caption added to an advertisement of the paint company's appearing on the back of the white headgear the boys were to wear.

In addition to the foregoing stunt 10,000 gum stickers are being pasted all over town at an almost nominal cost by the newsboys, announcing the picture this week at the Tivoli.

How Osserman Put Over "Deep Purple"

Novelty Stunts for the Duchess Theatre, Warren, Ohio, Showing, Make Big Hit

A lot has been said and written about the "extensive exploitation campaign," but few publicity drives launched recently have had better right to this title than the one conducted last week by the Duchess theatre, Warren, Ohio, on behalf of "The Deep Purple." Ace Berry, Mayflower exploitation representative who put over the campaign in cooperation with Manager Jack Osserman, played no favorites in selecting his mediums. Everything and everybody in town, from the Chief of Police and the City Council down to the local five and ten cent bazaar, were pressed into service to boost the Walsh picture.

The fact that "The Deep Purple" exposes the methods used by criminals who work the badger game gave Berry an opportunity to get the police force interested in the picture. Accordingly, he arranged a private showing for the Chief of Police and his department heads, and also the City Council. Reporters from both local newspapers were present and gave the event conspicuous display, using verbatim the testimonial given to the picture by the police and civic officials.

One of the outstanding features of the campaign was the application of an exceptionally serviceable idea originated by Manager Osserman. Realizing that in a town of Warren's size telephone operators are personally acquainted with almost all subscribers, he invited several "hello girls" to the special showing. The girls came, saw and were highly pleased, whereupon they became self-appointed advance agents for "The Deep Purple."

A disabled aeroplane that had been brought to Warren gave Messrs. Berry and Osserman another excellent publicity medium. Large banners calling attention to the showing of "The Deep Purple" at the Duchess were fastened on both sides of the machine. Now an aeroplane landing in Warren is no common occurrence—in fact, it's quite a sensation. The populace of Warren turned out en masse to feast its optics on the plane; hence "The Deep Purple" received considerable free advertising from this source.

The "South Bend Watch" with its well known purple ribbon trade-mark afforded an opportunity for a tie-up with the local jewelry store. Cooperating with the manager, Berry arranged an attractive window display consisting of South Bend watches, scene stills from the production and a card reading: "The Deep Purple Ribbon on a South Bend Watch is a sign of Quality, 'The Deep Purple 'at the Duchess this week is quality entertainment. See it!" Similar window displays were also arranged with the leading drug store, millinery shop and the five and ten cent emporium, which featured sundry commodities encased in purple wrappers.

The purple color scheme was also carried to the lobby of the Duchess, where the lobby and marquee were illuminated with lights dipped in purple dye. The scene stills and other announcements displayed in the lobby were mounted on purple cards.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS



Plenty Open Dates This Year



Charlotte Merriam, Special Pictures' newest star

"Heart of a Woman" Is Selling Fast

Jerome Lewis, representing the Peerless Pictures Company, is now in Chicago. He has been closing territories rapidly on "The Heart of a Woman" and announces several big sales already effected. Mr. Lewis closed with the Empire Film Co., at 207 South Wabash avenue, Chicago, Ill., for the Northern Illinois rights. St. Louis has been acquired by Sam Werner of the United Film Service. Western Missouri and Kansas has been closed with the Crescent Film Co. New York state, including Greater New York, is being handled by the Empire State Film Corp., of which Mr. Arthur Whyte is president. Western Pennsylvania, as well as Indiana, have already been disposed of by the Peerless Co.

Harry Levey to Start on Second Feature

In line with his announced policy of producing eight feature dramatic photoplays a year, Harry Levey Productions has completed negotiations for the production of its second feature, "The White Bottle", under the direction of Harry Fraser, who is also responsible for the continuity. The first picture made by this company is "Uncle Sam of Freedom Ridge."

One feature of this forthcoming release is to be the number of attractive and well known youngsters who play important roles. The Carr Kiddies—Tom and Rosemary—and little Archie Battista, remembered for his excellent work in "Humoresque", have been engaged for important parts.

Stahl Buys New Play

John M. Stahl, the well-known director, has acquired the rights of a new play entitled "Women That Pass in the Night," by Francis Irene Reels.

Mr. Stahl has purchased the rights for both screen and stage production, and will commence activities shortly to make the new play the first of a series of John M. Stahl feature productions. The play is said to contain a strong gripping story with a novel feminine twist, that is well adapted for screen presentation.

THE following film sales are reported on the independent market: "The Heart of a Woman" (Peerless Pictures Co.) to Empire State Film Co., for New York City and State and Northern New Jersey; to Empire Film Corp. of Chicago, for Northern Illinois; to United Film Service of St. Louis for So. Illinois and Eastern Missouri; to Greater Productions Co. of Des Moines for Iowa and Nebraska; to Joe Horwitz Productions of Detroit for Michigan; to Crescent Film Co., of Kansas City, to Western Missouri and Kansas; to Parker Film Co., of Dallas, for Texas, Oklahoma and Arkansas; to Noveltee Film Co., of Pittsburg, for Western Pennsylvania and West Virginia; to Mid-West Distributing Corp., of Milwaukee, for Wisconsin; to Ludwig Film Co., of Minnesota, for Minnesota, No. and So. Dakota; to Klein Distribution Corp., for New England states; to W. I. Film Service, of Indianapolis, for Indiana; "A Husband's Folly" to Empire Film Co., of Chicago, for Northern Illinois; to Ludwig Film Co., for Minnesota, No. and So. Dakota and Wisconsin; "Fickle Women" (D. N. Schwab) to Midland Film Company, of Minneapolis, for Minnesota and Wisconsin; No. and So. Dakota: "Whispering Devils" and "She Played and Plaid" (Equity) to Peacock Productions, of Tulsa, Okla., for Texas, Oklahoma, Kansas, Missouri, and Arkansas; year's product of Gaumont's twelve feature productions to Twentieth Century Film Co. of Philadelphia, for Eastern Pennsylvania and Southern New Jersey: "In the Clutches of the Hindu" (Gaumont serial) to Celebrated Players of Chicago for Indiana and Illinois; to Wassman and Stephens Distributing Corp., of Atlanta, Ga., for South Eastern states; series of two-reel Coburn Westerns (Clark and Cornelius) to Alexander Film Corporation for New York, New Jersey, and Connecticut: "The Woman Untamed" (Elmer J. McGovern) to H. C. Simeral, of Pittsburg, for Western Pennsylvania and West Virginia; to Specialty Film Co., of Dallas, for Texas and Arkansas: "The Golden Trail" (Arrow Film Corp.) to the Special Photoplay Corp. of New York, for Greater New York and Northern New Jersey: "Thunderbolt Jack" (15 episode serial—Arrow) to Lightning Photoplay Service, of Boston, for New England states; to the Seaboard Film Corp. of Washington, D. C., to the Standard Film Exchange of Pittsburgh; to the Hygrade Picture Corporation, of Charlotte, N. C.; to the Standard Film Service, of Cleveland, O.; to the Standard Film Service of Detroit, Mich.; to the Standard Film Service of Cincinnati, O.; to the Specialty Features Corporation of Knoxville, Tenn.; to the Unity Photoplay Company of Chicago, Ill., and to the Crescent Film Company of Kansas City, Mo.

Federated Release Oct. 17

"Bonnie Love," First Bessie Love Production, Will Be Issued Soon

ANNOUNCEMENT is made by W. E. Shallenberger, general manager for Federated Film Exchanges of America, Incorporated, that October 17th has been decided upon as release date for "Bonnie May," the first of the four super-productions starring Bessie Love, which are to be released by Federated.

Bessie Love is one of the most popular stars of the cinema and ever since the announcement was first made that she was to star in a series of productions produced by Andrew J. Callaghan, and that these were to be released by Federated Exchanges, interest has run high, for Miss Love is a favorite among the exhibitors and it has long been felt that if she were given the opportunity she would be capable of producing pictures far superior to any in which she has yet appeared.

Since the first advertisement announcing the release of Bessie Love productions by Federated Exchanges appeared in the trade papers the Federated Exchanges have been flooded with inquiries from the exhibitors all over the United States asking the release date of the first production. Reports from various Federated members indicate that these Bessie Love productions will prove one of the most popular series ever released.

"Bonnie May," the first release, is from the well known novel of the same name, which was written by Louis Dodge, and appeared in book form, having been published by Charles Scribner's Sons.

Eagon Finishes Script for Pinnacle Comedy

Kenneth L. Eagon of Chicago, recently associated with Famous Players-Lasky Corporation, exploitation and sales, has finished "Cedarbrook Farm," which will be the scenario used for the first Pinnacle Comedy, released by Pinnacle Production, Inc., November 1. Eddy Eckels, general manager of the Independent Films Association, took the script on "Cedarbrook Farm" with him to the studios at Glendale, Cal.

Leo and Blanch White and Al Martin will be starred in Pinnacle Comedies. Eagon has started to work on the second comedy—"Raspberries."



William Farnum as he appears in the final scenes of "If I Were King," the William Fox special adapted from the famous stage play of the same name

$100,000 Improvements on Berwilla Studio

Improvements to the tune of $100,000 on their studio are rapidly being made at the plant of the Berwilla Film Corporation in Hollywood, Cal., which will consist of a mammoth dark stage, electric light plant, workmen's recreation room and refectory and other changes.

Ben Wilson, the serial producer, is the president of Berwilla, producing Select serials under his own management, but utilizing the Berwilla plant. According to William LaPlante, Berwilla's general manager, several new stars will be added to their roster in November, when the studio will be in shape to care for the additional load. Berwilla's first production is the Arrow serial, "Thunderbolt Jack," featuring Jack Hoxie, which is almost completed.

Agnes F. Bain Adapts "Virgin of Paris"

Agnes Fletcher Bain, who has written many motion picture successes, is responsible for the scenariozation of "The Virgin of Paris" which is adapted from Anthony Hope's famous book "Sophia." The Virgin of Paris" will be released in six reels by Mr. Raver on the territorial plan.

Among Miss Bain's noted contributions to the screen are "The Mystic Hour," which was produced by the Apollo Pictures and "The Master Crook," in which Edmund Breese starred.

Mesco Pictures Starts on First Production

The Mesco Pictures Corporation of Kansas City, announces that its first production is now well under way. It is entitled "Jesse James Under the Black Flag," based upon the exploits of Jesse James. Jesse James, Jr., the son of the bandit, is portraying the role of his father. Diana Reed plays the leading feminine role. Franklyn P. Choates is producting the picture.

Harry Sherman Offers Franchise Plan to Independents

Holders to Receive 12 Pictures a Year: No Advance Required



Harry Sherman, President of Sherman Productions Corporation

INAUGURATING what is said to be an entirely novel and original plan of operation between the independent producer and distributor, so different in detail from the established methods now in vogue as to be almost revolutionary, Harry A. Sherman, widely known in the industry for his successful exploitation of many big attraction productions in the past five years, announces this week the formation of Sherman Productions Corporation, which he has organized to produce or acquire motion picture rights of premier box-office quality for the Independent field.

In making the announcement, Mr. Sherman states that two productions of the highest attraction value have already been completed and are now ready for release and a third is well on the way toward completion. The first of these productions, "Man and Woman," written and directed by Charles A. Logue, is scheduled for release November 15. Thereafter, attractions will be released monthly.

Mr. Sherman enters the ranks of the producers after an extraordinarily successful career, both as an exhibitor, an exchangeman and an independent marketer of big attraction productions. His knowledge of the showmanship and box-office values is therefore unique and his judgment and opinion is valued highly by exhibitors and exchangemen in all sections of the country. Beginning half a dozen years ago with a small theatre in the outskirts of Minneapolis, Minn., he soon became the owner and manager of the Lyric, the largest motion picture house in that city.

As the head of the Sheman-Elliott Exchange he later built up one of the most thriving and successful independent distributing organizations in the West and his exploitations of "The Birth of a Nation," "Ramona," and other big feature attractions and the tremendous profits secured by him and for the exchangemen and exhibitors associated with him are motion picture history.

Consequently his advent into producing ranks as the head of Sherman Productions Corporation is of decided interest to all who have watched his meteor-like development and the innovations which he is planning will be received with correspondingly great attention.

"In announcing the formation of Sherman Productions Corporation," said Mr. Sherman, "I have no hesitation in saying that I believe the plan I am offering the independent exchange, is the fairest and most advantageous ever made to a distributor by any producer.

"I have perfected it in every detail and I am ready to stake my reputation on the plan's absolute success, although it may now seem almost revolutionary from a producer viewpoint.

"Sherman Productions Corporation will make all its attractions entirely with its own capital and it will not ask one cent from its franchise-holders until the actual, physical delivery of the positive prints. Then, and then only, the actual production cost, pro-rated according to territory, will be required.

"Our profits are wholly dependent on the exhange's rentals of each picture and the foreign rights. In the latter our franchise holders will participate equally with us, thus reducing or eliminating altogether their original outlay.

"I have divided the United States and Canada into twenty-five territorial areas in which Sherman Productions Corporation will grant franchises for a period of five years, with a guarantee of twelve pictures annually, or more if a majority of the franchise-holders desire it.

"Forty per cent of this territory has already been satisfactorily allotted prior to the public announcement.

"The proposition is so simple and above board and so distinctly advantageous for the distributor, that I anticipate no delay in placing the remaining franchises with the livest and most responsible independent exchanges in the territories which are still open.

"I have two productions ready for release, which I will match against any program feature now in the market for real, money-making box-office value. They are both Class A pictures in every respect, and the third, which is now being made, and all succeeding pictures that we make or acquire, will be up to or above this standard.

"From the exchange man's end there has never been a prosposition like it. A guarantee of twelve big attractions and not a cent to pay or advance until the actual delivery of the goods and then only the bare cost. The same holds good for all lithographs, lobby displays and accessories of every kind, which will be supplied at cost.

"Sherman Productions Corporation will receive as its share on each picture twenty per cent of the gross business done by each exchange in its territory and fifty per cent of the foreign rights. The other fifty per cent will be divided pro rata among the franchise holders.

"Out of its share, Sherman Productions Corporation will maintain offices in New York, pay all salaries of its executive staff, arrange for the sale of foreign rights and carry on an advertising campaign continuously in the trade papers. All this aside from the costs and advance expenses of each production.

"As soon as all franchises have been allotted I shall appoint a man, selected by the franchise holders, as treasurer of the company. They will then deposit in a bank also selected by them, the sum of $100,000, proportioned in amount according to territory.

"This will be held in escrow during the period of the franchise and prior to that time can only be withdrawn by reason of the franchise-holder's failure to fulfill his obligations.

"I am not overstating, when I say that I firmly believe this plan to be the most practical and most satisfactory ever offered to the independent exchanges of America."

Mr. Sherman is making his headquarters in the Longacre Building, 1472 Broadway, New York, where the executive offices of the new company will be situated.

Arrow Representative Starts on Trip

J. S. Jessey, special representative of the Arrow Film Corporation, left this week on a three months' trip in the interest of the Arrow. Mr. Jessey will make a swing over the western circuit.



Three scenes from Photo-Products Export Company's six-reel Chinese melodrama, "Behind the Great Wall." The picture is to be released on the State Rights market



A scene from "The Crimson Cross," by N. Brewster Morse, directed by George Everett

Levey's Production Plans

"White Bottle," Second Picture, Nears End; "Man to Man" Is Third

HAVING completed "Uncle Sam of Freedom Ridge," which was given its premiere in two theatres in the same night at New York recently, Harry Levey is busy on his second production "The White Bottle," which is being completed under the direction of Harry Fraser.

"The White Bottle," the second of the Harry Levey Productions features, is being completed rapidly under the direction of Harry Fraser. This picture is said to be a message to the Mothers of the Country. All interior scenes were completed this week, and the company, which is headed by Lillian Bonnie, the Ziegfeld beauty, Leslie Hull, and the Carr Kiddies, have been making exteriors in Connecticut. Mr. Fraser is also responsible for the continuity of this picture, which is to be announced for release at an early date, it is said.

Third of the Harry Levey Productions will be a picturization of "Man to Man," the story by John Leitch. This, too, will follow Mr. Levey's policy of producing features with a big central idea, in that "Man to Man" presents one solution to the big labor problem confronting the industrial world today.

Mr. Levey has also secured the screen rights to "Tim Talks," the series of sketches on life written by Tim Thrift, that have won such wide-spread popularity that they have been syndicated to the newspapers and magazines throughout the United States. Three of these "Tim Talks," namely "The Silent Partner," "There Was a Time," and "The Doff Deserving," will be placed in production soon.

Joan Film Builds Studio

Billy West to Work in Large, Well-Equipped Building on Coast

IN its decision to make its series of twelve Billy West two-reel comedies, the Joan Film Sales Company has built a modern and generously equipped studio in Hollywood. This will avoid the rental of studios from others, and will put the Billy West company entirely at its ease, allowing it full and exclusive use of its equipment.

The new Billy West studio, which is the name given it by Joan, and was planned with a view to the nature of the comedies Billy West will produce for Joan.

One of the novel features of the West studio is the removable roof, which is controlled by electric attachment and which in the course of eight minutes unfolds from the center and rises on a plane with the walls, giving an outdoor effect to the studio, and making it possible to stage "street scenes" on the floor of the studio.

The erection of the West studio in accordance with the nature and plot of the comedies he will produce was considered to be a very wise course, as it makes it possible to follow the script of the scenarios faithfully, and avoids the delay of special construction for each new comedy.

The properties that have been bought for the new West studio have been specially designed to fit the scenarios. Automobiles and other vehicles of curious construction— "trick" furniture, and bizarre costumes form some of the innovations in equipment for the West studio.

Variety in Kineto Review

Four Subjects of Wide Appeal Are Seen in Recent Additions

AN illustration of the great variety in the Kineto Review, one of the series of releases under the Urban Popular Classics, was given one day this week when four new subjects were run off for Mr. Urban and his immediate staff.

Another Kineto Review is called "Peculiar Pets" and one hardly realizes how many such there are in the world until they are seen in the pictures. There are many persons in the world who lavish their affection on rats, mice, foxes, bears, snakes—not all on dogs and cats which are the common variety of pets. And after seeing the picture these seemingly strange pets aren't so strange after all.

Still another issue of the Kineto Review treats of "Water Babies" and there are ever so many more than most people know about. The picture shows them in their own and in foreign habitations in many parts of the world.

The unusual interest which persons of all classes manifest whenever they pass a big building operation has been drawn upon in still another issue of the Kineto Review wherein there is a detailed study of testing machinery at Columbia University, New York, showing how tests are made in compliance with the New York City building ordinances.

"See It First," Says Apex

No Quotations Given on "Out of the Dust" Before Screening Film

THE feature of the sales campaign on John P. McCarthy's "Out of the Dust," which is being offered by the Apex Film Company to State Rights, is the surprise which the company's policy has occasioned among State Rights buyers.

In reply to many letters asking for quotations on territory, it has been the concern's procedure to inform the prospective buyer that no prices are quoted without screen examination. The buyers are told that if they can arrange to be in New York City or will delegate somebody here to view the production for them negotiations will be entered into on such a basis; but otherwise the most urgent effort will bring forth no quotations on "Out of the Dust."

It is announced that the set of Remington's in four colors made from the original plates by special arrangement with Colliers is now in work and the complete exhibit will consist of over thirty specimens of the famous painter's masterpieces. The intent of this adjunct of the display is so that theatres showing "Out of the Dust" may open their reception foyer or mezzanine early mornings for a free art exhibit to the public. The tone and class of this innovation will no doubt quickly appeal to exhibitors and publicity men who recognize the true values in theatre advertising. The press book, lithographs and other novelty exploitation material on "Out of the Dust" are coming off the press every day.

Big Campaign Book Issued

Elaborate Press Book Prepared to Exploit "The Devil's Angel"

AN elaborate press and campaign book, prepared by newspaper men and exploitation experts, has been made to aid exhibitors and independent exchange men to realize the utmost from "The Devil's Angel," the special production being distributed through state right exchanges by the Clark Cornelius Corporation.

Dozens of unique exploitation ideas are described, which, it is said, every exhibitor in the country, whether he has a theatre that seats 500 or a theatre that seats 5,000, can make excellent use of and which are bound to bring results at the box office. Line drawings, which will prove exceedingly practical for most any kind of advertising, including newspaper work, programs, heralds, throwaways, post cards, window cards, car cards or any other medium that the exhibitor may desire to use, have been prepared by artists.

The innumerable opportunities offered for newspaper publicity due to the universal interest at the present time in psychic phenomena and other spiritualistic beliefs, will, it is believed, give the exhibitor every chance for making the production the success that it deserves.

Inter-Ocean Acquires "Below the Surface"

A BIG photoplay is promised to foreign film buyers in "Below the Deadline," a five-reel production made by Ascher Bros. Enterprises, which has been acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution.

The production, which was made in California under the personal supervision of James P. McGowan, brings to the screen a story of the Harbor Police and their struggles with the wharf rats along San Francisco's Barbary Coast.



The SENSATION *of the* YEAR

A train hold-up that fairly makes your hair stand on end . . . . . A pursuit and running battle over mountainous country that has never before been equalled . . . A love story of a girl who saves an outlaw's life; a story of a bandit-artist whose talent saves the soul of a murderer.

THESE ARE SOME OF THE SURE-FIRE ENTERTAINMENT ELEMENTS OF A GREAT, STRIKINGLY ORIGINAL STORY WRITTEN BY A MASTER AND DIRECTED BY A MASTER.

THE SUPER SPECIAL

The GREAT REDEEMER

by H. H. VAN LOAN

With a Notable Cast headed by House Peters

Directed by CLARENCE BROWN

Produced under the supervision of MAURICE TOURNEUR

Exclusive METRO Distributors



METRO ANNOUNCES

VIOLA DANA

in LUCIA CHAMBERLAIN'S SATURDAY EVENING POST story

BLACKMAIL

Directed by DALLAS M. FITZGERALD
Adapted by A. S. Le VINO

METRO

JURY IMPERIAL PICTURES Ltd... *Exclusive Distributors throughout Great Britain... Sir* WILLIAM JURY *Managing Director*

A PICTURE THAT WILL GRIP HEARTS AS SURELY AS FLOSSIE HERSELF ENSNARED THE UNWARY BANK ACCOUNT

"Be a good crook, Flossie. Don't let the cops forget us". With these, her father's dying words, as her creed, the girl started life... And the cops didn't forget Flossie Golden; she was the demurest little crook, with big blue eyes and a constant hankering for a Rolls-Royce.



EVERYBODY'S BOOKING HIM!!



His Box-Office Value is Already an Established Fact. His comedies are full of the fast furious fun and sparkle that put life and zest in a program

METRO ANNOUNCES

BUSTER KEATON *in* ONE WEEK

Offered by JOSEPH M. SCHENCK

Written and Directed by BUSTER KEATON *and* EDDIE CLINE

NO PROGRAM COMPLETE WITHOUT HIM

Exclusive METRO *Distributors*



Mabel Ballin, playing a leading role in Hugo Ballin's "The Honorable Gentleman," a forthcoming W. W. Hodkinson release

AMONG the independent exchange men who were recent visitors in New York City are Bob Lynch, of Metro Film Co., of Philadelphia; Ben Amsterdam, of Masterpiece Films, of Philadelphia; Mr. Segal, of the Royal Pictures Corp., of Philadelphia; Mr. Bobys of the Seaboard Film Corp., of Washington; J. S. Skirball, of the First National Exhibitors Circuit, of Pittsburgh; C. P. Moorehead, of the Morart Films, Inc., of Baltimore, Md.; Sam Grand, of the Federated Film Exchange, of Boston; Aaron Gallos, of Gallos Enterprises, of Chicago; and T. E. Larson, of Peacock Productions, of Tulsa, Okla.

Levey Service to Make Electricity Film

The Harry Levey Service Corporation has undertaken to produce upon the screen an educational feature showing the entire story of Electricity—its uses and adaptations, and the manner in which it has been turned into the channels of progress in every corner of the globe.

The feature is to be released in the form of a series of ten one-reel pictures, each one complete in itself and dealing with a separate and distinct phase of the story of Electricity. They are to be released at the rate of one picture a month.

Electrical Effects to Exploit Joan Serial

The Joan Film Sales Co., who are now offering their 15-episode serial, "The Invisible Ray" to the states-rights market have completed an original variety of exploitation devices, conceived especially for this serial. They are almost all of an electrical nature.

States-rights buyers who were shown the apparatus mentioned declared that it is as effective as it is inexpensive.

Louise Fazenda Heads Company

Former Sennett Star Signed by Special Pictures Corp.

RUMORS concerning the future plans of Louise Fazenda, the Mack Sennett comedienne, were set at rest this week by the announcement from the West Coast that contracts have just been signed between Miss Fazenda, and the Special Pictures Corporation, whereby the former will head her own company in a series of two-reel comedies to be released by the Special Pictures Corporation.

Miss Fazenda, who is perhaps best known for her stellar role in "Down On the Farm," will leave soon for the East for a fortnight's stay in New York, and during her absence the Special Pictures scenario department will prepare several comedy starring vehicles for her use when she returns.

Miss Fazenda is the fourth Sennett star to join the ranks of the Special Pictures Corporation. Others are Ford Sterling, Chester Conklin and Harry Gribbon. It is the plan of the executives of the Special Pictures to have ten releases in the short reel field by October 1.

The Special Pictures Corporation which is a Los Angeles organization is specializing exclusively in one and two reel subjects. This week the company formally took over the Jesse D. Hampton studios on Santa Monica boulevard. The studio, which cost $100,000, has been leased for one year.

Chester Conklin, the company announces, has finished his first two-reel comedy to be released through Special Pictures Corporation. "Home Rule" is its title, Harry Edwards directed, Jack Martin supervised, and Frances Conrad played the leading feminine role.

Charlotte Merriam this week also completed her first "Comiclassics" release for Special Pictures Corporation. Reggie Morris directed the story "Up in Betty's Bedroom." Jay Belasco played the masculine support. "A Seminary Scandal" is the title of the second Comiclassics release starring Charlotte Merriam to be directed by Reggie Morris. The Hollywood studio club, where homeless girls of the movies live, furnished the seminary location. Jay Belasco heads the supporting cast.

"A Pajama Marriage" is the title of the first two-reel comedy Neely Edwards will start in for Special Pictures Corporation. Reggie Morris is directing, and fifty chickenettes feature in the ensemble scenes.

Joseph J. Lane, well known in Angeleno film circles, has been named studio manager of the Special Pictures Corporation, following the taking over of the big Jesse D. Hampton studios by Special. He succeeds Earl D. Shanks, resigned.

C. C. Craig, prominent in the West Coast film industry, has been appointed business manager of the Special Pictures Corporation. Craig, who is also well known in commercial circles, handled the business end of producing "Julius Ceasar" the big open air spectacle with movie stars in the leading roles, two years ago.

Hazel Dawn Returns to Screen

Popular Star to Make Series for Bimberg Productions

HAZEL DAWN, known as one of the original Famous Player screen stars, and known to the followers of the legitimate theatre as the star of Broadway successes from "The Pink Lady" to "Up in Mabel's Room," has announced her intention of returning to her former medium this season. Last week she entered into a starring contract with A. J. Bimberg, by which she is to head the organization that is to present a series of modern feature dramas to be known as Bimberg Productions.

It is five years since Miss Dawn has played in pictures, her only screen production since leaving the Famous Players having been "The Lone Wolf," directed by Herbert Brenon. But the memory of her early screen successes is still fresh, and the amount of national publicity that she has gained through her stage successes, as well as the fact that she is universally recognized as one of the finest types of American beauty will no doubt insure interest in her reappearance as a screen star.

Miss Dawn came from a celebrated family from the State of Utah. She was still in her teens when she set New York by the ears through her performance of the title role of the "Pink Lady." Her hit in this role was responsible for her engagement as one of the select group of Famous Players who made the pictures that started that concern on its sensational career.

Miss Dawn will continue her stage work, but it is probable that throughout the duration of her contract with Mr. Bimberg her appearances will be confined to Broadway.

The first of the Bimberg productions in which Miss Dawn will appear has been entitled "What Is Love?" and is described as a human drama of today, dealing with a vital problem that has entered the life of every man and of every woman. It is said to offer Miss Dawn a role of the type that her admirers have long wished to see her assume. It is from a scenario by Theodore A. Liebler, Jr., the author of "Success" and other stage plays and of numerous photoplay scripts. Preliminary work on the production has already begun.

Mr. Bimberg will have completed his organization this week, and the actual production of "What Is Love?" will commence at once. Among the notables who will participate in the production is Edward A. Morange, of Gates and Morange, America's leading scenic artists. This firm was responsible for the stage settings of "The Garden of Allah," "The Daughter of Heaven," "Joseph and His Brethren" and other big spectacles produced at the Century Theatre, as well as of a great percentage of the noteworthy productions now current in the theatre. Mr. Morange will have supervision of the art department of Bimberg Productions.



Rev. George Le Roie Clarke in a new two-reel comedy to be released by Joe Brandt

Mrs. Sabin Returns to Comedy Production

An announcement is made by the Arrow Film Corporation that Mrs. Garnette Sabin, producer of the Arrow Muriel Ostriche Comedies, has completely recovered from her illness, and will resume production of the Muriel Ostriche Comedies.



Templer Saxe and Helen Gardner in "The Devil's Angel," distributed through states rights exchanges by Clark Cornelius Corp.

Cassinelli Wins Bookings

"Hidden Light," Commonwealth Production, Makes New Records

THAT "The Hidden Light," starring Dolores Cassinelli, is establishing a booking record in upper New York State for independent productions, is the information that has been received by Sam Zierler, president of the Commonwealth Film Corporation, who controls the world's rights to the subject, from F. M. Zimmermann, President of the Nu-Art Pictures Corporation, Buffalo, who was the initial buyer of territory on the picture.

Although Mr. Zimmermann has had prints of the picture only a few weeks, his salesmen have booked it widely through western New York. Harold B. Franklin, manager of Shea's Hippodrome and Criterion, Buffalo, will play the production for a long run.

The same success that is greeting the production in upper New York is being met in Greater New York, announces Commonwealth. Although Mr. Zierler could have sold the Greater New York rights, he declined the bid, and decided to control the local territory himself. He operates in Greater New York as an independent.

President Zierler will soon announce the sale of various territories. He states that he has made arrangements whereby he will control the world's rights to several important independent productions and he plans to choose an established exchangeman in each territory with whom his relations will continue.

Kineto Review Soon Ready

Series Will Differ from "Movie Chats"; Single Subject to Be Treated

THE Kineto Review soon to be released by Charles Urban, will be an entirely separate and distinct subject from Charles Urban's Movie Chats, though both will come under the same general classification of the Urban Popular Classics, it is announced. The difference in the two subjects is in treatment. Charles Urban's Movie Chats are very much a form of illustrated lecture in films; they cover from three to twenty pictorial subjects with the titles written in the first person, giving the illusion of a personally conducted sight seeing trip to the audience.

The Kineto Review is devoted to a single subject in a series of great variety. There are really series within series; subjects of travel, of science, of art, of industry, of costume, of customs, of the interesting things all over the world. As in the case of the Movie Chats, the Kineto Review is in one reel.

An exhibitor will be able, it is said, to gain a consistent audience by devoting a certain day each week to each of these releases. Each reel is a complete story in itself, and yet they compel a return of interest to any person who has seen one of them.

Mr. Urban is away ahead in his work of preparation; he has Movie Chats prepared far in advance of schedule and there are more than fifty Kineto Reviews prepared for release. In time there will be 1000 reels of this subject, all of permanent value. They will form the first great film encyclopedia to be known as "The Living Book of Knowledge."

DEAD MEN TELL NO TALES

Miss Rosenfield's Service

Independent Service Established to Help Independent Exchanges

MISS MILDRED S. ROSENFIELD, who has been active for several years in the state right field, as purchasing representative for Sol Lesser and his various associates, announces the establishment of an independent service for the benefit of state right exchanges.

Based upon her knowledge of marketing and purchasing of film, she has organized an efficient special service for a group of selected clients in various parts of the country. The service also includes reviewing, negotiating and buying, and handling any matters of interest to them.

Among those already lined up are such representative exchanges as Sol Lesser, De Luxe Feature Film Co. of Seattle, Wash.; A. H. Blank Enterprises, of Des Moines, Iowa; Joseph Skirboll of First National, Pittsburgh; Doll-Van Film Corporation of Illinois and Indiana; Morart Film Company of Baltimore, Md.; Masterpiece Pictures Co. of Cleveland.

Offices have been established at 117 West 46th street, New York City.

Equity Buyers Plan Drive

Exchangemen in Conference, Decide on "Whispering Devils" Campaign

FIVE buyers of Equity's Conway Tearle feature, "Whispering Devils," namely: A. M. Gollos, of Chicago; Ben Amsterdam, of Philadelphia; Joe Skirball, of Pittsburgh; Sam Grand, of Boston, and Sam Zierler of New York, met this week in the office of Equity, in response to an invitation by Joseph I. Schnitzer, its president, to get together on a systematic and detailed plan of exploitation and advertising on "Whispering Devils." The conference lasted for over two hours, and the results were reported on extremely satisfactory.

The invitation was sent out as a result of Equity's policy of an exchange of ideas among its buyers, so that each may benefit by the experience and suggestions of all. The result of the meeting was that many new angles of exploitation were brought up, and a campaign collectively outlined, with the assistance of Nat Rothstein, head of the Equity advertising office.

Among the many novel features of the exploitation and advertising campaign that were accepted, were four from the press-book on the picture—viz., the generous distribution of ear-muffs described in the campaign book; the use of the ballyhoo; the mirror with a devil cut-out, and most important of all, the adoption of a prologue that was completed by Equity's staff last week.

Many Gaumont Features

Twelve Productions, Four Serials and Comedies Will Be Released

GAUMONT claims to have for the following year the largest output of any company on the independent market. Their product is made up of twelve features, four big serials and probably twenty-four comedies. The first of the features, "The Fall of a Saint" has already been released.

The initial serial offering, "In the Clutches of the Hindu," is described as fifteen episodes of thrills and adventure. It will be followed in due time by others of the same nature. Because of this, Gaumont points out, state right buyers are assured of a full year's supply of serials which they can fully rely on. Nowhere in the independent market, it is said, is such a comprehensive offering made to the exchangeman.

The first Gaumont feature, "The Fall of a Saint" features Josephine Earle, who has had a great amount of previous screen material, and who it is excepted, will prove exceedingly popular. The second feature will be "Out of the Darkness" and Gertrude McCoy is featured. Miss McCoy is a sister of Bessie McCoy and is said to be a talented actress. "Out of the Darkness" is a story of mystery and adventure with a goodly amount of romance.

Mack Reports Demand for Short Subjects

Joan's special representative, A. Johnny Mack, who has just returned from a six-week tour of the Middle West, stopping off for a flying visit in the South and the Northeastern cities, reports a heavy demand among independent exchangemen for short subjects—chiefly comedies and serials.

Mr. Mack visited all the large states-rights distributors of Chicago, Minneapolis, Milwaukee, Pittsburgh, Des Moines, Cincinnati, Washington, D. C., and Atlanta on behalf of Joan's new serial "The Invisible Ray" and the series of Billy West comedies.

Weil Turns Free Lance

Joe Weil, director of publicity and advertising for National Film; Joe Brandt, Screen Snapshots and C. B. C. has entered the free lance field.

Noted Child Actress in Canyon Production

"Baby" Jean O'Rourke, who has sprung into the foremost ranks of screen child actors almost at first appearance, is the little girl in one of the Franklyn Farnum feature productions, entitled, "Hunger of the Blood" now being produced by Wm. N. Selig to be State Righted by the Canyon Pictures Corporation. She is said to contribute a most striking and remarkable effort to the big feature.

Baby Jean was well trained for her entrance into pictures. Martin Beck himself engaged her for the Orpheum circuit, together with her little sister. The two will be remembered as the "Yerxa Twins" in vaudeville.

Edwin Frazee Making Comedy Series

Edwin Frazee, the comedy director and head of the Frazee Film Productions, of Riverside, Cal., is busily engaged in the production of a series of two-reel comedies for the independent market, which will be released once a month. Contracts have already been signed up with many state right exchanges for this series, and the first subject entitled, "After Bed Time," will be released October 3rd.

Buyers Interested in "The Devil's Angel"

Following on the heels of the initial announcement in the trade magazines that "The Devil's Angel" was to be distributed through state right exchanges by the Clark-Cornelius Corporation, inquiries have been received from all parts of the country for territorial rights.

In addition to this a number of bona fide offers have been received from territory recognized by independent distributers as the most difficult to dispose of in the country.

The Clark-Cornelius Corporation is preparing every possible accessory that will aid the independent distributor and the exhibitor to give the picture the success that it deserves.

Arrow Announces New Series

W. E. SHALLENBERGER, president of the Arrow Film Corporation, this week announced the closing of a contract with Jack Eaton, of the Town and County Films, for the distribution of a series of one reel pictures to be known as "Sport Pictorials." These pictures are to be released one every other week and are to be devoted entirely to various kind of sports. They are to be edited by Grantland Rice, one of the widest read newspaper writers in the world. Mr. Rice has two columns pertaining to sporting matters appear over his signature in fifty-three daily newspapers in the United States, and a full page in color in over thirty Sunday newspapers. He is a recognized writer on all sporting matters and has a tremendous following among the sport loving fans of America.

A novel angle in the distribution of these films is that they are to be sold in blocks of twelve, that is an exhibitor will not be asked to contract for more than twelve pictures at one time.

According to the Arrow announcement, these reels will have an unusual appeal for the reason that sports are universal in their appeal, as every one is a follower of some particular sport. It may be racing, baseball, swimming, fishing, hunting, yachting, foot-ball, or anyone of the other sports but it is absolutely certain that there is no one who is not a devotee of some form of sport. Particular attention is called to the increasing interest in sporting matters since the termination of the World War. It is a fact that the base-ball clubs have enjoyed a greater patronage and played to bigger receipts than ever before in their history. These Sport Pictorials will not, in any sense of the word, be News Weeklies and events that appear in them are exclusive as they will not be in any other motion pictures.

"Sport Pictorials" to Be Sold in Blocks of Twelve

Slow motion will be used in conjunction with regular motion and use will be made of an especially constructed camera known as the Ackeley Camera, which has been especially designed for taking scenes at races and any sport where the scene of action changes with great rapidity. This camera is used for the first time in Sport Pictorials.

The slogan of Sport Pictorials is action. The first release is entitled "The Essential Pastime" or "How Will You Have Your Bath?" and treats in a very entertaining manner of the various forms of bathing. It shows how the child of the city tenements steals its bath from the public fountain as compared with its more fortunate brother of the country who has the delight of the old swimming hole. It shows swimming races and fancy diving by experts, aquaplaning in Lake George, and bathing at some of the popular beaches of America's summer resorts.

The second release is entitled "The Thrill of the Thoroughbred" and shows the sport of kings as it is practised at Saratoga and other tracks. Every angle of the training and care of race horses is shown in this picture, together with some wonderfully interesting shots of Man-O'-War, the wonder horse of the age. The third release, is entitled "Girls Will Be Boys," and shows the various sports which, heretofore have been the prerogative of the male sex, but since the event of woman suffrage and the bringing into practise of the theory that women are not only man's equal but superior, have been taken up in earnest by the fair sex.

Arrow calls particular attention to the fact that these reels will be produced under the personal supervision of a man who has probably had more experience in the production and selection of short subjects than any other individual in the world. Jack Eaton, who as managing director of the Strand theatre in New York, passed on over 2,000 single reels in one year for the purpose of selecting therefrom the cream of entertainment for the public.

The Public Forms Final Jury

By HARRY REVIER

PRODUCING a picture is very much like writing a book. The goal should be the public, the ultimate consumer. No successful novel is written for the benefit of the publisher or the newstand dealer. It is aimed at the great majority, the class whose opinion marks its success or failure.

Pictures have the same jury, are good or bad according to the verdict of the same majority. But how many producers and directors recognize this fact? Many of the screen's five-reel weak sisters today are financial and artistic invalids simply because they were not made for the screen.

In a general way, of course, the producers of these failures admitted that the films would eventually reach the public and made certain concessions accordingly. But in the main they aimed their pictures at the exhibitor. Thinking entirely of impressing him and without regard for the effect on the story, they put in this scene or that and burden the picture with an expensive look, later shifting the burden to the theatre-owner in the form of increased rental.

Many of the pictures thus laden with spectacular scenes and lavish sets would be far greater money-makers for the exhibitors if they contained good heart interest or little human touches instead of these startling but cold features. A strong, consistent story, well acted and properly directed, makes a good picture. To break up the interest and continuity just to inject flashy scenes is artistic suicide.

I do not mean by this that the selling qualities of a picture should be slurred in production. But I do maintain that the sales merits of a picture are in the things that fit into it naturally and not in sets, scenes or effects that are tossed in promiscuously just to give it what some producers call a "sales angle" for securing exhibitors' bookings.

It is a matter of record that pictures costing only $15,000 to produce have earned more than productions whose cost sheet reached the $150,000 mark. The reason for this lies principally in the fact that the $10,000 picture was made for the benefit of the picture-goer and the $150,000 white elephant was made to sell.

The exhibitor is best served by a picture which makes a hit with his audience. A production is on the high road to success when it appeals so strongly to Mrs. Jones, who takes her two children to the matinee, or Mrs. Brown, who makes her husband treat the family to an evening at the movies that they talk about it to their neighbors and advise the lady across the street to see it too.

This element, all regular, human folks, represents the ultimate consumer. An exhibitor is interested in a picture only insofar as it interests his audiences. Make pictures for the benefit of the public, make them to interest the public and the public only, and the exhibitor has something real to sell.



Audience at the Casino theatre, New York, on the last night of the run of "Democracy, the Vision Restored"

"Mary's Attic" a Road Show in Many States

Fine Arts Pictures, Inc., who are distributing "Up in Mary's Attic," through state right exchanges, announce that they have received numerous offers from Illinois, Michigan, Ohio, Western Pennsylvania, Washington, D. C., and the New England states, where the production has not as yet been released.

Virtually all of the exchanges, who have made offers for territory, have agreed to play the picture as a road show preparatory to distributing it as a regular release. The success with which the picture has played in other states has prompted the prospective buyers to handle the comedy in this fashion.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

One of the biggest contracts for films animation ever made has just been landed by O. W. Carlson, business manager of the Chicago Carlson Studios. Under this contract the Carlson Studios will animate the school films of the Society for Visual Education.

The Society has undertaken to take the curse out of education. Its goal is to have a projection machine in every classroom. History, geography, physiology, even arithmetic and spelling will be made easy for Johnny to learn by means of the movie screen. Wallace A. Carlson, former newspaper cartoonist, will direct the animation of school films. It's in the Carlson Studios that Mrs. Min Gump and her noble spouse Andy are put on celluloid. This studio also does the animation for Rothacker industrial pictures.

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, is spending a week in New York City. W. H. Strafford Is back at the Chicago plant after directing the Rothacker industrial picture in Michigan. W. F. Kuehl, an Essanay old timer, has joined the Rothacker Industrial camera force. While with the Dodge Automobile Company, he made several water pictures and for a time was loaned to the government for aerial camera work, so he brings to Rothacker an unusually valuable experience.

Milton Hirsch, former star city salesman of the Paramount forces in Chicago, has been assigned to Milwaukee, Wisconsin, where he is representing Famous Players-Lasky, virtually as a resident salesman. It is probable that within a short time Paramount will have an exchange in Milwaukee, so extensive has been the enlargement of business in that city.

L. B. Salkin has packed his riding clothes and golf clubs and departed for West Baden, where he will spend a two weeks' vacation. He expects that the work of redecorating and refurnishing the Jackson Park theatre will be practically completed about the time of his return, and that he will open its doors to the public early in October.

Fred Aiken of Vitagraph has closed a contract for a two weeks' showing of "Trumpet Island" at the Ziegfeld theatre immediately following the run of the big Griffith picture, "The Love Flower," which has been packing this Michigan Avenue house for the last two weeks. Manager Kensie is planning a heavy advertising campaign for "Trumpet Island," and will give it an elaborate presentation. Prices will be one dollar, the same as during the engagement of the Griffith picture.

Arthur Lowy, head of the recently organized Illinois and Indiana rights for the Neal Hart series of eight five-reel out-door pictures, the forthcoming series of Pinnacle comedies and "The Lone Hand."

Chicago District Manager Harris P. Wolfberg, of Paramount, was the guest of President Al Steffes, of the United Theatrical Protective League, on a motor trip from Minneapolis to La Crosse recently, when a party of Minneapolis exhibitors attended the opening of the handsome new Rivoli theatre at La Crosse. This is the new Koppleberg and Burford theatre. President Steffes, who presided at the convention of his organization at Minneapolis, took Mr. Wolfberg, Phil Reisman, Paramount branch manager, and several exhibitors on the trip. They stopped at Winona and Rochester, Minn., long enough for Wolfberg to sign up two theatres in those towns. Incidentally, Mr. Steffes himself signed a Paramount contract for his Minneapolis houses.

Gala festivities were put on by Messrs. Koppleberg and Burford in honor of the film men present at the opening of the Rivoli.

William Burford, of Aurora, has closed contracts with Paramount for 1920-21 service. He will play first runs in his Rialto theatre at Aurora. Mr. Burford was scheduled to make an address at the Springfield convention of the Illinois Exhibitors' Alliance this week.

Max Roos, popular Realart salesman, is busy accepting congratulations of his many friends in film circles over the arrival of the stork at his house. Mr. and Mrs. Roos and the new arrival are all doing well, thank you.

Richard Kippling, who has been in Chicago several days in the interests of his new series of six five-reel features, has received a wire that Tom Parker, of Dallas, Texas, has purchased the rights for "The Midnight Rider," the first of the new productions to be released, for Texas, Oklahoma and Arkansas.

F. J. Rembusch, who recently purchased the houses owned by Dolly Spurr at Marion, Ind., has now taken control of the theatres.

H. W. Weiss, of Superior Screen Service, Inc., has been made a member of the Advisory Board of National Exchanges, Inc.

Mrs. Sirk has sold her theatre at North Manchester, Ind., and has bought the Grand theatre at Bluffton, which she will operate.

Sherman Kelly, until recently with Superior Screen Service, Inc., has joined the Chicago staff of Robertson-Cole.

Among out-of-town exhibitors seen around the exchanges during the week were: S. A. Simpson, Primo theatre, Medaryville; R. E. Brian, Capital theatre, Pekin, Ill.; George Simons, Avonia, Ill.; Joe Tabor, of the Majestic, Belvidere, Ill.; Jack Heffler, of the Heffler Enterprises and D. S. Smith, of the Princess theatre, Hoopeston, Ill.

B. Herbert Milligan, president of Creation Films Company, was in New York this week in the interests of "For the Freedom of Ireland," which will be released throughout the country at an early date.

A. M. Gollos, of Gollos Enterprises, as recently announced, has secured the exclusive rights to Equity Pictures in this territory, and is completing arrangements for an extensive exploitation and advertising campaign which will mark the first release in the territory, which will be "Whispering Devils," starring Conway Tearle. Following this big picture, Mr. Gollos will offer "She Played and Paid," featuring Fanny Ward, and "Keep to the Right," with Edith Taliferro in the stellar role.

William Engelman, one of the most widely known film men in this district, is the latest addition to the staff of Gollos Enterprises, and already has taken charge of exploiting the list of Equity Pictures in Illinois and Indiana. Mr. Engelman's film experience includes two years as manager of Mutual's Indianapolis office, manager of his own exchange in Chicago, the old Exhibitors' Film Corporation, and connection with Universal's and Metro's Chucago branches as a salesman.

Mr. Gollos has revealed enough of his plans to make it certain that the exploitation campaign he is about to give Equity Pictures will be one which will make the public and exhibitors sit up and take notice.

Harry Spanuth, of Commonwealth Pictures Corporation, has been in the East for the past week, and, according to wires received at his Chicago office, has sold the New York state rights (outside New York City) for twenty-four of his Vod-a-vil movies to Gardner Pictures, Inc., of Buffalo, New York and has disposed of the New York City rights to a firm whose name he has not yet disclosed. Mr. Spanuth also expects to sell the Eastern rights to his new Billy Whisker series of one-reel comedies while in New York.

"What's Your Hurry?" the new Wallace Reid picture, backed by the big exploitation campaign given it through the auto safety first auto campaigners adopting it as a slogan, is making a most successful record in Chicago. It originally was booked for four days at the Randolph theatre, but due to its drawing power, was held for two weeks —the first so-called "program picture" ever to accomplish this feat at the Randolph. Following this, "What's Your Hurry?" played a two-weeks' run at the Orpheum, another Jones, Linick & Schaefer house, and then skipped to the Riviera for a week's run. According to Sales Manager Steve Montgomery, of Paramount, exhibitors are eagerly giving the picture extra days, and he has had to rush an order in for five extra prints. The Mack Truck people are supplying trucks to carry banners for all the theatres showing this feature in Chicago.

Fritzi Ridgeway Series Is Popular

General Manager W. D. Russell, of Capital Film Company, states that the Fritzi Ridgeway two-reelers, which are now ready for release, are being snapped up by state right exchanges, and on the return to Chicago of Si Griever, who has been on an extensive selling trip, announced that Mr. Griever had brought back a number of contracts for the sale of the state rights.

Paul Gilmore Tells of Oriental City

Paul Gilmore, well-known film star and director, announces further plans concerning his Oriental and Film City in Manatee County, Fla. The island, he states, is divided into three parts. At the end there will be a Japanese hotel. The Oriental scheme will be carried out throughout the island, and the bungalows will be built in Papanese style.

The center of the island is to contain the moving picture studios. The third part of the island will be devoted to the raising of fruits and vegetables to supply the hotel and bungalows.

E. Silcocks Returns to Special Headquarters

E. H. Silcocks, special representative of the Special Pictures Corporation, has returned to the executive home office in Los Angeles.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

ANOTHER important acquisition to its remarkable schedule of Fall and Winter releases has just been made by Pathe Exchange, Inc., in the taking over of Leonce Perret's international drama, "The Empire of Diamonds." The story is a classic Continental novel, written by Valentine Mandelstamm. Pathe Exchange, Inc., will distribue the Perret production throughout Canada and Australia, in addition to the United States.

"The Empire of Diamonds" is an international drama in every meaning of the term. Mr. Perret filmed the production in the actual territory written about by Mr. Mandlestamm in his novel. The director took an entire company to Europe, filming scenes in London, Paris, Nice, Le Havre, Monte Carlo, the Riviera. He completed his work on a transatlantic liner and in New York City.

"Screen Snapshots" to Have New Feature

The principal entries from each city in the annual competition for amateurs for motion picture engagements, will be a feature in future releases of "Screen Snapshots," the "News Reel of Filmland," produced by Jack Cohn and Lewis Lewin. Fully 50,000 entries are received each year from every town and city in the United States for the Fame and Fortune Competition of the Brewster Publications, Inc., "Motion Picture Magazine," "Shadowland" and "Motion Picture Classic."



A scene from "The Law of the Yukon," one of Mayflower's new pictures on the Realart program



A scene from the Mayflower-Allen Dwan production, "In the Heart of a Fool," released by Associated Producers

"Vet" Actress Joins Metro

Florence Turner Signs Contract and Will Work in Stock Company

FLORENCE TURNER, who was among the first actresses of the speaking stage to achieve signal success as an exponent of the silent drama, has just signed a contract making her the newest addition to the constantly growing stock company at the West Coast studios of Metro Pictures Corporation in Hollywood, Cal. Her agreement stipulates that Miss Turner shall for a term of years appear exclusively in Metro productions.

For the past three months this talented actress has been playing at the Metro West Coast studios, having had an important part in "Blackmail," Viola Dana's forthcoming release, and now she is enacting a role in "But Yet a Woman," Doraldina's first Metro starring vehicle.

Miss Turner was one of the first motion picture stars. She began her screen career with the Vitagraph company about thirteen years ago, and for six years was one of the foremost screen luminaries. Besides interpreting stellar roles, Miss Turner is also a writer of conspicuous ability. While with Vitagraph she wrote many of the stories for her productions.

Miss Turner spent four years in London, where she had her own studios and producing unit. Since returning to the United States she has played with Sessue Hayakawa in one picture, with Mitchell Lewis in "Fools and Gold" and done various leading parts for six months at Universal City.

The Metro stock company in Hollywood, ever increasing, now numbers six, all of whom are well known. Gareth Hughes, Wyndham Standing, Edward Connelly, Edward Jobson, Lawrence Grant, Cleo Madison and Florence Turner are members.

Equity Has Fine Cast in Taliaferro Film

Attention is being centred by critics and states-rights buyers who have seen Equity's Taliaferro production "Keep to the Right" on the excellent supporting cast of the picture. Chief among the members of the supporting cast is Gladden James. E. Coit Albertson, Frank Burbesk, Paul Panzer, Elizabeth Garrison, Edith Stockton and Elizabeth Kennedy are some of the other notables in the cast.

Jans Issues Folders on "Madonnas and Men"

The first of the advertising and publicity novelties to be put out on the Jans Pictures, Inc., super-feature, "Madonnas and Men" is a folder that will be sent out to exhibitors through the State Right exchanges. The folder depicts many of the startling scenes.

PAUL POWELL, who has been appointed by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, as one of the directors for the new Famous Players studio in London, arrived in New York, Tuesday, to consult with Mr. Lasky before sailing for London, September 30, in company with Charles H. Bell, who is returning to England to be studio manager.

"Although I am keenly enthusiastic over the prospect of making Paramount Pictures in England," said Mr. Powell, "I am going over there with an open mind. That is, I appreciate that English aims and English methods must be somewhat different from ours, and I am going to reconcile my own methods with those of British actors and technical men with whom I come in contact."

Rosemary Theby Star of Royal Comedy

Rosemary Theby is featured as the star in the sixth release of the new Royal Comedy series now being distributed by the Reelcraft Pictures Corporation through Reelcraft and allied Independent Exchanges throughout the United States. Leon Errol, Billy B. Van and Neal Burns are some of the other stars who have been featured in the series.

"Married to Order" is the title of Miss Theby's vehicle, which was directed by Charles Parrot. It is described as an unusually rapid farce comedy.



T. Roy Barnes and Grace Darmond in "So Long Letty," a forthcoming Robertson-Cole production



Lionel Barrymore as he appears in Whitman Bennett's production, "The Master Mind," a new release on the First National program

VITAGRAPH has completed the camera work on "Dead Men Tell No Tales," the Tom Terriss special production based on the famous story by E. W. Hornung, with the exception of the scenes showing the burning at sea of the "Lady Jermyn" and its complete destruction by gun powder.

As the big sailing vessel, purchased by Vitagraph especially for use in this production, may be blown up but once, Director Terriss is making haste slowly in filming this final scene. The ship is at anchor in Gravesand Bay, awaiting suitable weather, both as to light and condition of the sea, before being taken out beyond the three-mile limit where the Navy Department will see that it is completely destroyed and all danger of its becoming a derelict and a menace to navigation is removed.

"Everything for Sale" to Star Swanson

Plans for a series of productions starring Gloria Swanson were announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Miss Swanson's first production as a Paramount star in her own right will be "Everything For Sale," an unusually powerful story written by a famous British author who had seen Miss Swanson in "Male and Female," and who wrote the story especially for her during Mr. Lasky's stay in London this summer.

Launch National Tie-Up on "Mid-Channel"

As a result of negotiations carried on for the past month between the Equity Pictures Corp., its franchise-holders in the principal cities of the country, and the largest department and fashion stores of the country, arrangements have been made for a tie-up between these establishments and the local Equity distributor on Clara Kimball Young's fourth Equity release, "Midchannel."

"Black Beauty" for Screen

Randolph Chester Tells How the Adaptation of Story Was Handled

SINCE the announcement of Albert E. Smith, president of Vitagraph, that "Black Beauty," the famous story by Anna Sewell, was to be presented by Vitagraph in picture form as a big special production, many inquiries have reached George Randolph Chester, Vitagraph's editor-in-chief, regarding the possibilities of the story as a picture play. Is the original story to be retained in its entirety or if changed, how would it be done? This has been the trend of the questions. As Mr. Chester, with his wife as collaborator, made the scenario, he has made some explanation in order that there may be no fear of any tampering with the original story as written by Miss Sewell.

"It would have been foolhardy to have made any attempt to change the story of 'Black Beauty,'" says Mr. Chester. "Although the wonderful story was written more than 40 years ago, it is as popular today as it ever was.

"With a realization of the tremendous sympathetic appeal of the story of 'Black Beauty,' and an appreciation of its powerful dramatic possibilities, Mrs. Chester and myself started to adapt it to the screen. I will confess that we labored for several days before we found the way to introduce the human element, and consequently the dramatic action of the play. And then came the inspiration. Black Beauty knew only what was going on, on the outside; what he actually saw, or what was supposed to have been told to him by other horses. He did not know, and therefore could not tell, what the human characters did or thought when he was not present. There was an inside story of which he knew nothing, and it is this story that we have added to the screen version. No new characters have been introduced, and none of the horses in the original story has been omitted."

"Black Beauty" is being completed at Vitagraph's West Coast studios, under the direction of David Smith, who has made a study of animal pictures. Jean Paige appears in the leading feminine role of Jessie Gordon.

Capital May Add to Its List

Chicago Independents May Have Five Reel Modern Society Play

A RUMOR is current that the Capital Film Company, of Chicago, will soon announce the acquisition of a star of the first water who will be released in five-reel modern society drama and just recently when W. D. Russell, general manager of the company, was in Los Angeles he contracted for a series of six five-reel westerns starring Lester Cuneo, "the smiling dare-devil." Mr. Cuneo is to be supported by Grace Gordon, Annette Defoe, Thomas Delmar, Phillip Gastrock and a brilliant cast.

Work has already begun on these features, and the first one will be released in November.

State right buyers and exhibitors are to be given every possible assistance in exploiting the features as Capital will have for their use a large very complete press book, and a full line of paper cuts.

In addition to the Cuneo features, Capital will have for release in October Fritzi Ridgeway, "The girl with a thousand personalities" in two-reel westerns of exceptional action and thrills. Besides these a series of one-reel comedies that are beyond question, laugh producers.

Fanark Corp. Plans Series

To Start Second Production in October; "Crimson Cross" Is Ready

WITH the announcement by the Fanark Corporation that their initial production, "The Crimson Cross," by N. Brewster Morse, is now ready, and that releasing arrangements have been practically completed, comes the news that this company is planning a series of high-class art pictures along the same lines, the second of which, "The Strength of the Weak," also by Mr. Morse, will be produced in October.

The first production to be made by Fanark, "The Crimson Cross," directed by George Everett, who will also direct the second picture, deals with hypnotism. Mr. Morse, seeing a big story with a big moral and a big human appeal in the subject of hypnotism and its connection with crime, has endeavored to develop an interesting theme along entirely new and original lines.

"People are wearying of thrillers and pictures with a surplus amount of love interest," said President D. J. H. Levett, of Fanark. "They want a happy combination of the two extremes. Fanark pictures have something to say, and they say it in an interesting, logical and entertaining way. 'The Crimson Cross' is in this category; likewise our second picture, 'The Strength of the Weak,' work upon which will begin in October."



A scene from James Oliver Curwoods' "Nomads of the North," a forthcoming First National release

"THE Fatal Hour" is the releasing title selected by Metro for its special picturization of Cecil Raleigh's spectacular melodrama, "The Marriages of Mayfair," recently completed at Metro's New York studios in Sixty-first street and scheduled for distribution the first of November. The new title was selected as suggesting with particular force the most compelling and dramatic moment of the play.

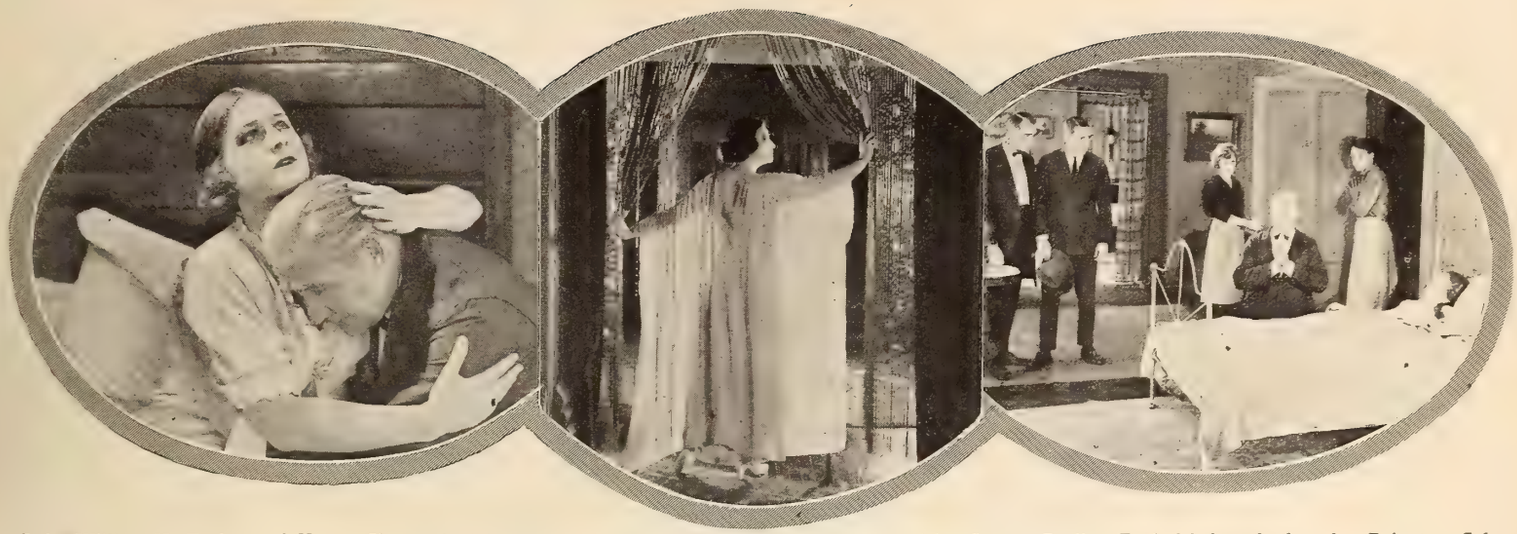
The screen production of the famous melodrama was adapted by Julia Burnham from Cecil Raleigh's original stage version of the play, and was directed by George W. Terwilliger. An all star cast portrays the principal roles. The personnel includes Thomas W. Ross, Wilfred Lytell, Frank Currier, Gladys Coburn and Thea Talbot. The picture was photographed by Louis J. Dunmore, with special art interiors and effects by M. P. Staulcup.

10-Year-Old Stage Play Reaches Silversheet

The American premiere of "Hindle Wakes," a four-act play by the late Stanley Houghton, which has been made into a motion picture by an English company and which is to be presented by C. B. Price and Co., under the title of "Your Daughter—and Mine," was held on December 12, 1920. "Your Daughter—and Mine" is described as a modern exposition of the theory of one standard of morality for men and women.

Hallroom Cartoons Are Fifteen Years Old

The fifteenth birthday of the Hallroom Boys, the newspaper cartoon series that have been made into screen comedies by Jack and Harry Cohn, was celebrated this week. The Hallroom Boys Comedies are now in their second year. The cartoons were originated by H. A. McGill fifteen years ago.



Left—William H. Tooker and Norma Shearer in "The Stealers," Robertson-Cole's latest super-special. Center—Pauline Frederick in a forthcoming Robertson-Cole production, "A Slave of Vanity." Right—Ensemble scene from "The Stealers"

Eight Super-Specials Appear on Robertson-Cole Schedule

Two Already Released and Others to Be Given to Trade Before January 1

IN its "big eight" super-specials, which comprise the first eight attractions released under Robertson-Cole's new regime of super-specials only, this distributing company believes that it has the greatest number of pictures of maximum drawing power ever released by one organization in such a short period. Two of these first eight pictures have already been released, and the others will be given to the trade before January 1.

Included in the "big eight" are "The Stealers," William Christy Cabanne's powerful human document; "A Slave of Vanity," which will introduce Pauline Frederick as a Robertson-Cole star; Otis Skinner in "Kismet," marking the first appearance on the screen of America's most representative actor in the play and role in which he appeared three years on the stage, scoring the triumph of his career; "So Long Letty," a Christie comedy-drama, based on the play of the same name, which was produced by Oliver Morosco, and widely successful.

"The First Born," which is the first of Sessue Hayakawa's new super-productions for Robertson-Cole; "The Little 'Fraid Lady," Mae Marsh's first Robertson-Cole release, based on "The Girl Who Lived in the Woods," by Marjorie Benton Cooke; "Big Happiness," starring Dustin Farnum, an international-romance of thrills, and "Occasionally Yours," starring Lew Cody.

Robertson-Cole believes this to be a group of subjects which for quality of stars, worth of directors, investment made to obtain beautiful results, dramatic and human quality of story, and general entertainment value never have been passed. It is offering it to the trade as a practical demonstration of what it means when it announces pictures of super-special degree, and expects the offering of the eight to be the sensation of the fall season, in view of the fact that Robertson-Cole less than a year ago was only beginning to be a factor in the motion picture industry.

"The Stealers" was made this summer in the East, Mr. Cabanne consuming upwards of four months in the actual making of a picture which he has been working on for two years.

"The Stealers" tells a strongly emotional story, which has to do with the everyday problems of a group of ordinary people. But behind this there is ever playing a deeper and more spirtual theme which raises these ordinary folks, glorifying them, and making their battle between self and soul a fascinating and vital one. To set off this struggle of the heart and soul, there is a physical complement of nature in calm and stormy moods, an artistic accompaniment which stamps the picture ineffably upon the mind.

Of "The Stealers," the MOTION PICTURE NEWS said: "'The Stealers' is exceptional both from directorial and technical angles. Viewed as a picture intended for entertainment, it is excellent throughout."

The *Moving Picture World's* comment was: "'The Stealers' is a presentation of the highest class. The entire cast is excellent."

"'The Stealers,' the most pretentious of Robertson-Cole releases to date, will have a particular welcome to motion picture exhibitors. Splendid sets have been employed, and the locations are wholly attractive," said the *Exhibitors' Trade Review.*

"A Slave of Vanity," the new Pauline Frederick production, contains all the elements which go to make the successes of the hour. Its background is an exclusive plane of English social life, contrasted artfully with snatches of other scenes, a story which analyzes the soul of a woman who has won fortune and love and is now fighting to hold them, settings which are studiously chosen from luxurious modes, and a cast which measured up completely to the wonderful emotional standard set by Miss Frederick.

Exhibitors everywhere have watched with keenest interest the progress of "Kismet," starring Otis Skinner, which is now complete. This marks Mr. Skinner's first appearance before the camera in a part and play which, critics agree, was the best of his stage career. He acted "Kismet" for three years in New York and hundreds of other leading American cities.

Robertson-Cole, realizing the need of the most ample support and elaborate settings, to aid Mr. Skinner's portrayal has furnished these factors, so that everything may be in keeping with Mr. Skinner's masterpiece of acting, as well as contain the elements of a great commercial success.

In all the galleries of dramatic portraiture there is no spot upon which the bright lights of public plaud its shine more brightly than that of Otis Skinner's interpretation of "Hajj," the beggar, in the widely known story from the pen of Edward Knoblock. Robertson-Cole calls the screen version, "the most magnificent production the history of motion pictures has ever recorded."

The story of "So Long Letty," which was highly amusing in the spoken version, has been given several new twists and featured by Mr. Christie. In it the exhibitor will have an attraction with which he can interest all patrons, married or single, in love and out of it, for the narrative emphasizes how constant human desires and instincts are aside from the marriage bond.

The story of the photoplay tells just what might happen to any number of disgruntled married people throughout the country. Two couples but a short time married are neighbors. One husband, with a gypsy-like disposition and a strong penchant for clothes, discovers after the wedding chimes, that his wife prefers house dresses and loves to cook home food. The other husband, who doesn't care for bright lights and clothes, finds that his wife is keen for cabarets, Paris gowns and restaurant food.

They decide that divorce is the proper move, and each wishes to marry the wife of the other. They hadn't figured on the women. The wives are notified of the decision and hold a conference of their own. They concoct a deep plot and begin by assenting to the divorce idea providing they can change husbands for a week as a sort of trial. The change is made, and then—the punch of the picture.

A quartette of stars make up the cast of "So Long Betty." Included are T. Roy Barnes, Grace Darmond, Colleen Moore and Walter Hiers.

"The First Born," starring Sessue Hayakawa, adapted from the tremendous stage success by Francis Powers, is a Chinese drama of love and tragedy painted in strong, forceful strokes. Helen Jerome Eddy supports Hayakawa in this picture which has a most wonderful dramatic story.

In "The Little 'Fraid Lady," her first Robertson-Cole production, adapted from Marjorie Benton Cooke's popular novel, Mae Marsh, has a vehicle, which allows her full scope for the expression of that whimsical charm which has made her one of the most beloved figures on the silver sheet. "The Little 'Fraid Lady" is centered around the many interesting and unusual adventures which befall Cecilia, a little artist, when she seeks refuge in the woods from the shame and "make-believe" of the great city.

Robertson-Cole is realizing from "Big Happiness," the first production of its new "super-special only" regime even more than it expected in the way of public and exhibitor support.



Showing Bert Lytell in his role in "The Price of Redemption," his latest picture for Metro

Mack Leaves Equity

Johnny Mack, well known exploitation man, whose last connection was that of Exploitation Director of the Equity Pictures Corp., has left that organization, it was learned this week. Mr. Mack concludes his association with Equity after many months of satisfactory service. He came to Equity with a record of many years of practical experience as a showman, exploitation man for various shows, circuses and theatres throughout the country.

Recently Mr. Mack undertook a tour of the key cities of the country on behalf of Equity, and the results were said to be very successful. Mr. Mack has gained a very extensive experience among film men in the industry at large and the amusement field as well.

It is as yet unknown what Mr. Mack's plans are. It is understood he has a number of offers from several prominent producers and distributers.

Carl Pierce, of Kineto, Returns from Trip

Carl H. Pierce, vice-president of the Kineto Company of America, Inc., has just returned from a business trip to Chicago. Mr. Pierce took with him a few reels of the Urban Popular Classics and showed them to several very prominent educational leaders. They aroused considerable interest, he reports.

"Oh, Lady, Lady" Complete

Bebe Daniels Finishes Filming Picture at Realart Studios

THE filming of "Oh, Lady, Lady," second starring vehicle for Bebe Daniels has been completed at the Realart studios in Los Angeles. The picture is a screen adaptation by Edith Kennedy of the Broadway stage success by Guy Bolton and P. G. Wodehouse.

In portraying the character of May Barber, Miss Daniels is first seen as an awkward country girl, without polish or style. Later, under the stage name of Rilla Rooke, she is represented as a beautiful and dashing actress. The contrast between the rural lass and the stage favorite is sharply drawn.

Harrison Ford plays the male lead and others who have important places in the cast include Walter Hiers, Charlotte Woods, Lillian Langdon and Jack Dowd. Major Maurice Campbell directed the picture, assisted by Walter McLeod, with H. Kinley Martin at the camera.

"Oh, Lady, Lady" is a society comedy and the screen version, Realart officials say, follows the original play closely.

"Voices" Popular in East

Kremer Picture Scores in New York: "Love Mad" to Be Released

THE New York Independent Masterfilms, Inc., who are handling "Voices," the Victor Kremer production, in Greater New York and Northern New Jersey, report that their picture is being booked in all circuits and in many independent theatres. George Faulkner, general manager of the Strand theatre, Newark, where the production has been booked for an entire week, reported on the fourth day that hanging out the "S.R.O." sign has become a habit.

"One of the really remarkable things about 'Voices,'" wrote Mr. Faulkner, "is the fact that during the last two days the audience has been made up largely of groups of anywhere from two to fifteen persons. Single admissions are practically unknown. These groups have personally been told by their friends what a satisfying picture 'Voices' is."

Victor Kremer now announces that he is now ready to release his second production. This is entitled "Love Mad," and stars Lina Cavalieri, the grand opera singer.

Interest Is Shown in Klein's New Plan

The announcement of Arthur Klein's new activities as a booker of singing and musical acts for vaudeville has brought in its train a flood of inquiries that has fairly deluged his offices in the Strand theatre building, it is said. On Monday he equipped and sent out into territories in New England, Pennsylvania and New York four well known field men who will exploit the respective districts assigned them.

Managers of moving picture theatres who have called on Mr. Klein personally are said to be enthusiastic regarding the projected service, which in every way is admitted to be different from any proposition ever made to increase interest in the silent drama.

Joyce Fair Returns to Screen in "The Victim"

Joyce Fair returne to the screen in "The Victim" which is now being offered on the state rights market by the C. B. C. Film Sales Corporation. She heads the female section of the large cast.

Melvin Hirsh Will Be New York Manager

Nathan Hirsh, president of the Aywon Film Corporation, announces that he has recently appointed his son, Melvin Hirsh, to the position of manager of the New York exchange of the organization.



Scenes from "The Leopard Woman," the J. Parker Read production starring Louise Glaum and released through Associated Producers, Inc.



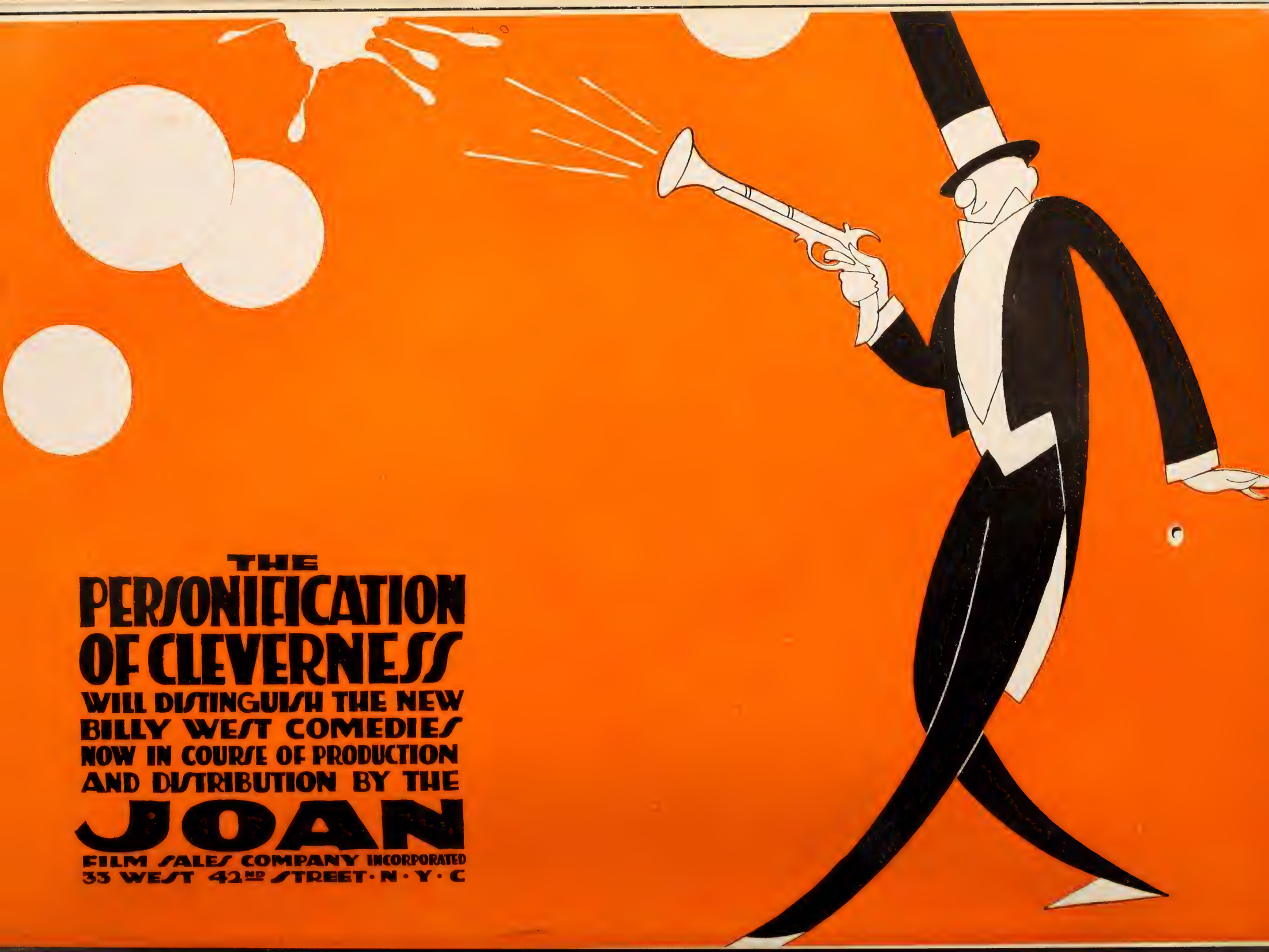
NEW

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33 WEST 42ND STREET · N · Y · C

HERE is an exhibitor who believes he is paying too little for Fox News, and actually asks to be allowed to pay more.

A letter received from Phil Smith of the Crescent Theatre, Syracuse, is quoted by William Fox as follows:

"Owing to the wonderful satisfaction your weekly has given my patrons, we voluntarily ask you to increase our rental on same, as we feel it is worth considerably more than we are paying for it.

"We consider it the best news on the market, barring none. Our congratulations to Fox."

Fox News activities are expanding in two directions —sales and service. Branch managers from all over the United States, Canada and Great Britain report an increasing demand for the reel, and contracts are piling up.

New Harry Carey Picture Ready

Universal announces the release October 11, of a new Harry Carey picture from the pen of H. H. Knibbs. It is called "Sundown Slim" from the Knibbs novel of that name. In it the western star has a lovable tramp role equalled only by his characterization of another Knibbs hero, "Overland Red."

The picture was directed by Val Paul, although Harry Carey pictures owe most to the star himself. Supporting Carey are Mignonne, a beautiful young girl whose last name is not made public, Francis Conrad, Otto Meyers, Ed. Jones, J. M. Foster, Ted Brooke, Charles LeMoyne, Duke Lee, Joseph Harris, Genevieve Blynn and Ed. Prior.

Allen Holubar Seeking a Creative Musician

Allen Holubar is looking for a creative musician. He wants someone who can arrange or compose music to suit his new First National picture "Man, Woman, Marriage," which with Dorothy Phillips in the stellar role, has just been completed.

The picture is in several distinct epochs, and the music, according to Mr. Holubar's idea, should suggest those various periods in no uncertain way. Beginning with the stone age when cavemen used the historic club as a persuader in their wooing, through Roman days of the voluptuary, on into the period when knighthood flourished, and right down to the present moment, the course of the dream takes its way.





Some of Universal's capable executives: (Top Row) Paul Gulick, publicity manager and director; Philip D. Cochrane, exploitation manager; Edward S. Moffat, advertising manager. (Bottom Row) Henry Clay Bate, assistant publicity director; E. Kenneth Todd, special writer publicity department; Paul E. Perez, also of the publicity department

Universal Consolidates Dept's.

Concentration in Exploitation Department

COMPREHENSIVE reorganization of the Exploitation Department of the Universal Film Manufacturing Company has just been announced by Mr. H. H. Cochrane, vice-president of the big film concern. All activities meant to help the exhibitor in putting over Universal pictures have been consolidated under one general head.

The new Exploitation Department includes the activities of the publicity department, the advertising department, the poster department, and the department devoted to exhibitor accesories such as lobby displays, slides, heralds, banners, and other material. Mr. Carl Laemmle, president of Universal, has appointed Mr. Phillip D. Cochrane as Exploitation Manager, with supervision over the new department. The term "exploitation" is not used in the limited sense of local "exploitation stunts," but is meant to include all service calculated to help the exhibitor sell Universal pictures to the public.

Under the former arrangement, the various exploitation activities were directly supervised by Mr. R. H. Cochrane itself. In turning over the active supervision of this work to his brother, P. D. Cochrane, the vice-president will be enabled to devote himself exclusively to the general affairs of the film corporation.

P. D. Cochrane has been the head of the Universal Poster Department for several years. In that capacity he has had entire charge of the devising and distribution of all paper, and most of the theatre accessories for all Universal pictures. In assuming his new position, with its national ramifications, he brings to the Exploitation Department many years experience in the advertising field, as one of the executives of the Witt. K. Cochrane Advertising Agency of Chicago.

Mr. Cochrane will continue to give his personal attention to the poster department, but he will be assisted in this work by Sidney Singerman, head of the program and film editing department. Singerman has been with Universal five years.

Universal's Advertising Department, under Edward S. Moffat, advertising manager, has entered an era of clear-cut policy and maximum efficiency. Co-ordinated under the Exploitation Department with the Publicity and Poster Departments, it is in a position to give better service to the exhibitor than ever before. Mr. Moffat has a double-barrelled slogan for the work of his department. It is:

"First, we tell the exhibitor exactly what the various Universal pictures are like, so he can choose the ones his patrons want. Then we tell him how to put them over."

Moffat has been known in the New York advertising field for many years. He started in ten years ago with the Aeolian Company, and subsequently was associated with such agencies as Street & Finney, Calkins & Holden, and Frank Seaman, Inc., before joining the Universal staff three years ago. He has been advertising manager for the film company for more than a year.

Mr. Moffat's right-hand man in the Universal Advertising Department is Ben Grimm, long a figure in the moving picture field. He is a recent acquisition to the Universal advertising staff. He formerly was the first advertising and publicity director for the Associated Exhibitors. He also was on the staff of the *Moving Picture World*, and is a former New York newspaper man. During the war he served in the Sixth Aero Squadron.

Important changes also have been affected in the Publicity Department in the last two weeks. Paul Gulick, heretofore editor and business manager of the *Moving Picture Weekly*, and the executive head of all Universal inter-office communication matters, has been appointed publicity director and manager.

Mr. Gulick is one of the best known men in the film world, having been with Universal seven years, and having been president of the A. M. P. A. during the past year.

The work of the Universal Publicity Department under him al-

(*Continued on page* 2846)

British Authors Submit Work

RESULTS of the visit of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Company, to London last summer, when he engaged a long list of famous British authors to write directly for the screen are already evident in a number of original scripts which have been turned over to the Famous Players production department.

While in London Mr. Lasky arranged with Sir James M. Barrie, Edward Knoblock, Arnold Sennett, H. G. Wells Henry Arthur Jones, Max Pemberton E. Phillips Oppenheim, Robert Hichens, E. Temple Thurston, R. C. Carton and other prominent authors to write plays directly for the screen or to adapt stories and plays they already have written to the requirements of the photoplay.

On his arrival in New York last week from Hollywood, Mr. Lasky found cablegram from London that Henry Arthur Jones already had turned in his first script, his own screen version of his stage play, "James, the Fogey." Preparations for the production of this picture in the London studio are now under way under the direction of Hugh Ford.

The cablegram also stated that no sooner had Donald Crisp, who is to be the head of the second production unit at the British studios, arrived in London than Edward Knoblock turned over to the British production department the scenario of the first play he has ever written for motion pictures. This story, which is said to be an unusually powerful and revealing picture of middle class British life, has the title, "Appearances," and will be produced by Mr. Crisp who already has begun assembling a British cast preparatory to shooting the first scenes the latter part of this month.



Doris May, who is appearing with Douglas MacLean in "The Jailbird," a new Paramount production

Meanwhile the first story written directly for the screen by E. Phillips Oppenheim, the prolific writer of popular novels, has been received by Mr. Lasky. This story is "The Mystery Road," and promises to be something unusual in film plays. Indeed, so impressed was Mr. Lasky with the subject that he directed that this picture should be the first to be produced in England by Paul Powell, who is sailing September 30 to become head of the third production unit in the London studios.

At the same time two plays by Sir James M. Barrie are in the course of production in this country. William DeMille, in Hollywood, is busy producing Barrie's famous play, "What Every Woman Knows," one of Maude Adam vehicles on the speaking stage, and Barrie's favorite character, "Sentimental Tommy," is being produced for the screen in the new $2,500,000 Long Island studio by John S. Robertson, who won the position of featured director by his wonderful production of "Dr. Jekyll and Mr. Hyde." The screen version of "Sentimental Tommy" will be a combination of Barrie's novels "Sentimental Tommy" and "Tommy and Grizel." Gareth Hughes has been awarded the enviable honor of playing the title role, and speculation is keen as to who shall be given the part of Grizel.

In addition to these important stories from England, Mr. Lasky announced that his prophecy, that in the future plays would be adapted from the screen to the stage, already is being borne out. Henry Arthur Jones has written an original play "The Lifted Veil," described by Mr. Lasky as a strong melodrama. Preparations are going forward for "The Lifted Veil" to be produced by Charles Maigne, who is now directing John Fox Jr.'s novel, "The Kentuckians," with Monte Blue as a featured player. After the production of "The Lifted Veil" as a photoplay it is to be produced in London as a spoken drama by one of the leading British actor managers, Mr. Lasky said.

ONE of the first things done by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, on his return to New York last week from Los Angeles was to obtain the signature of Mae Murray to a contract which adds her to the list of permanent Paramount stars.

At the same time Miss Murray's husband, Robert Z. Leonard, signed a contract to direct all of the new Paramount star's productions.

Miss Murray recently returned from a trip to Europe, where she had gone for a rest after an unusually busy season. In announcing the new contracts Mr. Lasky stated that his determination to star Miss Murray was a result of her splendid work as one of the featured players in George Fitzmaurice's production, "On With the Dance," "The Right to Love" and "Idols of Clay."

Luncheon Talk Given by New York Editor

Members of the Associated Motion Picture Advertisers who attended last week's luncheon were given a treat in the nature of a talk by William Johnston, who holds the editorial chair on the New York Sunday World. Mr. Johnston's remarks had to do with the faults of press agents and the part they have played in building up what he termed a "spite fence" between publishers and publicity men.

He also made a plea to the organization to use its influence in obtaining for authors due credit in cases where either their original stories or books have been screened. He pointed out that at the last meeting of the Authors' League complaints were registered by some of the country's foremost writers over unfair treatment they claimed to have received at the hands of producers.

Some interesting sidelights on the life of O. Henry were given by the speaker, for it was under his supervision that some of O. Henry's best stories were published.

Benj. Hampton Pathe Producer

"Money Changers" His First for That Organization

BENJAMIN B. HAMPTON enters the ranks of Pathe producers on October 31, when his version of Upton Sinclair's "The Money Changers," will be released by Pathe Exchange, Inc. In his yearly announcement recently, Mr. Paul Brunet informed exhibitors that the coming season would be notable for many big productions. "The Money Changers" is one of the pictures referred to at the time. The production was made by the Federal Photoplays, of California, of which Mr. B. B. Hampton is the guiding genius.

"The Money Changers" is first of a series of big motion pictures Mr. Hampton will release through Pathe. His initial attraction is claimed to rank superior even to his successes of the last year, among which are numbered "Desert Gold," "The Westerners," "The Dwelling Place of Light" and "The Sagebrusher." Four months were spent in making "The Money Changers."

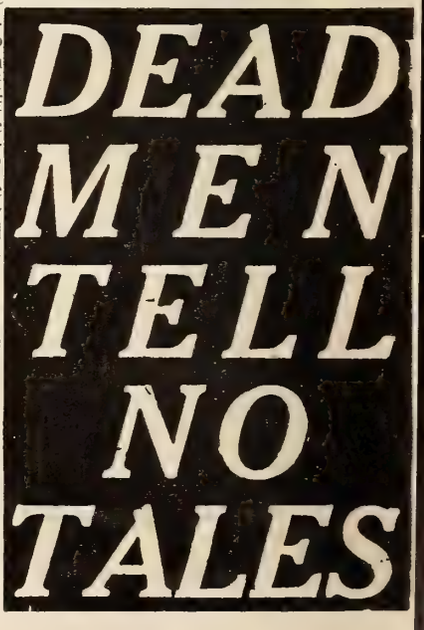
Fourteen prominent players appear in the cast of the Hampton production, and every one is of repute on the screen. Robert McKim is seen as Hugh Gordon; Claire Adams as Lucy Hegan; Roy Stewart as Allen Martin; Audrey Chapman as Mary Holmes; George Webb as Monk Mullen; Betty Brice as Maggie O'Brien; Stanton Heck as George Conley; Edward Piel, of "Broken Blossoms" fame, as Ling Choo Fang; Harvey Clark as Chow Chin; Harry Tennebrook as "Chink" Murphy, Zack Williams as Wesley Shiloh Mainwaring; George Hernandez as James Hegan; Miss Gertrude Claire as Mrs. Mullen, and Laddie Earle as Jimmy Mullen.

Mr. Hampton collaborated with Mr. Sinclair himself in working out the story details of "The Money Changers," the theme of which was taken from the famous novel. William H. Clifford, head of the B. B. Hampton scenario staff, wrote the continuity, while Jack Conway, with many successes to his credit, directed the production.

The production is described as "a powerful drama of New York life, taking in alike the colorful, mysterious drug-laden atmosphere of the Oriental underworld, and the glittering splendor of the richest city's high test society, with a wealth of pathos, humor, love and warm human qualities shown in these settings, and in the strata between."

Upton Sinclair is one of the eighteen famous authors whom Mr. Hampton has under contract to produce all their works in motion pictures. During the filming of "The Money Changers," seven of these authors were visitors to the Hampton studios. Mr. Sinclair himself was constantly "on the lot," while casual visitors were Zane Grey, William Allen White, Harry Leon Wilson, Stewart Edward White, Emerson Hough and Vincente Blasco-Ibenez.





Diaz Callahan Is Made Manager at Dallas

Announcement is made from the William Fox offices that Diaz Callahan has been appointed manager of the Fox exchange at Dallas, Texas. Mr. Callahan has been identified with the motion picture industry for a number of years in a managerial way, and is well known and popular among exhibitors throughout the country.



Scenes from "Half a Chance," a new Pathe picture with Mahlon Hamilton and Lillian Rich in leading roles

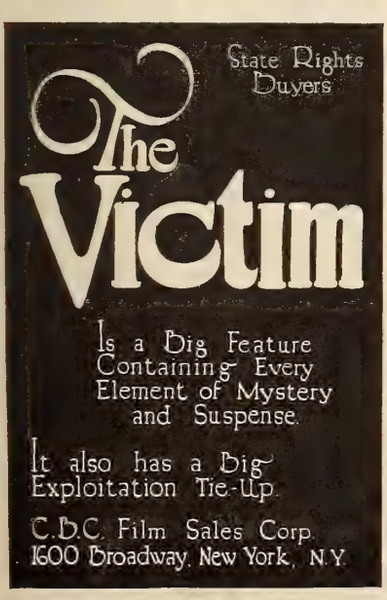
Interest in Carpentier Aroused Again

White heat in exhibitor interest in "The Wonder Man," Robertson-Cole special production, starring Georges Carpentier, is being felt the distributing company which has every available print of "The Wonder Man" booked solid. It is now definitely decided that Carpentier shall fight Battling Levinsky on the original date, October 12, at the Jersey City baseball park.

Due to action of the New York State Boxing Commission the bout, originally set for October 12, at Ebbett's Field, Brooklyn, could not be fought in the state of New York. So the location had to be changed to another state, but the original date stands.

Joe Ryan Busy on New Vitagraph Serial

Joe Ryan, Vitagraph's "lovable villain," is at present engaged with the production of a 15-episode serial called "The Purple Riders," in which he is being starred. Joe is making the most of the locations down in the extreme southwest corner of the well known United States, where the national boundary line divides California from Lower California, its Mexican sister.



Pathe Business Reaches Record

August Sees New High Water Mark Set

WITH the compilation of figures on Pathe bookings and collections for August and the first two weeks in September completed, a condition unprecedented in the history of the great distributing organization was indicated. It is nothing new for Pathe reports in these times, to show record-breaking business periods. But for the six weeks beginning with the first of August, the expansion of feature, serial and short subject business has been beyond compare with any other similar period.

There is no doubt but that September will be the biggest month ever experienced by Pathe. The pictures forthcoming assure that, it is claimed. There is slated for release within the next eight weeks, "The Riddle: Woman," first Associated Exhibitors production with Geraldine Farrar as the star; "Forbidden Valley," a J. Stuart Blackton picture, starring Bruce Gordon and May McAvoy; "Help Wanted: Male," starring Blanche Sweet; "Half a Chance," Jesse D. Hampton special production made by Robert Thornby; "The Money Changers," Ben Hampton's first Pathe release, adapted from the novel by Upton Sinclair and "The Beggar in Purple," an Edgar Lewis attraction.

With the beginning of the Fall season, bookings on these productions are being heavily registered in advance, which means that September will be by far the greatest from the standpoint of bookings in Pathe's long career. Serials, as well as features, will play an important part in this result. "Pirate Gold" and "Ruth of the Rockies" are current attractions, while in October, Juanita Hansen will make her debut as a Pathe star, in "The Phantom Foe." This production was made by George B. Seitz and is classed as a big box office card. Bookings on this serial are setting a fast pace in the September competition.

Pathe's tremendous business in August and early September can be traced in no small measure to the impetus given serial bookings by drives conducted by virtually every Pathe Exchange in the country. Chicago started the movement, and it was quickly followed by New York and with other branches immediately catching the spirit of friendly competition.

Then, too, an unusually distinctive series of features was released during the period, among which were H. B. Warner in "One Hour Before Dawn," "The Girl in the Web" with Blanche Sweet; Edgar Lewis' "Lahoma"; "The House of the Tolling Bell," J. Stuart Blackton's work; and "Felix O'Day" with H. B. Warner.

Pathe has vigorously pushed its campaign among exhibitors at every stage, and, while the field forces were making records in selling, they were being backed up by the acquisition of a number of unusually high class features. Under the direction of Mr. Brunet, Pathe has consistently improved its product, and there will be expanded effort to obtain pictures that will help exhibitors increase their patronage and maintain it.

Fox Announces New Serial

Work Started on Second Chapter-Picture Under Edward Sedgwick

WILLIAM FOX officially announces a second serial in preparation to follow close upon the heels of "Bride 13," which is now "hanging up" new serial figures throughout the country. Coincident with this announcement word comes from the studio that work has actually been started on this second serial under the direction of Edward Sedgwick.

That the theatres playing serials have found the first Fox chapter-picture a drawing card of unusual power has been evidenced time and again by letters from exhibitors everywhere commending it, says William Fox. A specific incident of this nature is demonstrated in a letter from George A. Giles, treasurer of the well-known Massachusett amusement enterprises bearing his name. Mr. Giles writes as follows:

"You may be interested to know that 'Bride 13' which opened at our St. James Monday, broke all house records with the exception of holidays. Best of all, our patrons went away well pleased with this opening episode.

"'Bride 13' also opened at our Waltham theatre on Thursday of this week to the biggest Thursday business the house has ever known under our management.

"With these two experiences behind us we look forward to equally satisfactory results in our other houses."

That the excellent results achieved by "Bride 13" have created a ready market for future Fox serials is evidenced by the many hundreds of letters received by the Fox company requesting information regarding the second serial.



FROM Fox Film Corporation comes official confirmation of the report that a new director has been signed by that organization to make a series of feature productions for release during the coming season.

J. Searle Dawley is the name of the new director who will shortly start upon his first picture for William Fox. He is no newcomer to the directorial field, being well-known throughout the industry as a maker of the bigger and better type of screen plays in which several of the country's most prominent stars have appeared.

Mr. Dawley has already assumed his place, and has been given one of the new offices recently completed on the huge stage floor of the West 55th Street Fox building for the Eastern directors. The name of his first picture has not yet been announced, but rumor has it that one of the feminine stars will be its central figure.

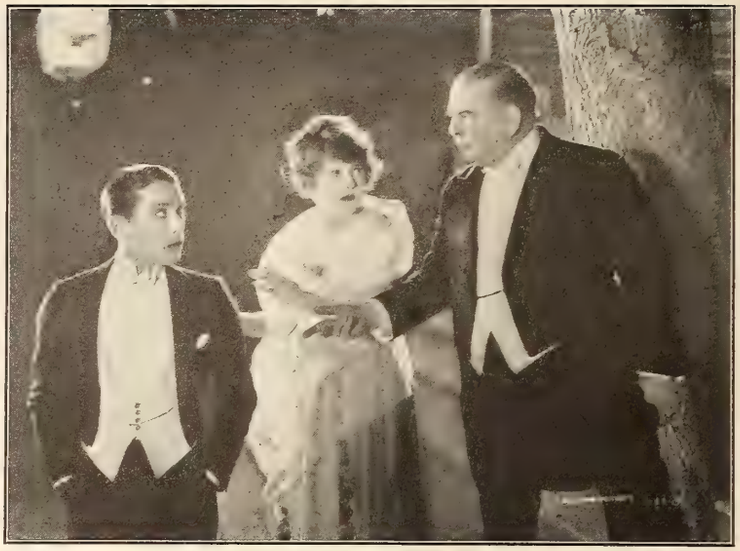
Bennett Joins Cast of "The Faith Healer"

Charles D. Bennett has been selected to play the role of Dr. Sanchez in the George Melford production for Paramount of "The Faith Healer." He replaces Frederick Vroom, who has been assigned to the character of Mathew Beeler, left vacant when Charles Ogle was obliged to forego the characterization owing to illness in his family.

"Torchy" Film Greeted on Tivoli Program

San Francisco motion picture critics took occasion last week to say that the bill at the Tivoli theatre of that city might well be called a "Live America" week. "Go and Get It" and "Torchy Comes Through," second of the Torchy series released by Educational, formed the picture portion of the bill.





This is a scene from "Just Out of College," a forthcoming Goldwyn release, in which Jack Pickford is starred

Vivian Martin in Comedy

Second Messmore Kendall Picture Written by Successful Author

HAVING completed an emotional picture for her first Messmore Kendall Production, "The Song of the Soul," adapted from William J. Locke's story, "An Old World Romance," Vivian Martin has plunged into the making of her second picture. In it she has a completely contrasting role to that in "The Song of the Soul." Instead of calling upon the star for emotional acting, it will give her an opportunity to show her talents as a comedienne.

Her second production, to be released through Goldwyn, has been given the working title of "Polly." It was written by Edward Childs Carpenter, author of "The Cinderella Man" and other stage successes. Mr. Kendall has engaged Sydney Olcott, who directed the Rupert Hughes' screen comedy, "Scratch My Back," for Goldwyn, to direct "Polly." Work on the production is already under way at the Kendall studios at Astoria, L. I.

In order that the titles may be in keeping with the spirit of the comedy, Mr. Kendall has engaged Irvin Cobb to write them. A like service was performed for Miss Martin's first Kendall Production by Robert W. Chambers.

The cast supporting Miss Martin in "Polly" will be entirely different from that in "The Song of the Soul," Mr. Kendall engaging in each instance screen players fitted for the type of scenario in hand. In her second production for Mr. Kendall will be such well-known players as George Spink, Nadine Beresford, Ralph Bonsfield, Tom Meegan, Wallace Ray, Grace Studdeford and W. MacEwen.

W. Hodkinson Sets Release

Benjamin Hampton Production, "The Spenders," is Listed for January

FROM the home office of the W. W. Hodkinson Corporation comes an announcement to the effect that the first Benjamin B. Hampton production to be released in 1921 will be "The Spenders," a picturization of Harry Leon Wilson's great book.

It is tentively scheduled for release in January and will be followed by at least four more Zane Grey and Great Authors' pictures, all of which are Benjamin B. Hampton productions. The W. W. Hodkinson Corporation has reported a great volume of business on the highly successful Hampton productions which they have released during the current year and exhibitors everywhere who have played "The Sagebrusher," "Riders of the Dawn," "Desert Gold," "The Westerners" and "The Dwelling Place of Light" can appreciate the significance which attaches to the statement that the forthcoming Benjamin B. Hampton productions are in every way bigger box office attractions than those which have gone before.

In November "The U. P. Trail" will be released by Hodkinson. This is the picture which was given such an enthusiastic reception by Governor Alfred E. Smith and Senator James Walker when it was shown privately at the Hotel Astor. It is a picture big in theme, big in conception and carried out in a big way, and it will surely serve to establish more firmly the popularity of Benjamin B. Hampton as a producer and W. W. Hodkinson as a distributor of motion pictures of the very highest quality.



ALL of the Loew first theatres in Cleveland are observing "Educational Week" in connection with the gathering in the Ohio city of the American Legion for its convention this week.

At both the Mall and Alhambra theatres "Torchy in High," the third of the comedies from the stories by Sewell Ford and featuring Johnny Hines.

At the Stillman "Don't Blame the Stork," one of the new two-reel Christies and the first one in which Harry Gribbon appears, supplies the fun element.

Loew's Euclid which has shown practically every Educational comedy for two weeks or longer will have "The Big Show," the third of the Chester Comedies.

"Nonsense," the latest of the Mermaid series, ended its two weeks run at the Euclid last week so that this accounts for the latest of each one of the Educational two reelers.

Educational reports that the voluntary competition between various exchanges in having comedies and other Educational product featured at all of the first run theatres the same week is strong.

Photographer to Speak on African Tour

Dr. Leonard John Vandenbergh, missionary, explorer and anthropologist, will go to Washington, D. C., November 19 at the invitation of the National Geographic Society to address its members on the subject of his explorations in Africa and his discoveries concerning the Mambuti the hitherto practically unknown tribe of pygmies, with whom he spent many weeks in the darkest recesses of the jungle.

Dr. Vandenbergh recently returned from a year's exploration of British East Africa and Uganda at the head of the Vandenbergh-Paramount expedition, which was financed by the Famous Players-Lasky Corporation and was conducted in co-operation with the American Museum of Natural History.

Rothacker Lab Adds Safety Features

Instead of one large assembling room at the Rothacker Chicago laboratories, there are now a number of booths accommodating eight girls each. The walls of these booths are asbestos sheets on steel frames. Each battery of cleaning machines is enclosed in a fireproof booth.

It was necessary to install a more or less elaborate addition to the ventilating system to insure each booth a steady flow of pure air which is washed through water to obviate dust that might settle on film.

With the new exterior vault and these asbestos booths, the Rothacker laboratories are now as near fireproof as engineering can make them.

"Kismet" Shapes Up Big

Robertson-Cole Officials Get First Look at Special and Wax Enthusiastic

THE first print of "Kismet" has reached New York, and Robertson-Cole officials after their first view of the offering, which will be given a private showing at the Astor about the middle of October, declared it "magnificent."

The statement continues: "While the vastness of the settings and the radiant beauty in which the romantic old city of Bagdad has been restored do not fail to captivate, an even more impressive factor which demanded the attention of those who were privileged to view to the picture, is the marvellous work of Mr. Skinner. There is now about his "Hajj," a maturity and understanding which even surpasses that of the role as he played it several years ago, achieving what all critics agreed to be the greatest triumph of his career.

"There is in the manner in which Mr. Skinner now plays the beggar of Bagdad, who in a single day overcomes his enemies and marries his daughter to the Caliph, something greater and more complete, an even more finished quality which Mr. Skinner has drawn from the years between, and which will make his screen, "Kismet," the best role of his entire career."

Since his first public appearance at the old Philadelphia Museum in 1877, Mr. Skinner has held a conspicuous place in the annals of theatrical history. During the early part of his career he appeared prominently in the support of such well-remembered artists as Edwin Booth, Lawrence Barrett, Mme. Modjeska, and was a member of the stock company at Niblo's Garden theatre in New York, as well as a member of Augustin Daly's Company, which were considered the two most illustrious organizations of their day.

Later he appeared with Joseph Jefferson in "The Rivals," and then co-starred with Ada Rehan, after which he became a star in his own name. His starring vehicles, "His Grace de Rimini," "The King's Jester," "The Liars," "Francesca de Rimini" and "Lazarre," still occupy a bright spot in the galleries of dramatic protraiture while his more recent plays have shown the result of the years of accumulative study which have been his.

Curwood's Latest Oct. 11

"Nomads of the North" Given General Release; Shows Shipman Methods

OCTOBER 11th is James Oliver Curwood Week throughout the United States and Canada. It is the release date for "Nomads of the North," Curwood's second picture on First National program.

This picture was not started until every precaution had been taken to safeguard it against failure. Mr. Curwood's story was approved of in the rough by First National committee. The continuity was then finally passed upon, Mr. Hartford was again selected from a choice of directors, and the cast, which contains such players as Lewis J. Stone, Lon Chaney, Melbourne MacDowell and Betty Blythe was unanimously agreed upon. The result, it is believed, will place "Nomads" among the best pictures of the year.

These methods have been advocated through the trade papers and in other ways by Ernest Shipman ever since the days when he first started in business for himself, and every picture that Mr. Shipman is identified with in a business way will go through the same procedure, which, though it may not always guarantee the acme of success will at least discover weaknesses before they are in the negative and as a consequence absolute failure will be eliminated.

Mr. Shipman says: "Three things are absolutely essential for a successful production. First and foremost the story—next the producing organization technically capable of an artistic interpretation, and third a market which will guarantee a return in proportion to the money invested. The absence of any one of these three essentials is courting failure and in many cases proves to be financial suicide upon the part of the investors."

Mr. Shipman has built up a splendid organization for cooperating with First National franchise holders in the exploitation of these pictures and invites correspondence from exhibitors by wire or letter prior to or during first runs everywhere.

John Robertson Engages Mabel Taliaferro

Mabel Taliaferro, star of the screen and stage for many years, will play the role of "The Painted Lady," in the John S. Robertson production of Barrie's "Sentimental Tommy" for Paramount. This production will mark the actress' return to the screen after more than a year's absence; also her first appearance under the Paramount banner and her last picture for some time as she has stage plans in progress.

New York Critics Like "Honest Hutch"

Will Rogers has found his greatest and most congenial role as "Hutch" in his latest Goldwyn comedy, "Honest Hutch," from a Saturday Evening Post story by Garret Smith, according to some New York critics. They gave him credit, in reviewing the film when shown at the Capitol theatre, for creative acting of the highest kind.



Thelma Percy, new leading woman in Mermaid comedies. Release of Mermaid pictures is by Educational Exchanges, Inc.

Thelma Percy Selected as Leading Woman

Thelma Percy, the blonde and petite sister of the noted Eileen Percy, has just been selected as one of the permanent leading women in Mermaid Comedies, which are being released through Educational Exchanges. Miss Percy has recently had prominent roles in a number of prominent productions, including "The Vanishing Dagger" with Eddie Polo. However, she prefers comedy parts and she will have the fullest opportunity to develop that talent with the Jack White-Lloyd Hamilton organization.

Charles Parrott has also been engaged by Mermaid and will handle the megaphone in the next comedy in which Lloyd Hamilton is featured.

Costuming Is Based on Rare Old Prints

A collection of rare old prints has been made by Rex Ingram, the director, as an aid in costuming Metro's colossal picturization of "The Four Horsemen of the Apocalypse," the world-famous novel by Vicente Blasco Ibanez.

A canvass of the art world has revealed the fact that anything approaching a visualization of The Four Horsemen, as pictured in the Bible, in the Book of Revelation, is all but unobtainable. After an almost endless search it was found that Arthur Denison a collector of old prints, held one of the two remaining copies of an original set of Albrecht Durer's etchings on wood, done in 1511. These were used with Mr. Denison's permission.

Wallie Reid in Story by Charles Van Loan

Owing to location conditions and certain delays in preparing properties for some of the stunts that will be seen in "Free Air," when Wallace Reid makes it for the screen as a Paramount picture, it has been decided to make another picture in advance of this. Therefore, a story by the late Charles Van Loan, has been selected and scenarioized by William Parker. No name has as yet been chosen for the picture, and work will not start for several days. James Cruze is to direct.



Scenes from "Kismet," which is soon to be released by Robertson-Cole with Otis Skinner in the role which he played with such success on the stage

Edward Cecil Engaged for Metro Stock

Edward Cecil, the brilliant actor who is well known to Metro picture-goers, has signed a long term contract as a member of the stock company at Metro's West Coast studios in Hollywood, Calif. Mr. Cecil will appear in character roles in future productions of the company.

For the past four months, Mr. Cecil has been enacting important roles in Metro pictures. He played the East Indian Rajah in "The Price of Redemption," in which Bert Lytell starred, and has had leading roles in Viola Dana's two most recent starring vehicles, "Blackmail," by Lucia Chamberlain and "Cinderella's Twin" by Luther Reed.

George Walsh Vehicle Nears Completion

"Dynamite Allen," starring George Walsh, is nearing completion at the William Fox New York studios under the direction of Dell Henderson. This is the fourth Fox production that Dell Henderson has directed with this popular star.

Fast Work by News Service

Scenes of Wall Street Explosion Reach Screen in Very Brief Space

WHILE the newspapers of York City were still issuing extras giving the full details of the terrific explosion which killed 33 persons, injured 300 more, and did $3,000,000 damage in Wall Street on Thursday, September 16th, a Pathe News "special" was being exhibited in theatres along Broadway showing in detail the results of the explosion. At the same time prints were being rushed to every centre of the United States, to be attached to the regular Sunday issue of the Pathe News, and to be issued to the theatres as "specials" wherever possible.

Every effort was stressed by the entire organization of Pathe News to accomplish what it did with the explosion pictures. The calamity occurred at just one minute after twelve. A few minutes later three Pathe News cameramen were on their way to New York from their headquarters in Jersey City. In twenty minutes they were on the scene of the explosion, and, half an hour later special messengers were on their way to the laboratories with the detailed account of the explosion.

It was before six o'clock that night when thirty prints were in the New York Exchange, and being issued to the biggest theatres, while other prints were being rushed by special delivery mail to every other Pathe Exchange in the United States.

Telegrams congratulating Pathe on its enterprise have poured in from all sections of the country. A typical one is the following from Ben Lewis, of the Ellany theatre, El Paso, Texas, dated September 20th:

"We want to congratulate Pathe News for the fastest news beat in the history of motion pictures. Pictures of Wall Street explosion arrived in El Paso last night just four days after actual occurrence in New York. This is an unheard of speed record. Our hats off to Pathe News."

Mermaid Comedies Are Winning at Strand

Managing Director Joseph L. Plunkett is this week completing a two-weeks celebration of signing a contract for all of the two reel Mermaid Comedies released through Educational Exchanges by showing two of these pictures in immediate succession.

"Nonsense," featuring Jimmie Adams, was shown at the Strand last week, and this week "Dynamite," in which Lloyd Hamilton is the star occupies a prominent part on the bill. "The Simp" will be the next Mermaid to be offered to Strand audiences and the first run of these comedies in New York will remain at that theatre.

"A Fresh Start," the first of the Mermaids, was shown at the Strand practically unheralded, though it was announced as one of the funniest comedies ever created, and on the strength of this record "Duck Inn" was prominently advertised as a Mermaid. Although some weeks have elapsed since the showing of this picture, Educational calls attention to the fact that Mr. Plunkett is continuing to feature the brand name.

Mermaid Comedies are produced under the direction of Jack White, one of the best known of two reel creators and have alternately featured Lloyd Hamilton and Jimmie Adams. The supporting casts include such players as Marvel Rea, Sydney Smith and Frank Coleman. An unusual beauty brigade also has an important part in the comedies.

Mermaids are being released monthly.

Gore Brothers Finish Tour of Inspection

Messrs. Michael and Abe Gore, who have been on an inspection tour of their various theatrical holdings in Southern California, returned to Los Angeles last Saturday, in order to be present at the opening of Sol Lesser's "What Women Love," with Annette Kellerman, at the Kinema theatre. The Gores and Lesser are partners in the Southern California First National franchise, and the former were much interested in seeing Lesser's picture go over with a flourish.



TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Edited by LILLIAN *and* GEORGE RANDOLPH CHESTER

It is an ill wind that gives the supreme dramatic fillip to this simple, powerful story. It is of a girl, forced into unhappy marriage; of a man, drunk with sudden millions. They should have mated, but barriers of money stood between.

The girl went for a honeymoon trip in the clouds, the man to a lonely island to make himself over. Disaster overtook the girl, but instead of the death she craved, it gave her life and true happiness in the arms of a man of her choice—on Trumpet Island. A virile narrative, natural, fascinating, impressively scened, brilliantly enacted.

VITAGRAPH

ALBERT E. SMITH, President

Metro Loans Actor to Famous Players

Gareth Hughes, Metro's newest and most youthful male featured player, is enroute from California to New York to play the featured role in J. M. Barrie's "Sentimental Tommy."

The arrangement under which Hughes is to appear in this, a Famous Players production, is unusual in film circles. The Metro featured actor of but a few days has been loaned by Metro Pictures Corporation to the Famous Players organization because of Mr. Hughes' long cherished ambition to appear in the Barrie production.

Eileen Percy Is Giveu an Amusing Role

Speed, that prime requisite of successful farce, certainly reaches the top notch in the new William Fox production "Beware of the Bride," starring Eileen Percy. which will be released in the near future.

"Beware of the Bride," from the pen of Edgar Franklin, provides the star with a most fascinating role, says Fox, that of a dashing young bride who becomes separated from her husband while on their honeymoon, and is drawn into an unusual experience which forms the nucleus of a most amusing farce.

Publicity Department for Ohio Started

In keeping with the tremendous strides registered throughout not only Ohio, but the entire country by Associated First National Pictures, Inc., Manager R. H. Haines of the Cincinnati exchange for First National announces the establishment of a publicity and exploitation department for Southern Ohio.

The appointment fell to the lot of William A. Clark, a young newspaperman of wide experience in the Cincinnati field. For several years Mr. Clark was with the Cincinnati Enquirer, but prior to accepting the First National post, he had charge of the automobile department on the Post, an afternoon paper.



Fox Reports Heavy Bookings

HEAVY booking is reported by Fox Film Corporation on "From Now On," starring George Walsh, which was recently released. This picture appears to have made an instantaneous hit with exhibitors, and the first week's contract figures for the production —which is the first of the 1920-21 Walsh schedule—are far in excess of those reported on the first Walsh picture of last year.

Three more releases with this popular star are thus far arranged for the season and big stories and superb production characterize all of them, Fox officials state.

"From Now On," which is from the pen of the noted Frank L. Packard, author of "The Miracle Man," and directed for the screen by R. A. Walsh, tells of a thrilling and vivid story of a man's struggle to go straight when fate seems to place in his path every temptation to fall into the slough of evil. Many letters have been received by the producing organization from exhibitors lauding the production and telling of the favorable reception accorded it by patrons.

In addition to the popularity of Walsh as the star, the picture benefits materially by the fact that it is built on a Packard story. Something of the motion picture patron's predilection for Packard tales is also evident in the growing success of Pearl White's starring vehicle, "The White Moll."

According to the present schedule



Tom Mix and Pauline Stark in Mix's latest William Fox picture, "The Untamed"

the next Walsh picture for Fox will be "The Plunger," written by Thomas F. Fallon and directed by Dell Henderson.

Fox Film Corporation also reports that the bookings thus far for William Farnum in "If I Were King," the special production from Justin Huntly McCarthy's famous stage play and novel, are exceedingly heavy.

Some of these bookings are worthy of considerable attention inasmuch as they represent theatres which are among the finest first-run houses in the country—the managers realizing the tremendous drawing power of this star and the sumptuous character of the settings created by Director J. Gordon Edwards, and booking "If I Were King" at record-breaking prices for long runs.

Notable among these theatres is the Stanley in Philadelphia, which has played this special production for two weeks to very heavy business. The Savoy and the Liberty in Pittsburgh booked it for an entire week, while the Doric in Kansas City, Mo., did an unusually heavy business for a week. In Boston, Keith's has booked "If I Were King" for a full week.

That Fox pictures are also in demand in territories outside the United States is shown by recent reports. According to a weekly trade paper of Buenos Ayres, Fox films are shown in seventy-two per cent of the motion picture houses in the Argentine capital

There are one hundred and forty-three motion picture theatres in Buenos Ayres, and one hundred and three of these show Fox films. The nearest competitor of Fox shows its pictures in ninety-five theatres. These statistics are dated May 20.

Rio de Janeiro, where William Fox has a branch, also reports a heavy increase in business, a new office was opened recently in Rio. It is situated at Rua de Quitanda, 7, and is in charge of Alberto Rosenvald, who has just returned to Brazil after a visit to the Fox headquarters in New York .

Production Plans Are Stated

Lasky Outlines Future Activities on His Return to East

AN indication of the scope of the production plans of Famous Players-Lasky Corporation was given this week when Jesse L. Lasky, first vice-president in charge of production, on his return to New York after spending the summer in Hollywood, issued a statement outlining the activities of the production department.

Mr. Lasky stated that in the new $2,500,000 Eastern studio of the company at Long Island City, N. Y., it was intended to keep ten companies at work continuously during the winter. At the Lasky and other allied studios in Hollywood, twelve companies will be kept busy, and during the winter there will be two production units producing pictures at the new London studio. In the near future, he intimated, there would be an announcement of the first director and producing organization to go to the new Famous Players-Lasky studio in Bombay, India, which is rapidly nearing completion under the direction of Frank Meyer and Tarkington Baker.

"We are inaugurating a new production plan at the Lasky studio in Hollywood," said Mr. Lasky "which already has been greeted with great enthusiasm by stars and directors. This new production system calls for alternating directors in the making of various pictures, which means that while one director is working on a picture another will be preparing for the next picture with the same star. It has been given to Roscoe Arbuckle to be the first star to put this system into operation. Mr. Arbuckle is now being directed by Joseph Henabery while James Cruze is preparing for the next Arbuckle picture. The purpose of this new system, of course, is to give our directors more time and opportunity to prepare their scripts and to arrange for the multitude of details which go into the making of an artistic production. This system will call into use many more directors, and is another example of the better results which can be obtained when pictures are made by directors who have a big organization back of them. The success of the plan is already forecasted by the enthusiasm with which it has been greeted by the directors.

"I had the pleasure, just before leaving Hollywood, of seeing the first regular Roscoe Arbuckle feature production, 'The Life of the Party,' an adaptation of Irvin S. Cobb's well-known story published in the Saturday Evening Post. This is one of the best legitimate comedies I have ever seen, and is certain to make a profound impression on the public. Great credit is due both Joseph Nenabery, who directed it, asd Mr. Arbuckle, who has a role that is ideally fitted to his talents.

"Just before I left Hollywood I was given a striking and peculiarly pleasing demonstration of the spirit which permeates the production department. All of our directors on the West Coast, including Cecil B. DeMille, William DeMille, George H. Melford and Joseph Henabery, attended a private screening at my home of George Fitzmaurice's production, 'The Right To Love.' The marvellous pictorial beauty of this production so deeply impressed the directors that each one of them sent a letter of congratulation to Mr. Fitzmaurice.

"We have just added another director to our staff in the person of Frank Urson, who has been Cecil B. DeMille's assistant. As assistant director Mr. Urson displayed unusual ability and has rapidly come to the fore under Mr. DeMille's tutelage. His first picture will be 'An Assisted Frankenstein,' with Wallace Reid as the star. 'An Assisted Frankenstein' is a story by the late Charles Van Loan."

Chas. Pacini Acquires New Picture House

A new link has been added to the chain of theatres owned by the Charles Pacini Amusements Company of Kenosha, Wis., and specializing in the exploitation of features distributed by Associated First National Pictures, Inc. The theatre will be known as the "New Strand" and will be located in the west side of the city of Kenosha. The theatre was purchased several months ago by Charles Pacini



J. Warren Kerrigan in the Bobert Brunton production distributed by W. W. Hodkinson, "The House of Whispers"

Private Screening for "House of Whispers"

Some of the foremost experts on crime in the country gathered in the Simplex Projection Rooms on Wednesday, September 22nd, to view a private showing of "The House of Whispers," a forthcoming Hodkinson release in which J. Warren Kerrigan is starred. There were also present a great number of newspaper men gathered to do honor to William Johnston, the author of the story from which the picture was made and editor of the New York Sunday World. All present were most enthusiastic in their praise of the picture which is a mystery story of the highest type unlike the conventional run of so-called "detective" dramas.

Rehearsal Started on Ince Production

Shadow rehearsals on Douglas MacLean's latest Thomas H. Ince starring vehicle, "One a Minute," which is to be released by Paramount, were started at the Ince studios on the West Coast last week under the direction of Jack Nelson. Production on the new comedy was scheduled for the beginning of the present week.

A new personality will be presented to the public in Madge Bellamy, New York beauty, who was recently placed under contract by Thomas H. Ince. Miss Bellamy has been cast in the leading feminine role of Miriam Knight.

Eve Unsell Contracts with Jesse Lasky

No sooner had Eve Unsell returned to New York from London, where she was in charge of scenario work in the new London studio of the Famous Players-Lasky Corporation, than Jesse L. Lasky presented her a contract which places her on the scenario staff at the new $2,500,000 studio of the company at Long Island City, where she will work under the direction of Tom Geraghty, the new film editor of the company's eastern productions.

Kellerman in Slow Motion

Educational Announces a Special Release Showing Diver in Action

EDUCATIONAL Film Exchange, Inc. announces that its single-reel picture, "Annette Kellerman in the Art of Diving," will be ready for release as a special as soon as the prints have reached the various exchanges from the Los Angeles laboratories. The picture was especially posed for the purpose by the "modern Venus," and in this she demonstrates the diving art that has made her famous throughout the world. First, she is shown by ordinary photography and then each movement is analyzed by the Cinal process, which is said to have registered unusual results in slow motion.

The picture was given an especial advance showing for a week at Grauman's million dollar theatre, Los Angeles, where it is said to have attracted a great deal of attention from press and public.

This will be the fourth of the single reel specials to be issued by Educational in accordance with its announced policy of using the word "Special" only when the single reel was of unsual importance and worthy of an especial place on the program. "Modern Centaurs," the wonderful picture of horsemanship, and "The Valley of Ten Thousands Smokes" camera record of the National Geographic Society's expeditions to the Mount Katmai section of Alaska were the first of these, and they are reported to be enjoying the heaviest demand from theatres all over the country. These were followed by "Babe Ruth—How He Knocks His Home Runs," which is said to be setting a new record for single reels.

"We regard these specials as unusually important," says President E. W. Hammons, "because they demonstrate to the exhibitor that a picture of this length can be made the most attractive thing on the entire program. Aside from their worth because of their pulling power and their advertising possibilities they help the exihibitor to prove to his patrons that he is attempting to afford a program of one hundred per cent importance. But they must not be abused and we therefore release a special only when it is of unquestioned importance."

Paramount Signs Up Author

Sir Gilbert Parker Contracts to Write Original Screen Stories

SIR GILBERT PARKER, author of more than a score of successful novels which have had an international circulation, has signed a contract to write original stories for Paramount pictures, according to an announcement made yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

The signing of this contract, which gives the Famous Players-Lasky Corporation exclusive rights to all future stories by Sir Gilbert, is, said Mr. Lasky, in further fulfillment of his announcement on his return from London last Summer that he had made arrangements with a number of the leading British authors to write original stories for Paramount pictures and to study the technique of the screen in the Famous Players-Lasky studios.

Sir Gilbert, who arrived in New York last week from London, will leave October 2 for Hollywood where he will begin work at once on a big special feature. In the production of this picture, the famous author will work in the studio in close collaboration with the director and the scenario writer, putting his ideas into the picture and in general taking the active part in production which Mr. Lasky hopes to obtain from all authors whose works are filmed in the future by Famous Players.

In connection with the announcement of this first Sir Gilbert Parker production an interesting story has come to light regarding the writing of the picture. The theme for this production has been in Sir Gilbert's mind for twenty-five years. During the last year he observed an incident which completed the plot of the story. So big is the theme and so great is its message to the public that Sir Gilbert has decided that the circulations of books and magazines are inadequate to do the story justice, so he will tell his story first through the medium of the motion picture.

IN appreciation of his splendid work as a featured player in a number of big Paramount Pictures, including George Fitzmaurice's "On With the Dance" and "The Right to Love," Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has rewarded David Powell with an appointment to the company's London studio, where Mr. Powell will be the first member of a permanent stock company and will be featured in pictures made by the company in England.

Mr. Powell will sail October 9 on the Olympic. His first picture in the London studio will be "The Mystery Road," the original script for which already has been turned into Mr. Lasky by E. Phillips Oppenheim, the author. This picture will be directed by Paul Powell, who directed Mary Pickford in "Pollyanna" and who directed a number of successful Paramount pictures.

DEAD MEN TELL NO TALES

Jesse D Hampton presents

H·B·WARNER

in

"FELIX O'DAY"

from the novel by

F Hopkinson Smith



"Till Death Do Us Part" meant everything it was intended to mean for Felix O'Day.

What matter the woman had sinned? What matter that he had found another, faithful and true, and that he loved her?

"Till Death Do Us Part" was the promise of a gallant gentleman and he kept it.

H. B. Warner is seen at his best in this remarkable photoplay. A great human story with a wide appeal.

Directed by Robert Thornby

Pathé Distributors

J. STUART BLACKTON

"FORBIDDEN

A KENTUCKY

MAY McAVOY *and*

by **Randolph Lewis**



FEATURE PICTURES, INC. *presents*

VALLEY"

ROMANCE *with*

BRUCE GORDON

Personally Directed by

J. STUART BLACKTON



He hated the Mitchells and swore to kill the last of their kin.

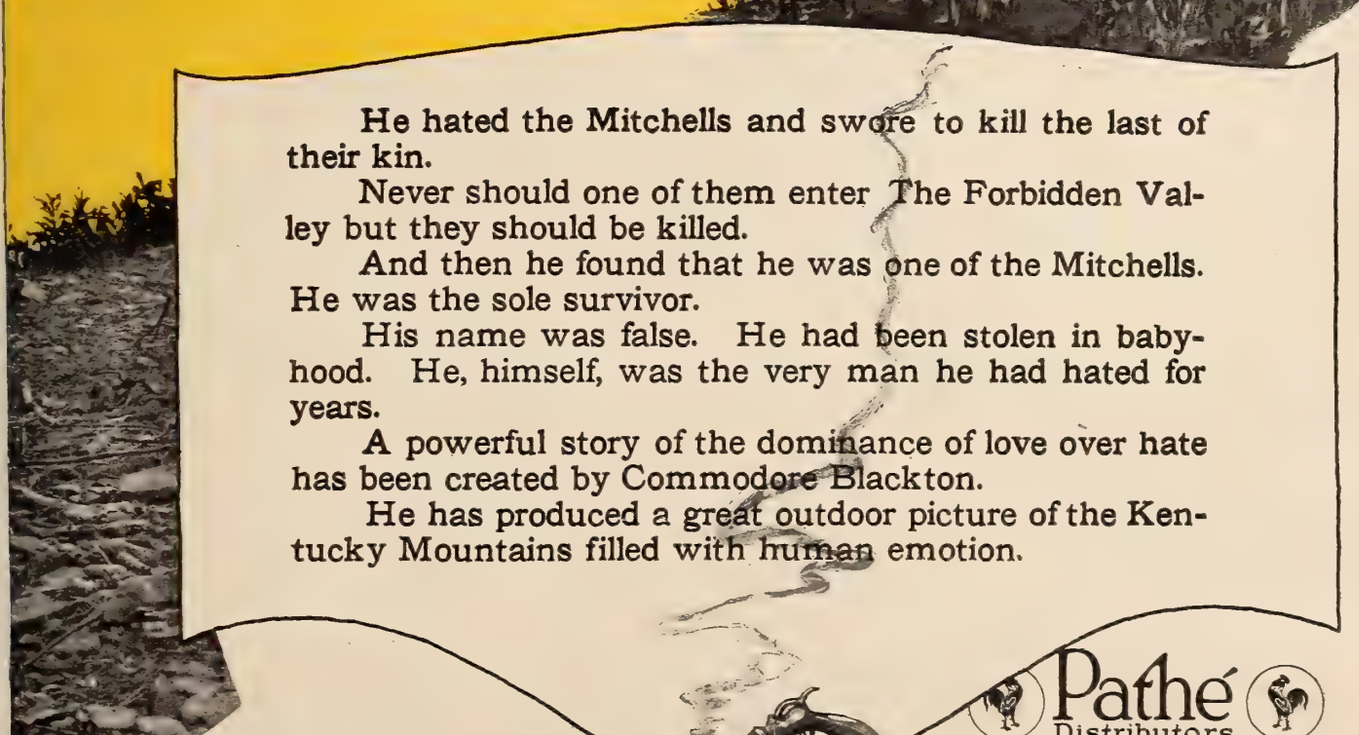
Never should one of them enter The Forbidden Valley but they should be killed.

And then he found that he was one of the Mitchells. He was the sole survivor.

His name was false. He had been stolen in babyhood. He, himself, was the very man he had hated for years.

A powerful story of the dominance of love over hate has been created by Commodore Blackton.

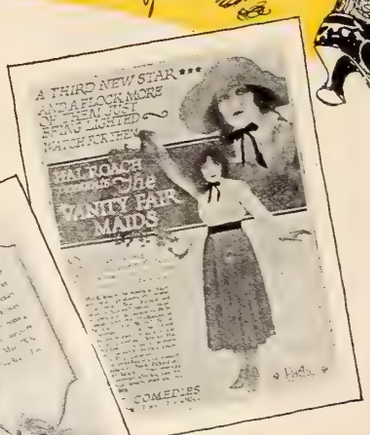
He has produced a great outdoor picture of the Kentucky Mountains filled with human emotion.



Pathé Distributors

Pathé Distributors









HAL ROACH *presents*

"The VANITY FAIR MAIDS"

Directed by Fred Newmeyer



Not ONE star but SIX ~

Beautiful, brilliant and shapely.

Picked for their perfection, *peaches* one and all.

Amazingly alluring.

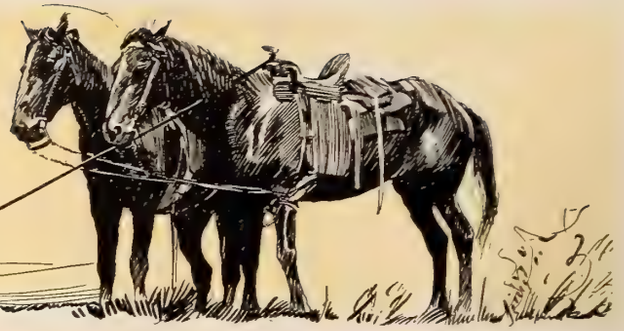
Presented in one reel comedies of a new kind, original, beautifully put on, funny, and mighty easy to look at.

One every other week, alternating with the one reel comedies featuring "Snub" Pollard and "Pickaninny Sammy."

Another big reason why the Rolin comedies are the greatest value in pictures today.

Pathe

A Pathé Serial



RUTH ROLAND

in

RUTH OF THE ROCKIES

From the novel "BROADWAY BAB" by Johnston McCulley



They all agree that it's excellent!

"No Ruth Roland serial has been more promising than 'Ruth of the Rockies.' It has the swift action and vivid sense of impending danger we have come to expect in continued stories featuring this intrepid performer. Her serials have set a new pace in the matter of pictorial charm."—*Moving Picture World.*

"Plenty of Western action and good modernized thrills."—*Motion Picture News.*

"A most welcome attraction to exhibitors. Miss Roland herself an excellent box office attraction and she is backed up by a story that has every appearance of being 'There' from the mystery, thrill and dramatic standpoints."—*Exhibitors Trade Review.*

Already booked in more first run houses than any previous Ruth Roland serial.

Produced by

Ruth Roland Serial Productions, Inc.

Pathé



Here are some of the first "stills" to come through on "Doug's" next United Artist picture, as yet not titled. The picture is an adaptation of "The Curse of Capistrano," a serial published in the All-Story Magazine

Fairbanks Picture Is Announced

"Curse of Capistrano" Chosen as Star's Next Vehicle

UNITED ARTISTS CORPORATION announced this week that the next Douglas Fairbanks production for release through their organization would be a picturization of Johnston McCulley's stirring story, "The Curse of Capistrano," that was featured serially in the "All Story" Magazine. With the announcement came the notification also that the final title for the picture had not as yet been chosen, but would be announced shortly.

From the time Fairbanks returned from Europe he has been hard at work speeding up this production, preliminaries for which had all been arranged, sets built, cast selected and exteriors chosen, while he was touring the continent. For the production he has surrounded himself with a company of the best known screen players, included among them being Marguerite DeLaMotte, a new leading lady for "Doug," Claire McDowell, Noah Berry, Robert McKim, Charles Mailes, Tote DuCrow, Charles Stevens, and Albert McQuarrie.

According to those familiar with this story of Southern California, Fairbanks has never yet had a vehicle with as many thrills, or with adventures necessitating his going the limit along his inimitable athletic line. The story also calls for a greater spectacle than either the flood in "When Clouds Roll By" or the avalanche in "The Mollycoddle." The direction of the picture is in the hands of Fred Niblo, assisted by Ted Reed. William McCann and Harry Thorpe, who were responsible for the camera work in "Doug's" last two pictures, are again the cinematographers.

The screen adaptation was prepared by Eugene Miller. One of the most important and massive sets of this production is the exact duplication of the city of Los Angeles during the period of 1840. It has been built in the San Fernando Valley, which is identical to the district about the Plaza in Los Angeles as it was in the early forties. Several hundred skilled workmen, under the supervision of Edward Langley and Frank England, had transformed this location into what Los Angeles was in 1840.

The story Fairbanks has chosen for his fourth United Artists picture is expected to surpass all of "Doug's" previous productions, and to establish a new record in expansive film creation. The main action of the story has as its locale early Southern California, with its colorful, picturesque, indolent life as existed before Americans migrated to its borders. Indolence reigns in the picture until the agile "Doug" enters the scenes and hence all become inured to the greatest amount of activity as usually transpires wherever he makes his appearance.

Full of swift, bristling action, there is a strong love interest quite different from that attempted by Fairbanks heretofore, states United Artists. We also find a relieving touch running through the entire picture that buoys one up for the startling events that are in all details gripping, impassioned and mystifying. Every detail of setting and acting has been given the greatest care in presentation, thus creating a harmony of art that is distinctly superior, it is stated.

Fine Role for Pickford in George Ade Play

That George Ade's humor is so native to the American soil, that it retains its flavor when translated from the printed page or from the spoken drama to the screen, is the belief of Goldwyn. It will be proved, according to Goldwyn officials, by the picturization of George Ade's stage comedy, "Just Out of College," one of the biggest hits on the American stage of the century, which will be Jack Pickford's next starring vehicle and which is now nearing completion.

It gives the star an ideal role, exactly suited to his personality, and also furnishes an extremely engaging role for Goldwyn's new leading woman, delectable Molly Malone, who captured all hearts in two recent Goldwyn releases, "It's a Great Life," from Mary Roberts Rinehart's story of boys' "prep" school days, "The Empire Builders," and in support of Tom Moore in "Stop Thief!"

Chet Withey to Direct Constance Talmadge

"The Man from Toronto" has been chosen as the first picture which Chet Withey will direct for Constance Talmadge, shortly after her return from Europe, where she has been vacationing with her sister, Norma, and Mr. Schenck. This picture is an adaptation from "Perkins," a play by Douglas Murry, which was produced in New York a few seasons ago by Henry Miller, and is now having a successful run in England under the first title. The screen adaptation is by Grant Carpenter, who recently adapted the Norma Talmadge feature, "She Loves and Lies," from a short story by Wilkie Collins. This picture was also directed by Chet Withey.

Dead Men Tell No Tales

Completing "Cousin Kate"

Alice Joyce is Working on Final Scenes of Former Stage-Play Hit

ALICE JOYCE and her supporting company returned from Hackensack, N. J., last week after having put in several days' work there filming exterior scenes for Miss Joyce's new picture, "Cousin Kate" which is being directed by Mrs. Sidney Drew. This week will be spent in making interior scenes at the Brooklyn studio, and it is probable that the picture will be ready for cutting and editing by the end of this week.

"Cousin Kate" was one of the most famous stage successes of the past twenty years. Ethel Barrymore starred in the stage version under the direction of Charles Frohman, and so great was its reception that the play was revived by Miss Barrymore several years after its original premiere.

In the screen version of "Cousin Kate" Miss Joyce will be supported by a cast of well known players, and Gilbert Emery will be seen as her leading man.

The adaptation from the stage play was made by Mrs. L. Case Russell who declares the leading role could not have fitted Miss Joyce any better had Martha Morton, creator of the stage version, had Miss Joyce in mind when she wrote the original script. Mrs. Russell has a record of many produced picture plays. It is a notable coincidence that Mrs. Drew who is directing "Cousin Kate" has played in several of her original screen stories.

Mrs. Russell has specialized on plays for woman stars, and is thoroughly familiar with the technic of screen work, having directed three of her own stories.

In the title role of "Cousin Kate," Alice Joyce appears as a novelist who after having published several successful love stories, finally runs into a real love story in her workaday existence. It is said to be an entirely new role for Miss Joyce.

Neilan Added to List of Film Notables

Marshall Neilan, whose personally directed productions are distributed by Associated First National Pictures, Inc., has been added to the list of "film immortals" compiled by the critic of the Louisville Courier-Journal. Neilan's latest production "Go and Get It," won him this place on the list which hitherto was made up of only five productions.



Hoot Gibson in "One Law for All," a two-reel Universal picture on "Americanism"

Holubar Picture Due Soon

"Man, Woman, Marriage" Will Be Handed Over to First National

THE artistry of Dorothy Phillips, the masterful direction of Allen Holubar, $300,000 in cash and five months' work are stated to have gone into the making of "Man, Woman, Marriage," the superture which Allen Holubar will soon deliver to First National for release. The concluding scenes are finished. Mrs. Frank Lawrence is well started on the editing and the supreme effort of the great director will soon be on its way to the screen.

Leaving Universal with nothing but offers from other producers, it is said, to bother him, Holubar spent several months in declining upon an affiliation, several more months in selecting a story, and then began work, leisurely and with neither time nor financial limits to hamper him, on the production of his first independently produced screen drama.

Is collaboration with Olga Linek Scholl, the story was written. Then came the casting of the picture. From New York, Los Angeles and Paris the players were assembled and rehearsals began with James Kirkwood playing in support of the star. Among other widely known names in the cast were those of Robert Kane, Mrs. Margaret Man, Barney Sherry, and Mlle. Valerie de Chevallier, the sensation of the Paris speaking stage.

The opening scenes of the production were made when it was decided that a capable instructor should be engaged to assist Mr. Holubar in staging the elaborate dances which were to follow. Marion Morgan, who for several seasons has headed her own dancing troupe on the Orpheum circuit, was signed to collaborate with the noted director in the scenes featuring the dance.

The story for "Man, Woman, Marriage," amazing in the magnitude of its theme, required scenes depicting dramatic action in the stone age, the Roman days of splendor that preceded the fall, the meriaeval period and the present day. For each sequence of scenes immense sets had to be erected and hundreds of players accurately schooled in the customs of the day and costumed with splendor.

ACCORDING to an announcement from Educational Film Exchanges, Inc., more than one hundred prints of its single-reel picture "Babe Ruth—How He Knocks His Home Runs" are working throughout the United States and Canada. This picture was taken in an actual game between the Yankees and the Cleveland teams and was recently the subject of attempted legal action, Justice Guy in the New York Supreme Court refusing to grant an injunction. Educational has brought suit for $250,000 as the result of statements made by Babe Ruth, the Yankee Photoplay Company and Kessel and Bauman preceding the decision.

Educational makes a further claim that the picture's bookings already represent a greater sum than has ever before been derived from a single reel picture and that this film has already been shown in more first run theatres of importance than any other picture, regardless of length, within a similar time period.

Report Record Booking on New Pathe Serials

Juanita Hansen's claim upon the favor of the serial audiences is manifested in the enthusiasm with which the announcement of the release of her first Pathe picture was received by exhibitors. A record number of bookings on "The Phantom Foe," scheduled for release Oct. 17th, is reported from all of Pathe's branches.

Star's Work Wins Approval

Los Angeles Reviewers Praise Katherine MacDonald's Acting

WHEN Katherine MacDonald's fifth starring vehicle for Associated First National Pictures, Inc., "The Notorious Miss Lisle," played at the Kinoma Theatre, Los Angeles, the critics of the Los Angeles papers were almost as a whole unusually complimentary.

Anthony Anderson, in the Los Angeles Morning Times, is very partial to the portrayal offered by Miss MacDonald. In a review he states:

"It so happens 'The Notorious Miss Lisle,' in which Katherine MacDonald is appearing at the Kinema this week, once came my way as a novel. In fact, it was my duty to assist in deciding its merits for photoplay production. Three people read it and they were all unanimously enthusiastic.

"For it is a good story, and a well told one, and it has immense dramatic and pictorial possibilities. The pictures have been discovered and met by the photographer and the director and how, indeed, could they possibly miss the picture when Miss MacDonald was the center of it This actress is such a perfect type, she is so exactly right from every point of view, that you might photograph her as armless as the Venus of Milo and still find her supremely beautiful."

Maud Cheatham, dramatic editor of the Los Angeles Morning Examiner, is equally enthusiastic over the latest work of Miss MacDonald.

"Katherine MacDonald's dramatic art is advancing by leaps and bounds, and in her latest picture, 'The Notorious Miss Lisle,' she proves that she is not only the most beautiful woman on the screen today but one of its greatest emotional actresses. Her portrayal of the girl who has been presented with a purple past by the English court is sympathetic and genuinely appealing. The tender pathos with which she struggles against an unjust burden permits few happy moments, and there is only an occasional glimpse of that fascinating little one corner smile which is so peculiarly her own."

The critic of the Los Angeles Evening Express, C. A. Goss, writes:

"The emotional work done by Katherine MacDonald in 'The Notorious Miss Lisle' serves to lift the 'American Beauty' into the class of the screen's best interpreter of that art. With skill and delicate finess she portrays the sufferings brought upon an innocent girl by malicious gossip."

Institutes Novel Campaign

First National Exchange Manager Inaugurates a "Prosperity Week"

DEMONSTRATING the exceptional advantages to be derived from a thorough co-operation with his exhibitors and outlining a new principle which can be used to stimulate exchange business, Mr. Joseph W. Skirboll, manager of the Associated First National Pictures, Inc., exchange at Pittsburgh, has instituted "Prosperity Week" in his territory, and arranged for the exclusive showing of First National attractions during the week of September 13th to 18th by more than seventy of the principal theatres in Western Pennsylvania and West Virginia.

The purpose of his new departure in exchange manipulation, as explained by Mr. Skirboll, himself, was solely to familiarize the public with "First National trade-mark." By putting before the people in seventy different theatres in his territory for one full week exclusive First National pictures, it is Mr. Skirboll's belief, that he will have created a greater following for the stars and producers who release through First National and whose productions he handles daily. When it is taken into consideration that practically every high-class motion picture house in Pittsburgh, as well as throughout the remainder of Western Pennsylvania and West Virginia, were, showing exclusive First National pictures during this one week, it is an easy matter to see the vast benefits to be derived from the project, declares First National.

Concerning his project and the manner in which he carried it out, Mr. Skirboll said:

"The whole idea of the scheme was to identify—for the public—the First National trade-mark with the highest class motion picture theatres and productions. There was no motive other than to bring this about—although the system did stimulate business to a remarkable degree. This, however, was fully expected, in lieu of all the advertising and exploitation given the project. The difficulty of the thing is apparent even to one unacquainted with the exchange and its functioning. Indeed it is not a small matter to arrange with seventy theatres for the showing of one brand of attractions for an entire week, allowing no other trademark to sneak in and baffle the works."



Billy West in a Joan Film Sales comedy, "Sweethearts"

SIMPLEX NOTES

ONE of the incidents attending the recent visit of Spain's latest and most modern battleship in New York Harbor, was the installation of a complete Simplex Projector, which was purchased from



Joe Hornstein

fund of $20,000, donated by the people of San Juan, Porto Rico, with which to entertain the crew and officers of this popular Spanish battleship.

When the time limit for the festivities had almost been reached, the question arose as to what appropriate gift might be made that would be a constant reminder of San Juan friendship for the men of the Alfonso XIII, and still be useful rather than decorative. It was then, that Senor R. Colorado, that well-known motion picture man of San Juan, and A. L. Pratchett, general manager of the Caribbean Film Company of Cuba and Porto Rico, and manager of the Fausto theatre of Havana, Cuba, were called into conference, and it was decided that no more lasting a testimonial of good feeling could be selected than a Simplex Projector.

Mr. Hornstein, of the Howells Cine Equipment Co., personally supervised the installation of the Simplex, which was placed amidships, and with a great number of prominent people as guests, the first motion picture show, with an American machine on a Spanish battleship was given with the four reels described in the foregoing, playing an important part in the program.

Bosworth Has Big Role in "His Own Law"

Goldwyn believes that the newest Hobart Bosworth picture, "His Own Law," produced by J. Parker Read, Jr., the man responsible for Mr. Bosworth's "Below the Surface," and the recent Louise Glaum pictures, is the strongest, most convincing and dramatic picture that Bosworth has ever had and that it will bring in the money in a constantly increasing stream to every exhibitor who books it. Goldwyn was so impressed with the commercial and artistic possibilities of "His Own Law" that arrangements were made with the producer to release it to the trade.

Celebrate Hodkinson Founding

Statement Issued on Occasion of Third Anniversary

THE celebration of the third anniversary of the inauguration of the W. W. Hodkinson Corporation is made the occasion of the following statement, which has just been issued from the headquarters of that organization.

"The W. W. Hodkinson organization is about to celebrate the third anniversary of its existence. The position which the organization has attained in the industry in these three brief years well justifies the faith that Mr. Hodkinson had in the need of an independent force operating independently of producer and exhibitor, but seeking to serve the true and larger interests of both. Upon the basis of system and quality Mr. Hodkinson founded the Paramount organization.

"In the organization which now bears his name his ideals are being realized without the possibility of interference from any quarter. The policy of Mr. Hodkinson has been to encourage the independent producer who holds out the promise of achievement and to penalize the incompetent and inefficient producer. In other words, under the Hodkinson system, consequences of failure in productions are assessed against the producer and not the exhibitor. Under the Hodkinson system every picture must stand upon its own merit. He favors and encourages the forming of more units and fewer pictures. Therein, in his judgment, lies the permanent salvation of the industry. Mr. Hodkinson regards his system as the most unfailing insurance for the exhibitors' independence and prosperity.

"During all his connection with the industry, which began more than thirteen years ago, Mr. Hodkinson has been known as a "builder." His work has always been creative and constructive. That it has also been productive of definite practical results is shown conclusively by the steady progress his organization has made in the past three years.

"The Hodkinson organization will celebrate the month of November as 'Hodkinson Month.' During that month an effort will be made to thoroughly familiarize the exhibitors throughout the United States with the name of Hodkinson and what that name stands for; during that month an increased sales quota will be striven for by every Hodkinson branch throughout the United States; during that month every effort will be made to acquaint the motion picture theatre owners of the country with the high and well sustained average of quality in Hodkinson pictures. The Hodkinson organization looks forward to November as an extraordinary opportunity to show to the exhibitors of the country the advantages of using a steady supply of high-grade pictures such as the Hodkinson program offers week after week."

"One Law for All" Completed

Americanism Picture Due Oct. 16; Hoot Gibson Star

ONE of the first photoplays produced according to the plans of the Americanism Committee following the movement initiated by Franklin K. Lane, ex-Secretary of the Interior, to utilize the screen in spreading the gospel of sturdy Americanism, recently was completed by the Universal Film Manufacturing Company. It is called "One Law for All," and stars Hoot Gibson, Universal's popular cow-boy screen player. It will be released October 16.

The story was written by Ford Beebe, of the Universal Scenario staff, who is said to have taken great pains to incorporate in his script telling incidents that drive home with force, the lessons of Americanism—the reasons why American laws, ideals and human relationships are better than any others in the world and why America is the best land in which to live.

It is the story of a strife-weary father and his daughter who emigrate to America from an oppressed land. Accustomed only to injustice, the father is suspicious of everyone. His attitude gets him into trouble with the police almost as soon as he has set foot in this country.

Luckily a young western rancher, East on a vacation, takes an interest in him and takes the pair back to his ranch and employes them. Because of his heavy beard and his uncouth garments, the foreigner is the butt for the jokes of the cow-boys. This does not help the young westerner in his attempt to make a good American out of his employe.

A shave, a hair-cut and American clothes make the immigrant feel more at home, and he finally is convinced that the American Constitution, especially the part which declares that all men are born free and equal, is a just rule.

His new ideas of justice are upset, however, when a worthless cow-boy bothers his daughter. The cow-boy finally surprises the girl at home, alone, and forces his attentions upon her. Discovered by a stranger, he cleverly turns suspicion against the new-comer, upon the arrival of the girl's father and her employer, the young ranchman.

It is then the father, outraged by what he considers the injustice he and his daughter have received at the hands of their new-found countrymen, sees the young ranchman, as sheriff, arrest the new-comer, his own brother. This dutiful action broke down the immigrant's reserve. "I realize now," said the foreigner, "that America's laws are not only fair and just, but that they protect the weak as well as the strong. I am ready to become an American citizen."

The situation is cleared up, the evil cowboy brought to justice, and the aggrieved girl comforted in the arms of the young ranchman, formerly her employer, but suddenly revealed as her ardent admirer.

The picture is one of the new types of western pictures which recently have become popular. It was directed by Leo Maloney, who also plays the role of the foreigner. Among the others in the cast supporting Hoot Gibson are Dorothy Wood and Jim Corey.

Details of Farrar Campaign

Pathe Announces Big Exploitation Ready for "Riddle: Woman" Release

THE elaborate advertising and exploitation campaign worked out by Pathe on "The Riddle: Woman," starring Geraldine Farrar, first Associated Exhibitors, Inc., production, has been completed, and ready for the release of the picture on October 3.

The campaign book accompanying "The Riddle Woman," is not only an elaborate effort upon the part of the Pathe exploitation department, but is one which contains many novel and valuable ideas in "putting over" the attraction. A special double-truck newspaper advertising layout, is contained in the campaign book, in addition to the sixteen pages of regular exploitation and publicity matter. The work of the Publicity Department is manifested in a special press sheet, which is designed for use by exhibitors in newspapers. This sheet is something new in the industry, in that it offers material of the type that newspapers are demanding to-day, being written by men of many years experience in the "Fourth Estate."

For the exhibitor, Pathe has also issued a special twelve-page art brochure, setting forth the high lights of "The Riddle: Woman." It is printed in striking colors. The frontispiece is a four-color portrait of Miss Farrar. Four pages are devoted to art illustrations of the star, scenes from the production, the supporting cast and director, Edward Jose. The remainder is given over to descriptive material of the play.

A tie-up with the Geraldine Farrar Chocolate Company, which will result in nation-wide co-operation between this organization and exhibitors, will be of material aid in the exploiting of "The Riddle: Woman."

Critics Laud Fox Production

"OVER THE HILL," the William Fox presentation of the screen adaptation of the Will Carleton poem, not only received an amazing blage on the night of its prereception by a brilliant assemmiere at the Astor theatre in New York, but, from the standpoint of press criticism, was accorded a most unusual welcome. Collectively and individually, the newspapers of the metropolis apparently vied with each other in singing the virtues in this wonderful picture of home life and homely virtues.

Frank Pope, writing in the New York Journal of Commerce, prefaces his criticism with the frank statement that he does not care especially for motion pictures, but in speaking of the premiere of "Over the Hill," he adds. "Last Night we saw Mary Carr, of whom we never heard before, play a mother as a mother probably never has been played, for the screen at least, before. Reviewers of pictures raved over the work of Vera Gordon in 'Humoresque,' and reviewers of plays did the same over Emma Dunn in 'Mother' and 'Old Lady 31;' but let them see Mary Carr in this picture. It is safe to assert that the camera never has recorded a finer, more faithful piece of acting."

Robert G. Welch suggests the acid test to which the picture was subjected when he says in his criticism in the Evening Telegram; "An audience which included many distinguished persons gave it the hearty welcome which it so richly deserves, and accorded not only the tribute of spontaneous laughter to the many delightful comedy scenes, but also paid that rarer tribute, the gift of sympathetic tears over the pathetic episodes in the story."

James Spearing, writing in the New York Times, declared: "It's capacity for tear-water and gallery cheers is unlimited—it is impressive—its assault upon the emotions is sweeping."

Miss Agnes Smith of the New York Telegraph declared; "It is so true, and so vividly yet simply told, that it impresses itself upon your memory as one of the high spots in film production."

New York Press Has Nothing But Praise for "Over the Hill"

"It is a picture too fine, too human and too tender to miss," says H. Z. Torres in the New York Commercial. "The wondrous depths of maternal love are sounded in this picture, which grips the heart and holds it for two solid hours."

The opinion of Bide Dudley, of the Evening World, is summed up in the following crisp opening sentence: "It abounds with excellent humor and pathos, and tells a story of genuine interest that is gripping."

The New York American insists that "Over the Hill" is "a remarkable impersonation of motherdom. So keen a picturization that your eyes fill—made with a fine big spirit, a remembrance of youth, and appreciation of the eternal mother-soul, and excellent photography."

Again, in the Evening Journal, we read that "a new Fox film scores at the Astor theatre," that "it brought tears even from the most unwilling eyes," and that "it is funny—humanly, riotously funny."

Frank Vreeland, in the Sun and Herald, declares that the picture "draws tears—presses severe strain upon the handkerchief—will undoubtedly have a wide appeal."

Patterson McNutt, writing in the Evening Sun, says: "The applause was sincere and the comment, after the picture, was of the kind that ought to justify the management in expecting a long run."

P. F. Rainers, of the New York Post, insists "it is sort of play in which the battle is more than half won before it is started, because it comes pretty close to the heart-strings of any one who has a heart."

Viola Dana Seen Again in Role of Dancer

Viola Dana again will demonstrate her ability as a dancer in "Cinderella's Twin," by Luther Reed, her new Metro starring picture. However, it will be ballroom dancing that the little star will do in this picture instead of the combination of the shimmy and toe dance seen in "The Chorus Girl's Romance," her most recently released production. Wallace MacDonald, who is playing opposite Miss Dana in "Cinderella's Twin," was her dancing partner for the dancing scenes.

Universal Reorganization

(*Continued from page 2829*)

ready has built up and co-ordinated in line with the broadened scope of the personnel and the addition of several new writers has placed the Universal in position to back up the exhibitor with up-to-the minute publicity on Universal pictures and players.

Included in the reorganized Publicity Department are Henry Clay Bate, E. Kenneth Todd, Paul E. Perez, Maud Robinson Toombs, and Adele Topper. Bate is assistant to Mr. Gulick, and supervises the editing and distribution of trade paper news, and all press sheets for Universal pictures. He has been with Universal for the past twelve months, and is a New York newspaperman of several years experience. His last newspaper work was as special correspondent with Col. Theodore Roosevelt for the New York morning newspapers. He resigned to enter the army, in which he served overseas as captain in the Sixteenth United States Infantry of the Fifth Division.

Todd is a newspaperman of many years experience. For the past eighteen months he has been an organizer and publicity director for the Salvation Army in the South and Southwest during that organization's country wide drive. He is a newcomer to Universal.

He will handle publicity for New York City newspapers, and also will conduct a nation publicity campaign to be tied up with local exploitation of Universal pictures in various cities and territories.

Perez, who also is a New York newspaperman, will handle special publicity and advertising. In addition, he will carry out various exploitation plans of national scope. He recently came to Universal from the foreign editor's desk of the United Press. Prior to that he was a reporter for the New York *Morning Telegraph*. During the war he served as a lieutenant, J. g., with the United States Naval Headquarters in London.

Mrs. Toombs has been engaged by Mr. Gulick to prepare and handle all material for the moving picture "fan" publications. She is a feature writer of long experience, having been with the American Press Associations for a number of years, both in this country and in Europe.

Mr. Gulick will continue to exercise editorial supervision over the publication of the *Moving Picture Weekly*. He will be assisted in this work by Miss Topper, a special writer.

The national publicity campaign inaugurated by Mr. Gulick is based on selected service. The publicity bureau custom of flooding the newspapers of the country with press copy will be strictly avoided. No editor will be snowed under by stories he does not want. By direct and personal contact, Universal is finding out the moving picture news and needs of every newspaper in the country. Just what each editor wants in the way of moving picture news will be supplied to him, and nothing more.

The formation of the New Exploitation Department follows closely upon Universal's recent campaign in all Universal exchanges to establish the system of poster and accessory distribution which now assured every exhibitor of a prompt and adequate supply of paper and other necessities at all times on any Universal picture. F. W. Talbert, Universal's manager of supplies, personally visited the various exchanges, inaugurating this system, which already has gained the praise and good will of Universal's exhibitor-patrons.

The publicity-advertising-poster consolidation under Mr. P. D. Cochrane is in line with Mr. Laemmle's policy of building up the Universal's service to exhibitors and of giving theatre-owners full co-operation in the popularizing and presentation of Universal pictures. It is the follow-up campaign of the fight Mr. Laemmle started last spring to improve the Universal output and to place Universal at the forefront of film production.



ALBERT E. SMITH
Presents

TRUMPET ISLAND

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Edited by LILLIAN AND GEORGE RANDOLPH CHESTER

A Vitagraph Super-Feature

NOW comes the day when great pictures are made into plays. That's exactly what is going to happen if certain conditions are fulfilled to Allen Holybar's latest, and from all accounts greatest, picture production, "Man, Woman, Marriage," according to the announcement of Al Kaufman, independent producer and President of the Holubar Productions Company. In this stage production Dorothy Phillips will have the leading role, as she has in the picture also, which will soon be released by First National.

The offer comes to Kaufman from the Sewwyns in New York, and Kaufman and Holubar are to journey to the metropolis within the next three weeks to launch the picture in conjunction with First National officials, and to confer with the theatrical producers in regard to its stage presentation.

Sid Franklin, director of the Sid Franklin Productions, of which Kaufman is also president, will accompany Kaufman and Holubar on the trip. Franklin is a present directing "Parrot and Company," in which Sylvia Breamer will appear in the leading role. This production will also be released through First National.

Educational Comedies Score in Boston

Although on account of the double feature plan, Boston has heretofore given little attention to the two-reel comedy, Educational reports that its various pictures are now being given prominent portions on the bills of leading theatres there and receiving attention in the newspapers. The Old South and Modern theatres are giving them special attention, the former having scored a hit during a two-weeks run of a Torchy Comedy and the Modern featuring "A Fresh Start," first of the Mermaids last week.



Two scenes from "A Tray Full of Trouble," a new Chester comedy released through Educational Exchanges, Inc.

Chester Comic in Big Run

Grauman's Rialto Theatre Shows "An Overall Hero" Seven Weeks

"AN OVERALL HERO," second of the two-reel Chester Comedies released through Education exchanges, has just broken all records for the West Coast, according to report just received from Los Angeles. This picture ran for the unequalled record of seven continuous weeks at Grauman's Rialto theatre and is said to have been given the most unusual reception ever accorded a comedy in that section.

On the strength of this record, Syd Grauman booked "The Big Show," third of the Chester series, for an indefinite run at the Rialto starting the week of Sept. 26, immediately on the heels of the second picture.

"In making a new record for the Pacific coast, Chester Comedies have simply duplicated their feats in the east. The first of this series was originally shown at the Rivoli in New York and Dr. Hugo Riesenfeld regarded it as so unusual an offering that he used the same picture for another week at the Rialto —something that he had never done before.

"In the case of 'An Overall Hero,' the picture was first shown at the Rivoli and then transferred to the Rialto the following week—thus setting another precedent for these two houses.

"'The Big Show' starts its engagement at the Rivoli this week, thus making its appearance about the same time that it is seen in Los Angeles. We feel confident that it will produce equally notable results on the Pacific and here in New York City.

"Everyone who sees one of these pictures will agree that they are in a class of their own. They will create a word of mouth advertising in any community that will bring attendance long after the usual life of a comedy, It is for that reason that we are advising exhibitors to extend their runs of these pictures to get the full value from them. They can be made features on any program, not only because of their advertising values, but because the once-launched campaign behind them will continue to grow in results.

Pearl White Winner in Two Contests

Not only in one class of the national popularity contest recently held in Great Britain did the internationally famous Fox star, Pearl White, come out winner, but in the final totals, the heroine of "The White Moll," her first Fox special, romped merrily away with the highest honors in two classes of this contest.

The voting in which Pearl White has proved the hold which she possesses on the fans of the United Kingdom was held under the auspices of The Picture Show, a trade and fan publication of the Amalgamated Press, Limited, of London. The contest editor gave his seventy-odd thousand readers a wide margin in the way of selection of favorites, and divided the classes so that all stars would be given an equal start.

From the twenty divisions into which the contest was divided—a majority of which was for male stars and comedy artists—Miss White carried off the laurels in "Who is your ideal screen heroine?" and in "Who is the bravest film actress?"

Combining the totals Miss White received over thirty-nine thousand votes.

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS

"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28



Eleanor Fair Is "Going Up"

Forewarned is forearmed, so we are prepared to see the sudden leap predicted for Elinor Fair after the showing of "Kismet," the Robertson-Cole release in which she plays opposite Otis Skinner and gives, it is said, the best performance of her career.

The verdict, it is prophesied, will be "Elinor is 'going up'" but the lively little lady has already precipitated that experience.

Recently, on location in Maine where exteriors for the Eugene O'Brien picture under the direction of Robert Ellis were being shot, Elinor finished her work early, one day and was at liberty to roam. She found the surrounding territory interesting and decided to "give a look." So did an airman, patroling the dense forests in a 'plane, evidently equipped with powerful binoculars. He taxied alongside, and Miss Fair took it for granted she might "go up," if she chose. "It is against the rules" said the mechanician, but that meant nothing in the airman's young life, when a motion picture actress of acknowledged beauty wished to fly. So after what seemed to Elinor a series of unnecessary questions about her heart, she was helped in, and finally deposited at her hotel safe and sound. Now, when admiring friends congratulate Elinor on her predicted flight with impunity she informs them "I'm not 'going up'—I've already gone."

Latest Rolin Comedy Released Oct. 10

For "Fellow Citizens," the new Rolin Comedy which Pathe will release October 10th, Hal Roach the producer built an elaborate cabaret setting, in which "Snub" Pollard creates much mirth, aided by Marie Mosquini, "Sunshine Sambo," the little colored comedian, and a large chorus of beautiful girls. With the new "Vanity Fair Girl" comedies successfully launched, the Rolin Comedies will be released on alternate weeks, giving more time to producion.

human Harry Carey says



THE reason why some wives voted against whiskey was because "liquor" sounded too much like "lick her"—and they thought a man in his sober senses was plenty bad enough.

—Watch for "SUNDOWN SLIM"

Ray Strong in New York

List of Bookings from City and State Shows Representative Houses

JOHN C. RAGLAND, general manager of Arthur Kane Pictures steps forward this week with an interesting statement covering the bookings on Charles Ray subjects released through First National, made following the initial showing of "Forty-Fve Minutes From Broadway" at the Strand.

In New York City the Charles Ray films are scheduled for runs at Academy of Music, the big Fourteenth Street house, under the supervision of William Fox; at the Audubon, the colossal Fox palace at 165th Street and Broadway; at the Jap Garden in 96th Street; at the Claremont, the well known community picture house at 135th Street and Broadway. Most of the big Keith and Proctor houses have contracted for the work of the star, including Proctor's Twenty-third Street, the Harlem Opera House, Keith's 81st Street, Proctor's 125th Street, Proctor's 58th Street and of the same circuit in Brooklyn, Keith's Greenpoint and Keith's Prospect.

On the same circuit out-of-town the Ray films will appear at Proctor's in Mt. Vernon; Proctor's in Port Chester; Proctor's in Albany and Proctor's in Yonkers.

Among the many exhibitors who are entered on Mr. Ragland's statement as having contracted for the forthcoming Ray productions are the following: In New York City proper, the Dyckman,, Al. Singer proprietor; the Halsey, of the Benedict Amusement Co.; the Heights theatre of L and B. Amusement Co.; the Superior, J. Knester, manager; the Victory of D. V. Picker; the Olympia of the Aetna Amusement Co.; the Golden Rule of Katz and Cross; the Venice of L. Gordon; the Star of the William Fox Amusement Co.; the Regent Theatre, 116th Street and Seventh Avenue and other houses of smaller seating capacity.

Representation on the Ray schedule for Brooklyn covers most of the big neighborhood houses of that borough. Included on the list are the Bay Ridge of the Big Four Amusement Co.; the Linden of the Carleton Amusement Co.; the Comedy Theatre; the Bedford of the Drofdeb Operating Co.; the Grand; the West End of the Miller Amusement Co.; the large Folly Theatre of the Fox Varieties Co.; the Ridgewood of the Woodridge Operating Co. and a long list of smaller houses scattered throughout the borough. In Bronx county, in addition to many houses of similar capacity, the list includes the Empire and McKinley Square, both under the management of Sy Cohen, and the large Crotona theatre, management of the Avenue Amusement Company.

From the Buffalo office the Ray schedule includes a host of picture houses which will show this star's productions in all parts of the upstate metropolis. On the list are the Savoy, management of the Co-Operative Amusement Co.; the Victoria and Regent, under the management of J. H. Michael, the Liberty of McFarlane and Son. In addition, some of the others are the Columbia, the Arcadia, the Broadway, the Franklin, the Elwood, the Academy; also the Flash, of Tonawanda; the Congress, of Saratoga, N. Y., under the management of William Benton.

Keaton Family Is Reunited

Three Members of Old Vaudeville Team Together Again in Picture

THE THREE KEATONS are re-united after a lapse of five years. Father Joseph and Mother Myra and Son Buster—all three used to thrill the audiences of vaudeville show houses throughout the country. Now they are to thrill motion picture audiences throughout the world.

In the old days, when Buster was a youngster, his father organized an act called The Three Keatons and its first contract was with a traveling medicine show. Success of a considerably higher and more remunerative degree soon came and the little troupe visited England and France, where success also awaited it.

About five years ago Buster joined the company of which Roscoe "Fatty" Arbuckle was the star and Buster made good. So it was decided that the Three Keatons combination be discontinued for good, and Buster's parents returned to their home town, Muskegon, Mich., to live.

Then the war broke out, and Buster enlisted and went to France. After awhile, they returned, and Buster was made a star and given a company of his own, called the Metro-Buster Keaton Comedies.

So Buster wrote back to Muskegon and demanded that his father and mother come to Southern California to live with him. A few weeks ago, Mr. and Mrs. Joseph Keaton put in their appearance and now are living in Hollywood, not far from their son's studio.

They visited Buster's studio once, then again. Their visits became more frequent. Then the nearness of the grease paint and the business of acting became too much for them and they asked to be permitted to take part in a scene or two. Their request was met at once, and both were presented with convict costumes and will be seen in "Convict 13," Buster's second comedy, as soon as it is released.

Jose Picks Players

Six well known players, Anna Q. Nilsson, Earle Metcalfe, Allan Forrest, Riley Hatch, George Majeroni and Jane Jennings have been chosen by Edward Jose to interpret the story written by Charles Logue for the first Jose special to be released by Associated Exhibitors through Pathe.

DEAD MEN TELL NO TALES

Unsell Story Seen on Stage

Eve Unsell, scenarist of many of the most successful productions released under the Paramount standard, who has just returned from London where she has been scenario editor for Famous Players-Lasky British Producers, Ltd., is the author of a short story entitled "Stigmata," which has been dramatized by Beulah Marie Dix and Evelyn Neilson Terry. The play is to be produced in London at an early date by Miss Terry, who is a niece of Ellen Terry, most famous of English tragediennes.

STATEMENT of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Motion Picture News, published weekly at New York, N. Y., for October 1, 1920.

State of New York, County of New York, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh avenue, N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh avenue, New York City; Managing Editor, Robert E. Welsh, 729 Seventh avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh avenue, New York City.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock): Motion Picture News, Inc., 729 7th avenue, N. Y. C.; Wm. A. Johnston, 729 7th avenue, N. Y. C.; E. Kendall Gillett, 729 7th avenue, N. Y. C.; Henry F. Sewall, 729 7th avenue, N. Y. C.; Percy S. Alden, 729 7th avenue, N. Y. C.; Carll Tucker, 729 7th av., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is, ... (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 20th day of September, 1920.
(Seal) FREDERICK K. TEIPEL,
Notary Public, New York County
Clerk No. 187, Register's No. 1264.
(Commission expires March 5, 1921.)



One of the country fair scenes in "The Stealers," Robertson-Cole's current special feature written and directed by William Christy Cabanne

To Exploit "The Stealers"

R.-C. Plans Comprehensive Press and Exploitation Suggestions on Feature

ROBERTSON-COLE, which shortly is to release "The Stealers," the super-special production which was given its premier showing to the trade at the Hotel Astor on September 17, has arranged for this picture an unusually comprehensive exploitation campaign. This will be set forth in full in the press book shortly to be issued.

In the exploitation section of this book there will be emphasized, in particular, the possibilities of "The Stealers" as a production which will win a much wider audience than the average picture by reason of its appeal to certain classes which seldom if ever attend a motion picture performance.

Among other lines of attack which have been planned, is an extensive teaser campaign laid about the line "The Stealers Are Coming." The exhibitor is shown how the use of this line in newspaper advertisements, and in out-of-door advertising can be made to awaken the attention of the whole community. He is shown how he can use "The Stealers" for a business-builder, that is to say, a picture which will raise the standing of his theatre in his town, and even win laudatory editorial comment from the newspapers of the city.

As a special aid to the exhibitor there are mapped out the plans for a pre-view of the picture to be staged at the theatre before an audience composed of leaders in the town, who comes as the specially invited guests of the management. Because of its foundation on the principle of what can be accomplished through faith "The Stealers" is of special interest to clergymen, Christian Scientists, psychic healers and students of the various branches of theology.

Besides all sorts of religious organizations, the picture is of interest also to civic bodies, and all societies and movements having for their purpose the betterment of the community. Police and city officials are invited as guests, whose good words for the picture will have a wide value to the exhibitor. A plan is outlined whereby it is easy to obtain the endorsement of the guests, and apply them so as to get real box office results.

Copy for the exhibitor's personal endorsement, which most exhibitors will recognize as an effective piece of advertisement, after they see the picture, is provided. Another unusual bit of exploitation suggested is the use of a religious air as part of the preparation for the showing. This is introduced, as told by the press book, in such a way as to perfectly fit the purpose, and tune the mind of the audience for a production which deals in a virile way with human problems.

In addition to these points the exhibitor has traced out for him every detail of the decoration of his lobby and the front of his house, so that his patrons may know that he is providing for them an extraordinary attraction. The usual routine of smaller details which go to make up the comprehensive complement of accessories and exploitation ads, which Robertson-Cole sends along with every one of its super-special attractions, also is listed, and the application of each detail is explained.

"The Stealers" is an attraction away from the regulation type, and this its distributors had in mind when they produced the exploitation campaign which goes along with it, thinking always of the Robertson-Cole principle of not only giving the exhibitor a super-special picture, but every possible aid in showing this production to the public so as to attract a maximum of box office return.

MAJOR Charles H. Bell, who will return to London September 30 on the Mauretania to became studio manager of the Famous Players-Lasky Corporation's new London studios, will take back with him a large stock of technical equipment further to increase the efficiency of the Famous Players' British producing units.

Major Bell has been in this country several months studying production methods and studio equipment in both the Eastern and Western studios of the Corporation. He is now completing his investigations and on his return to London will be in the unique position of having made a complete survey of all the larger studios in this country as well as Europe.

With Major Bell will sail Paul Powell, who is going to London to head the third producing unit in the Famous Players' studios.

Seitz's Feature Nears Completion

The final scenes on George B. Seitz's first feature production for Pathe, "Rogues and Romance," will soon be shot on the massive set of a Spanish village he built at Larchmont, New York. June Caprice, who is co-starring with Mr. Seitz in this attraction, and Marguerite Courtot, who has the next leading feminine role, were the centre of the action filmed last week on the big set.

Mr. Seitz began work on "Rogues and Romance" last July. He made many scenes in his Harlem studio before he took the entire company to Algeciras, Spain, to film the greatest portion of the action in the exact atmosphere demanded by the story, which was written by Seitz himself.

Because of the refusal of the Spanish authorities to permit him to film fight scenes, Seitz had to erect the massive set at Larchmont.

Edith Roberts Returns to the West Coast

Edith Roberts, Universal's diminutive star, is on her way back to Universal City after a lengthy vacation in New York City. Immediately upon arriving at Universal's west coast studios she will begin work on a new picture, to follow her recent success in "The Adorable Savage," the South Sea picture adapted from Ralph Stock's popular novel, "Marama," which Norman Dawn directed for Universal.

Waldemar Young Joins F.P.-Lasky Staff

Waldemar Young, ex-newspaper man and journeyman scenario writer, who for ten years was the dramatic critic for the San Francisco Chronicle, has arrived in New York from the Coast to take up his new duties in the scenario and editing department of the Famous Players-Lasky Eastern studios.

Fourth Anniversary of Christie Company : : : :

THE Christie Film Company, started as a small independent single reel producing company four years ago this month, is celebrating its anniversary by passing a mark of four hundred light comedy pictures, most of which have been known as Christie comedies, although several other brands of productions have figured in the four years' work of the Christie organization.

Starting on a very small scale four years ago, the company now figures in a large way among the foremost producers of comedies and also in production of legitimate feature pictures.

The Christies have already produced or have in production half of the twenty-four two-reel comedies called for in their contracts for the present season which started in April of this year and will run into releases for April of 1921. With these new two-reel comedies under way, the total number of Christie comedies produced numbers 220, one hundred and ninety-six of these being Christie single reel comedies which is the brand on which Al Christie established his fame as the leader in polite comedy.

Besides this volume of business, the Christie Film Company is also responsible for 144 Strand and Supreme comedies, production of which was stopped in order to make room for expansion of activity in the Christie brands themselves, and for the occasional feature productions from the Christie studios which will number about four a year.

Dozens of the players who appeared in early Christie Comedies have departed from the studios. Many of whom have since gained fame in other productions. When two well know comedians left the Christie company two years ago, many predicted the failure of Christie comedies now that their chief fun makers were out of the pictures. But the following success of Christie pictures convinced the Christies that they were on the right track, i. e., presenting a certain type of comedy, with particular attention to stories and direction, featuring and popularizing various new players from time to time, but never losing sight of the type or brand. Al Christie, who is supervising director, attributes much of the consistency of his comedies to his directors who have been with him continually for three years. Foremost among these are Scott Sidney and Wm. Beaudine, who next to Christie himself, have produced the greatest number of the Christie pictures.



A scene from "Shuffle the Queens," a Christie comedy released through Educational Exchanges, Inc.

On anniversary week this year, Al Christie is directing "See My Lawyer" the second of his special productions, from the Broadway success by the same name. Sidney and Beaudine and Frederick Sullivan are each directing new two-reel special comedies, while James Clemens, the fifth of the directors, is making a single reel comedy for early release.

Players working in pictures at the studio on the anniversary compose a formidable list: In the feature picture are T. Roy Barnes, Grace Darmond, Jean Acker, Lloyd T. Whitlock, Ogden Crane, Tom McGuire, J. P. Lockney, Lincoln Plumer, Bert Woodruff, Ward Caulfield, Phoebe Bassor and George French.

In the comedies are Bobby Vernon, Eddie Barry, Neal Burns, Fay Tincher, Dorothy Devore, Earl Rodney, Helen Darling, Vera Steadman, Irene Dalton, Laura La Plante, Ray Gallagher, Francis Feeney, William Bletcher, Margaret Cullington, Wm. Sloan, Lydia Yeamans Titus, Harry Rattenberry, Al Haynes, Bessie de Litch, Violet Grant, Florence Long and many others making up the corps of regular professionals who are engaged for good parts in single pictures.

Officers of the company have been re-elected as follows: Al Christie, president; C. H. Christie, treasurer and general manager; Fred L. Porter, secretary and vice-president.





Below, a view of the Christie studios at Hollywood, Cal.
Al. Christie, president and supervising director and Charles H. Christie, treasurer and general manager of the Christie Film Co. at left and right respectively.



Gareth Hughes Engaged for Robertson Film

Gareth Hughes, the 22-year old Welsh actor, has arrived in New York ready to step into the universally beloved role of Tommy Sandys in the John S. Robertson's production for Paramount of Sir James M. Barrie's story, "Sentimental Tommy." The production is now getting under way at Famous Players-Lasky's new studio at Long Island City.

The name of Gareth Hughes suggested itself to Mr. Robertson for the role of Tommy as soon as the latter learned that he was to make the production, but as the young actor was tied up with a starring contract with Metro on the West Coast, there were numerous obstacles which looked as if he could not be obtained.

Finally, a way was found, Hughes was released from his other contract, and he took the first train from Los Angeles to New York.

A REPORT just made by the Ohio Board of Censors reveals some startling things

The report, covering the activities of the board for the year just closed, states that a total of 28,745 reels were viewed. Of this number 24,395 were passed without a single elimination; eliminations were ordered in 4,175, while 175 were turned down in their entirety as being unfit to exhibit publicly.

The following are the figures which R. H. Haines, Associated First National Pictures Corporation, has dug up.

"As every reel is supposed to have 1,000 feet of film on it, it does not require any great amount of figuring to learn that the censor viewed 28,745,000 feet—28,745 being the number of reels. When we went to school we were taught that 5,280 feet make one mile. There has never been any argument to the contrary so we will go on the theory that this is correct, which gives us a total of 5,444 and a fraction miles of motion pictures reviewed by the censors. Few people had any idea of the work demanded of the censor, but take it from me, they work and work hard, too. Why, if the celluloid strips were placed in a straight line they would reach from here to New York then back to San Francisco."

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

Gaston Glass, who has shattered all records in his speedy race for recognition as a screen actor out of the ordinary, has recently gained additional laps and landed in the "featured juvenile class." It must be most gratifying to the young Frenchman, too, to know that he has earned every inch he has gained since he decided to remain in America, following his career as a French aviator in the world war. His popularity, though dating back previous to the Cosmopolitan production, was brought to the surface when he scored in the portrayal of Leon in "The Humoresque," and doubly accentuated when he was seen as Ernesto in Robert G. Vignola's delightful screen version of "The World and His Wife." Upon the strength of these two performances, Mr. Glass was paid the compliment of being selected for the title role of "The Foreigner." It evidenced confidence in his ability, for it was the first of a series of Ralph Connor stories to be filmed for release via First National. No pains were spared in selecting the cast. The sincere effort of Gaston Glass to prove the confidence of the producers, as well placed, it is said, enabled him to portray the role in a most satisfactory manner, so much so that director Henry MacRae requested that he be permitted to retain Mr. Glass for his following picture, "Cameron of the Royal Mounted." And at a salary almost double that he has previously commanded, and with a clause calling for "featuring," Gaston Glass will remain in Canada on location, for the second picture, requiring intense dramatic ability as well as the attractiveness so vital to a "featured juvenile"—"stepping up."

Vincent Coleman, who is playing the lead in "Self Defense" at the Blackstone theatre, Chicago, and Constance Talmadge's leading man in her current release "Good References," nearly lost his life last week in the course of rescuing a boy from drowning in Lake Michigan. Coleman noticed the boy fall from a raft and swam to his rescue. The lad obtained a death grip on the actor's throat and both were in danger until life guards saved them.

In an attempt to conclude at the earliest possible moment the filming of "Three Women Loved Him," the initial production of Messrs. Naulty and Hunting, the company have been working literally day and night. Virginia Lee, who plays a prominent feminine role, and one of "the women," has found life one strenuous shot upon another since her work started in this picture, some weeks ago. The leading masculine role is being played by Robert Gordon.



Vera Gordon, world famous through her work in "Humoresque," who has a principal role in "The North Wind's Malice," a Rex Beach-Goldwyn production

Anna Q. Nilsson, who is seen in R. A. Walsh's second independent production for Mayflower recently turned down an offer to head her own company. A coterie of Swedish capitalists broached the actress with a proposition whereby she would produce pictures in Sweden at the head of her own organization. Miss Nilsson, however, preferred to secure a niche in America's Hall of film Fame.

Among other things which go to make George Walsh a popular young man, other than his abilities of acting and athletics, is his interest in the less fortunate. For instance: Last week he entertained the prisoners at Ossining with a game of baseball, his famous team the "All Nationals" against "The Welfare League Team" of State's prison. During his career as one of our foremost stars, Mr. Walsh has done much to contribute in this manner and help along the unfortunate brother. Miss Estelle Taylor, who has recently been the object of favorable comment for her work in "While New York Sleeps," threw the first ball and started the game.

James W. Morrison has finished "When We Were Twenty-One," in which he played "The Imp," and is returning to the East.

Irene Boyle, who played opposite George Walsh in "The Dead-Line," is now playing the leading feminine role in "The Rider of the King Log," which Edgar Jones is making in Augusta, Me.

Harry Coleman, the promising young juvenile who has recently returned from Europe, has just signed a contract with Famous Players-Lasky Corporation to create the role of Corp in its forthcoming picturization of "Sentimental Tommy." This famous story by James M. Barrie will be directed by John S. Robertson, who is well-remembered for his "Dr. Jekyl and Mr. Hyde" and numerous other successful screen plays.

Pat O'Malley, the young leading man whose work in "Go and Get It" is proving one of the big features of the picture, will next be seen in Marshall Neilan's newest First National release, "Dinty." This production which has just been completed, discloses young O'Malley in the role of the third assistant district attorney and intimate friend of "Dinty," portrayed by little Wesley Barry.

Mr. O'Malley's next work for Marshall Neilan will be the portrayal of one of the big parts in "Pards," a scenario by Marion Firfax based on Ben Ames Williams' story which appeared in Collier's "Not a Drum Was Heard." In this character, O'Malley further proves his versatility as a hard-riding Westerner, a part for which he is particularly well suited.

From the energetic news hound in "Go and Get It" to the polished third assistant district attorney in "Dinty" and then to the "hard-boiled" Western type of "Pards" offers a variety of characterizations that afford Mr. O'Malley the opportunity of asserting his many accomplishments.

Having returned from Havana, and its outskirts, Ward Crane, leading man to Constance Binney in her forthcoming Realart production takes pleasure in reciting the difficulties encountered in filming exteriors. Because of the stubborn haze which spoils the sun for photographic purposes between ten and three o'clock, it was necessary for the actors to arise at two-forty-five every morning, so that they arrive on location, some sixty miles away, in time for work a couple of hours after daybreak, and before the haze intruded. As a result, there was no enjoying the evening festivities in Havana, about which a great deal is being said.

Incidentally, Miss Binney and Ward Crane figured in the first scene photographed in the Famous Players studio on Long Island, which was witnessed by Mr. Zukor, and a number of other prominent administrative officials of the Famous Players-Lasky Corporation.

Edna May Sperl has ended her month's vacation and will soon begin work on the second of the series of five reel dramas which Edgar Jones is producing in Maine. Miss Sperl earned her vacation for she worked steadily for a year in the Northwoods series of two-reelers at Augusta.

After working day and night to complete his scenes in Vitagraph's forthcoming special Tom Terriss Production, "Dead Men Tell No Tales," in which Percy Marmont is co-featured with Catherine Calvert, this sterling actor plunged himself at once into the Hope Hampton production tentatively titled "The Right Way."

Not only is this story an unusual one—it was written by Jack Gilbert, who is also directing the filming of the picture—but affords Marmont a role which, he claims, is perhaps the most interesting of the scores of characterizations which have been entrusted to him on the screen and



Hazel Dawn, who is to return to the screen in a series of features under the caption of Bimberg Productions

during his stage career before coming to the films. It is the part of a rising business man who sacrifices love and honor for the sake of ambition, and brings down upon himself not only the hatred of the heroine but also leads to the death of his own wife and child, who are sunk after embarking in a ship which he had built in record time, but without any regard to its seaworthiness.

The interesting part about this character is the fact of its humanness, since, despite his overpowering ambition, the man is likeable and has a winning personality, s that he gains the friendship of all whom he meets.

ABOUT DIRECTORS

WHILE on location in Maine, for exteriors, with seven members of the Eugene O'Brien Company, Robert Ellis was stricken with an attack which centered about his heart, and which seemed for a few hours would finish the young director's promising career. Due to constant attention and nursing by members of the company, Mr. Ellis' life was spared. He was about to finish his work when the unfortunate happening prevented his last efforts. Mr. Ellis, now convalescent, will continue his directorial duties and finish the picture, interiors now being made in Fort Lee. Convinced that his friends are many and sincere, Mr. Ellis will believe in his own popularity, since callers and inquiring friends kept the entrance and the telephone attendants busy.

There was a representative attendance at the last meeting of Motion Picture Directors' Association, New York lodge, and a motion in order to "start something" to be announced later, assigning well-known "starters" on the committee, which includes Charles Giblyn, J. Searle Dawley, Charles A. Miller and Ashley Miller.

Director Wally Van presumably expects to be voicing via the megaphone again, shortly, since he has forsaken his ideal residence at Long Beach, where he has "locationed" during the summer, and returned to New York for keeps.

Victor Fleming, after many years directing on the Coast, and who directed Douglas Fairbanks in "When the Clouds Roll By" and in "The Mollycoddle," is in New York making preparations to direct the John Emerson-Anita Loos production of "Mamma's Affair," in which Constance Talmadge will be starred.

Another young director! Only twenty-one, and already having formed his own company, will have, also, a youthful leading woman in the personage of Doris Kenyon. With his cast of thirteen principal players, Mr. Johnson has taken himself and company to Knoxville, Ten., where exteriors for "Footsteps," a promising screen play will be filmed.

George D. Baker, director of many notable special features, prophesies the death of the maudlin sex story, which, in Mr. Baker's opinion, has done more to obstruct the progress of the motion picture industry, than any other agency. Speaking of this, Mr. Baker declares: "I believe the silver screen should always be kept clean, free from subjects that play upon the baser phases of life. If a picture cannot be shown to the younger generation, it is not worthy of production." It is true that we do not recall a picture directed by George D. Baker, which has ever touched upon anything offensive to the properties. That his policy pays in the long run, Mr. Baker is certain, and cites such known successes as "The Humoresque," "Revelation" and "Broken Blossoms." "The whole trend of the world thought to-day," said Mr. Baker, "is toward the spiritual and we, of the motion picture industry, should take our cue from that established fact. Another point is that the children of to-day will be the theatre patrons of to-morrow, and it is up to us to gain and hold their present and future patronage by depicting in our pictures stories which illustrate the best in life."

Mr. Baker expects to carry out his beliefs in all of his own productions, which he will head at the completion of his present contract.

John S. Robertson and company are in Elizabethtown, N. Y., where exteriors for "Sentimental Tommy" will be shot, in lieu of actual location upon Scotch country side. In the cast are Gareth Hughes and Faire Binney.

George L. Sargent has finished the direction and assemblying of "The Broadway Bubble," the latest feature in which Corinne Griffith is starred. President A. E. Smith, of the Vitagraph, has been so pleased with Mr. Sargent's production of the story that he is having "The Broadway Bubble" elaborately tinted and toned in order that it may be released as a de luxe Vitagraph special. The production is marked by a double-exposure feat heretofore deemed impossible until it was done by Mr. Sargent. The action in question was a double-exposure of Miss Griffith enacting the part of two sisters before a mirror. The entire action of the two characters being reflected with perfect reality. Mr. Sargent's cast in "The Broadway Bubble" included Corinne Griffith, Joe King, Stanley Warrington and Robert Gaillord.

In Hugo Ballin's first independent production, "An Honorable Gentleman," Rockliffe Fellowes plays the male lead. Mr. Ballin's picture, it is said, is strengthened by the characterization given by Mr. Fellowes, who scored a big hit as leading man for Constance Talmadge in "In Search of a Sinner," with Norma Talmadge in "Yes or No," and others. That he has never played in a picture that was not a success, speaks well for Mr. Fellowes as well as for the director, who sought talent and found a man who has played opposite Grace George, William Cortenay, Mrs. Fiske, and other prominent stars.

Jessen's Notes on Players

Stuart Holmes, who is credited with having earned more hisses than any man on the screen, is now playing an important part in the Metro production "But Yet a Woman," in which Mme. Doraldina is being starred. The script for the picture had required a rough and tumble fight scene and none of the extras had spared one another. Incidentally Holmes had been given all that the most enthusiastic fan could want the villain to receive in the way of punishment—he was nursing a lame leg, a scratched hand, a bruised neck and a grouch against the world. Just at this time Director John Ince told everybody to go to lunch. There was no response from the villain. The invitation was repeated. Still no response. "I am not hearing anything from that director right now," said the screen bad man. "He'll be sending me in to take another beating if I hear, so I'm going to pretend injury to my ears." Mr. Ince adopted another method of gaining the attention of the villain. He mentioned something about a cellar and immediately the man whose hearing had up until this time been affected, was strangely alert. "I was just asking if you wanted a drop of something from my medicine chest to rub on those bruises," said Mr. Ince—but Holmes again was deaf.

Lee Moran is not neglecting his old musical comedy and vaudeville talent, in spite of the fact that he is busy making a series of comedy features for Universal. Every time a benefit or charity entertainment is planned in Los Angeles or Hollywood, Moran is asked to contribute his services and he always gives a song and dance or a comedy stunt. He participated in three such affairs during the past week. At present Lyons and Moran are at work on their fourth fun feature "Fixed By George," from the pen of Edgar Franklyn.

Paul Powell, who recently finished directing Mary Miles Minter's newest picture, has left for New York, from where he will sail for London. Mr. Powell is to direct a number of Famous Players-Lasky pictures in the England metropolis.

Larry Semon made the rounds of newspaper offices in Los Angeles this week, in order to regain some of the atmosphere which he intends to use in a future comedy. Larry at one time in his life was a newspaper cartoonist and reporter.

Webster Cullison is now busy making a picture for Selig from William E. Wing's story "Danger," in which Franklyn Farnum is to be starred.

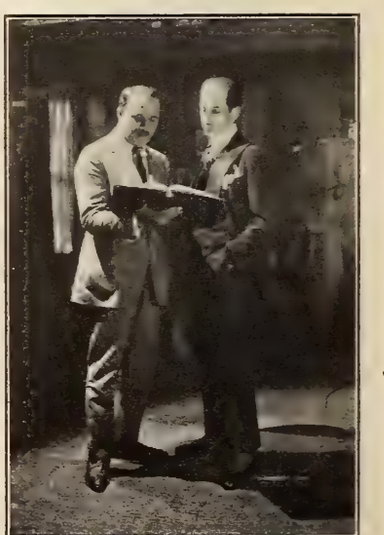
Robert G. Vignola Seeking Title

Robert G. Vignola's third special production for Cosmopolitan-Paramount, scenariorized by Frances Marion, from Ethel Watts Mumford's famous short story "The Manifestation of Henry Ort," is rapidly nearing completion. The exteriors are all finished and the director is now rounding up the finishing touches.

This special production has been made under the original title, but will possibly be released under another, for which Mr. Vignola is searching. It is a delicious satire on the ouiji board craze, and the director, having caught the spirit of the story, and having delved into ouiji and kindred spiritual manifestations, will be able to inject the proper atmosphere, which is one of the things for which he is noted.

The exteriors for this special were taken in a historic spot. Respecting the author's psychology, Director Vignola took the exteriors in the locale where the author set the story, the famous old Sands homestead at Sand's Point, Long Island, built in 1668, and which Mrs. Mumford occupies as her summer residence. History makes mention of the fact that this house played an important part in the Indian massacres of pre-revolutionary days.

Mr. Vignola, always adept in selecting suitable casts, has, in this instance selected Matt Moore, George Parsons, Gladys Leslie, Mabel Bert, Van Dyke Brooks, and Henry Sedley.



Robert G. Vignola and Prince Alfonso of Spain discussing "The World and His Wife," the Cosmopolitan-Paramount super-special

"The Wind Blew Jack Crosby Into Films"

"'TIS an ill wind which blows nobody good."

Jack Crosby, fast becoming famed as a juvenile leading man, always did believe in practicing the teachings of popular old adages such as "Do unto others" etc., but he has every reason to uphold the above quoted. While Jack Crosby is only one of many who benefitted by the same turn of the breeze, in his particular instance, it affected his entire career to the good.

This all refers to the quibble of about a year ago between actors, actresses and managers. When the wind blew the Actors' Equity strike, and productions under way were temporarily discontinued, it was thought by many, mostly managers, to be an "ill wind." Regardless, it blew Jack Crosby back into pictures, where he wishes to remain. And, he admits, to his liking.

With a contract to open in the Al H. Woods production for the legitimate stage of "The Honorable Abe Potash," as the son of "Abe," Mr. Crosby was already counting upon what expensive presents he would be able to give all his relatives, Christmas. But when the "strike" caused productions to be "temporarily discontinued," Mr. Crosby decided to make the best of time intervening and work in a picture.

It happened Charles Giblyn, director, was casting for "Black is White," a Paramount-Artcraft release. He had "been casting" quite long enough, so he thought, but the delay was centered about finding the right man for the Juvenile lead. It was a part which required opposite requisites—such as youth extreme, youth, and an ability to act like a man with fifteen years of stage experience. But when Mr. Giblyn heard that "Jack" was the actor who had played in a production of the spoken stage, the director had previously seen, there was no quibbling about salary. There was no time for anything except to start "shooting," and that brought about Jack Crosby's return to the screen.

Following came his selection for a prominent role in the Rex Beach production, "The North Wind's Malice," Goldwyn, not yet seen, but promised for release November 1st. And without stopping to take a long leisurely breath came his engagement in "The Marriages of Mayfair," Metro, requiring Mr. Crosby's services for eleven weeks. It was during this time he was selected for the juvenile role in "The Stealers" which lately brought him into emphatic prominence. He was even playing in the initial work of "The Stealers" before he finished the Metro picture, and learned to "steal a snooze" between scenes. "All work and no play" may make "Jack a dull boy" in the main—but it only made Jack Crosby a tired one, though not too tired to accept another engagement right on top of his completed work in "The Stealers." It seems engagements came thick and fast, and without time to wonder "where do I go from here," Mr. Crosby was found working again in the Olive Tell picture, "The Wrong Woman," in which he plays a "he vamp" and proves his versatility.

There is now a production under way at International studio under the direction of George D. Baker—which will be, it is predicted, "greatly fussed over." It is called "Proxies," and at present, being obliged to be on the job constantly, Jack has decided that he only eats "by proxy"—since the $10,000 ball room set, in which he is offered an opportunity to show off to advantage in dress clothes, is only good to look at.

There has been most favorable comment floating about the film world regarding Mr. Crosby's performance in "The Stealers," refreshing the memories of those who have seen him, also, in previous productions and admired his dramatic powers. It is safe to predict that he will keep following the trail of many far-sighted, gifted actors, who, for one reason or another, have forsaken the art of the spoken drama to appear in pictures.

The wind which blew the "Actors' Equity" emphatic stand right up Broadway and closed theatres for many days, blew money right out of managers' hands and scattered it to the same wind. But, it was not altogether an ill wind, since it blew Jack Crosby into film work, and seemingly deposited him in the place where he belongs, and where he expects to stay.

From Whence Come the Laughs?

WE read, continually, about the directors of motion pictures who are able to extract from hardened picture-goers an appreciative tear. Right well do these directors deserve the praise accorded them. But it is only fair to "have a heart," also, for the director who can summons a laugh, and dispel the gloom, for the two reels he is most often accorded.

There are the comedies featuring Buster Keaton, which are co-directed by Mr. Keaton and Eddie Cline; Eddie Cline, who stands pre-eminent to-day as one of the leading directors in the comedy field.

Less than four months after assuming the position with the Comique Film Company, the corporation sponsoring the Keaton comedies, he has become known as one of the best handlers of the megaphone in "the land of slapstick."

"One Week," the first of the Keaton comedies, the honors of which are shared by the agile comedian and Cline, has won unstinted praise. Absolutely new in idea, capably handled and well acted are these comedies being labelled as the equal of any two-reeler released this year.

Cline is no stranger to those who have been attending motion picture theatres. Beginning his career in motion pictures as an assistant at Mack Sennett he was soon to become known as the leading director on that "lot." Exhibitors wanted comedies directed by Cline because they were sure-fires. Leaving Sennett, Cline became affiliated with the Sunshine comedies and handled the megaphone for the star funmakers of that organization.

When the Comique Film Company, through its production manager, scoured the field for a director to assist Keaton on his advent into stardom, Cline was chosen, and he immediately made good, as "One Week" will testify.

Since "One Week," Cline has co-directed with Keaton in four additional two-reelers "Convict 13," "The Scarecrow," "The Hight Sign," and "The Backyard" follow in the order named.

Cline was born and reared in Kenosha, Wisconsin, and the inhabitants of that thriving metropolis still retain vivid memories of him. From Kenosha he migrated to Chicago, where he was attached to the reportorial staff of the Chicago American.

At that time he became intensely interested in motion pictures and selected comedies as the end in which he should strive to make a name—and fortune. He packed the other shirt and tooth brush and departed for Los Angeles. Upon his arrival he became a member of the Sennett staff, serving his apprenticeship under none other than Sennett.

"The making of comedies carries with it a lot of grief," Cline said recently. "It is an arduous task to get new 'gags' and interesting situations. It is our aim to strive for 'something new,' which is like looking for the needle in the haystack. But with unlimited capital and time at our disposal, we are obtaining our objective, as 'One Week' shows.

"Audiences are extremely intelligent. They are almost unanimously opposed to mechanical 'gags' and the tried and proven true laugh getters. They are for the comedian and director who can give them something heretofore not shown. We are striving for this very thing and I believe that we have been successful."

"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS

Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.

DOINGS IN LOS ANGELES BRIEFLY TOLD

Production on the West Coast

BY J. C. JESSEN, 412 WEST SIXTH STREET

F. P.-LASKY

ANNOUNCEMENT was made this week at the Lasky studio that Frank Urson, heretofore assistant to Cecil B. de Mille, is to become a full-fledged director for Paramount. Wallace Reid will be the first star to come under his direction, but the name of the picture has not yet been made public. The scenario is being prepared by William Parker. Mr Urson has been busy most of the week receiving congratulations from his fellow-workers at the studio.

A plan of alternating certain directors in their work at the Lasky plant has just been announced. Hereafter James Cruze and Joseph Henaberry will alternate with each other in the direction of certain pictures. When Mr. Cruze, for instance, is actually directing, Henaberry will be studying a story and preparing to follow Cruze with the next picture. It is believed that through this plan much waste of time will be eliminated.

"The Faith Healer" under the direction of George Melford has been completed. It is announced that Mr. Melford will start production at an early date on an original story by Hector Turnbull, the title of which is not yet named. Mary O'Conner will prepare the scenario. It is not yet known what stars will have the leading roles in the play.

Cecil B. de Mille is nearing the end of his special attraction, "Forbidden Fruit." It is an original story by Jeannie MacPherson.

BRUNTON

ACTUAL production work was started this week at the Brunton studios on Benjamin B. Hampton's feature, "The Killer," an adaptation of Stewart Edward White's novel. Jack Conway, former Hampton director, is cast in the title-role. E. Richard Shayer and Howard Hickman are the directors. Tod Sloan, famous jockey, has an important part in the picture.

Dustin Farnum has returned to the Brunton studios after a location trip to the big timber country near Fort Bragg.

Work has been completed on Bessie Barriscale's latest production, "The Broken Gate," adapted from the novel by Emerson Hough. Director Paul Scardon is now engaged in cutting and titling the picture.

A special preview of "The Money Changers" was given at the Brunton studio this week by Benjamin Hampton for Upton Sinclair, author of the novel from which the picture was adapted. Among those in attendance were Director Jack Conway, Claire Adams, Roy Stewart, Betty Bryce and Audrey Chapman. The negative will be shipped to New York this week.

The technical department of the Brunton studios has installed a blower system in the studio planing mill which collects all the sawdust produced by a dozen or more lathes, band saws and planning machines. The device is said to be a recent invention and elminiates the work of several men.

Robert Brunton left Los Angeles this week by motor, combining a business and pleasure trip to San Francisco.



Employees of Universal's home office have inaugurated a "Bring Your Lunch" movement

UNIVERSAL

CARMEL MYERS this week began working on her third Universal feature, "The Orchid," under the direction of Marcel de Sano. It is based on a magazine story by Margaret C. Storrs. In the supporting cast are Irving Cummings, Pell Trenton, Lee Kohlman, Victory Bateman, George B. Williams and Alfred Fisher.

E. H. Goldstein, assistant to Carl Laemmle, president of Universal, was a visitor in Los Angeles this week, where he held numerous conferences with Isadore Bernstein, producing manager, and Irving Thalberg studio manager at Universal City. As a result of these sessions production at the big plant will be speeded up considerably, it is announced. New directors, additional stage space and more dressing rooms are to be provided.

Three new productions will be started at Universal within the next ten days. The first of these is, "Out of the Sunset," by George Rix, featuring Eva Novak. The other two will be the "Flip Flapper," to be directed by Rollin Sturgeon, and "White Youth," to be directed by Norman Dawn. Edith Roberts will play the stellar role in the last-named picture.

Elmo Lincoln is filming the final episode of "The Flaming Disk," produced for Universal by Robert F. Hill. Louise Lorraine is playing the leading feminine role.

Under the direction of William Watson a company of Universal players, including Robert Anderson and Joe Moore, left this week for La Jolla, where the opening scenes will be filmed for a five-reel picture called "The Hotel Hermit."

Members of the Pacific Coast Association of Fire Chiefs attending convention in Los Angeles were special guests at Universal City the latter part of last week.

ASSO. PRODUCERS

MARIE PREVOST will share feminine stellar honors with Phyllis Haver it is said, in Mack Sennett's next release for Associated Producers. The title of the picture is "A Small Town Idol," with Ben Turpin as the idol. Miss Prevost will be seen in the role of a sophisticated motion picture star, who comes to the rescue of Ben Turpin when the latter seems down and out.

The Alan Dwan Company returned this week from location at Oxnard, where outdoor scenes were filmed for Mr. Dwan's first Associated Producers' production, "The Forbidden Thing." The picture will be completed within another week, it is announced. As soon as the picture has been cut and titled Mr. Dwan will leave for New York, taking the print with him.

1st NATIONAL

SOL LESSER, Gore Brothers and Dave Bershon returned this week from Bakersfield, where they attended the opening of the new California theatre in that town. It also marked the initial Western showing of Charles Ray's first independent production, "Forty-five Minutes from Broadway." Mr. Lesser states that in his opinion the new playhouse is one of the finest in California. Mr. Lesser and Mr. Bershon made the trip to Bakersfield in an aeroplane.

Members of the Marshall Neilan Company will leave next week for Glacier Park, Montana, where the big outdoor scenes in "Pards" are to be filmed. According to announcement from the Neilan studio, Mr. Neilan himself will make the trip in an aeroplane. Before some 500 members of the Fleet Air attachment of the Pacific Fleet, Marshall Neilan this week presented a specially dedicated print of "Go and Get It," to this branch of the U. S. Navy. He did this in appreciation of the co-operation extended him by the Navy in the production of the picture.

King Vidor has just returned from a location hunt in the Santa Cruz mountains preparatory to the filming of Ralph Connor's novel of the Canadian foothills, "The Sky Pilot."

James Kirkwood now finishing an engagement with Alma Dwan in "The Forbidden Thing" is to play a leading role in "Pards," a Marshall Neilan production.

Henry Lehrman announces that his fourth First National comedy which is as yet unnamed will be completed this week. In the cast are Charlotte Dawn, Billy Richie and Al. Ray.

METRO

ORGANIZATION of the Metro Stock Company was announced this week. It is said to be one of the most notable of any stock company in the picture industry. Among those who have signed long-term contracts to appear in Metro productions are Edward Connelly, Edward Jobson, Edward Cecil, Wyndham Standing, Florence Turner, Cleo Madison and Lawrence Grant.

Wallace Beery has been engaged by Metro to play an important part in the French episode of "The Four Horsemen of the Apocalypse." Mr. Beery will play the part of Lieut.-Col. Von Richthofen.

Cleo Madison has returned from a two-weeks' vacation in the high Sierras.

Viola Dana and the Metro Com-

pany engaged in filming the F. Scott Fitzgerald story, "The Offshore Pirate," are cruising the Pacific in quest of adventure as well as filming ocean scenes in her new production. Dallas Fitzgerald is directing.

Edward Connelly has returned to the Metro lot, after a short vacation in the mountains.

VITAGRAPH

TWO new features were started this week at the Vitagraph studios. The filming of "Black Beauty" was begun with human characters after the animal scenes were completed. The other picture is Earle Williams' next starring vehicle taken from the story, "Diamonds Adrift," by Frederick J. Jackson.

Antonio Moreno will finish his serial, "The Veiled Mystery," within another week.

INCE

FOLLOWING an extensive vacation and honeymoon subsequent to her marriage to Frank M. Dazey, well-known author, Agnes Christine Johnston, who won fame as the scenaroist of a number of Charles Ray and Douglas MacLean successes, returned this week to the Ince studios. Married last June on Long Island, Miss Johnston and Mr. Dazey spent several weeks honeymooning in the Catskills.

Shadow rehearsals on Douglas MacLean's latest picture, "One a Minute," were started at the Ince studios this week. Production on the new comedy is scheduled to begin about November 1. A new personality will be presented to the public in Madge Bellamy, the New York actress, who was recently



Two of the players who may be depended upon to make Pathe's new serial picture, "The Phantom Foe," interesting, Warner Oland and Juanita Hansen, both playing leading roles

placed under contract by Mr. Ince.

Thomas H. Ince has been appointed by Mayor M. T. Snyder, of Los Angeles, to represent the film industry on a committee which is completing arrangements to welcome home the Southern California athletes who were victors in the recent Olympic Games in Belgian.

HERE AND THERE

MARGARITA DE LA MOTTE, the former B. B. Hampton star, is playing opposite Douglas Fairbanks in the comedian's newest subject, "The Curse of Capistrance."

Work has been completed on the fourth episode of Ruth Roland's serial, "The Avenging Arrow," and the filming of the fifth episode will begin immediately. W. J. Bowman is directing, and Eddie Hearn plays the male lead.

Members of the cast in support of Charles Hutchinson in "The Forbidden Door," were announced this week, and include Vera Sisson, Ruth Langston, Carl Stockdale, Robert Burns, Wally Carson and D. L. Mitsaras.

Wilfred Lucas well known as leading player and director, will play an important role in Bessie Barriscale's next picture, "The Living Child."

Production on Nell Shipman's newest picture, "The Girl from God's Country," was started this week. It is understood that the company will shortly go to Canada to film the big outdoor scenes in the play.

Buster Keaton's fourth two-reel comedy made under the Joseph M. Schenk's banner, has been titled, "The Back Yard." Mr. Keaton is supported by Virginia Fox.

GOLDWYN

REGINALD BARKER finished this week at the Goldwyn studio the taking of "Bunty Pulls the Strings;" Frank Lloyd is filming the last scenes for "Out of the Dark," E. Mason Hopper is on the last stretch of the Rupert Hughes' story, "Canavan," starring Tom Moore and Mason N. Litson has finished "Fans," the eighth of the Booth Tarkington Edgar series.

Several members of the cast in "The Concert," a Goldwyn picture, were announced this week. They are Myrtle Stedman, Lewis S. Stone, Mabel Julian Scott and Frances Hall.

"Bill" Russell as a Policeman

William Russell, the western star of William Fox, makes a distinct departure in his latest William Fox picture "The Challenge of the Law," in abandoning the role of the western ranch hero in which he has become universally popular. His latest production makes him an officer of the Canadian Northwest Mounted Police, but does not rob him of the rugged character and heroic mould which are so familiar to his work.

"The Challenge of the Law" is a strong, virile tale of the Canadian wilds in the days when fur smugglers plied their illegal trade. It is from the pen of E. Lloyd Sheldon, and Denison Clift made the scenario. The story moves from scene to scene with breathless suspense. It is crowded with dramatic situations and surprises which are free from mere theatrical effects.

The star is ably supported by Helen Ferguson. Some exceedingly impressive scenes have been obtained by Director Scott Dunlap.

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YOU HAVE A GOOD BET IN TRUMPET ISLAND IT IS CHUCK FULL OF THRILLS AND GOOD FAST ACTION WENT OVER BIG FOR US RAN A FULL WEEK EVERYONE LIKED IT STOP IT WAS WELL DIRECTED AND WELL ACTED

GEO MAYNE MGR SWANSON THEATRE CIRCUIT.



Edith Stockton, who will be seen with Alice Brady in her new Realart picture, "Voice of the Blood"

Edith Stockton Loaned to Realart

Having recently completed filming "Through the Storm," the third Plympton-Epic Production in which she is featured, Edith Stockton made a hurried trip to Chicago to bring her parents on to New York, where she has decided to make her permanent home. Due to an inadvertent delay, Mr. Plympton's fourth picture has been postponed so that he was enabled to loan Miss Stockton to Realart, which had called on her to support Alice Brady in her current production.

Edith Stockton plays the role of an emotional, temperamental chorus girl in Miss Brady's story

New West Coast Film Firms

Los Angeles, — Ivanhoe Studio Co.—Cap. $100,000; H. L. Bonnell, William M. Brown & W. Maxwell Burke. Burke & Tatlow, Attys.

Los Angeles,—Chapin A-Mus-U, Inc.—Cap. $100,000; E. J. Chapin, Harry G. Seleer & G. S. Thatcher. John W. Waltman, Notary.

Los Angeles,—Italian-American Film Corporation—Cap. $75,000. Peter Navarra, David Perroti, Jack Tieri, Tony Torres & B Zalunardo. A Guard Hill, Atty.

Favorite Film Claims Rights to Serial

Ike Van Ronkel, of Favorite Players Film Corporation, the independent organization recently formed by Mr. Van Ronkel and Maurice Fleckels, with headquarters in Chicago, states that apparently there is some confusion in the minds of certain persons connected with the industry as to the ownership of the rights to the Harry Garson series of five big feature pictures, starring Clara Kimball Young, the first of which is "Hush."

"The facts are," said Mr. Van Ronkel, "that the Illinois and Indiana rights to these features are the absolute property of Favorite Players Film Corporation, and no other exchange or individuals has any right to distribute or release the pictures in the two states."

Talmadge Sisters Go to Spain

Norma, Constance and Natalie Talmadge, their mother, Mrs. Fred Talmadge, and Joseph M. Schenck, president of the Talmadge companies, after having been in Paris for two weeks at the Hotel Crillon, left for Italy. Before journying to Rome, they spent a few days at Deauville, attending the horse races daily.

The Talmadge family is most enthusiastic about their initial trip abroad, as a letter from Norma to her personal representative, Beulah Livingstone, implies: "We are certainly coming back next year and are now busy doing all we can entreating Peg (Mrs. Talmadge) not to leave us flat. She is just crazy to live over here. The other day we went to Malmaison and visited the Chateau with its interesting souvenirs of Napoleon. Ever since, I have been obsessed with the idea of playing 'Josephine' in a picture. Constance wanted to knock the guide down and 'snitch' a lock of Napoleon's hair, to say nothing about one of his magnificent old watches.

"Another day we had a curious experience when we went to Fontainbleau. We saw people running in and out of the Palace dressed in costumes of the First Empire, and we soon discovered it was a French Motion Picture Company, taking exteriors. Some of the players recognized us and were good enough to let us take pictures of them, some of which snap shots I will bring back with me."

Norma will hardly touch American soil before she will have to depart for the Bahama Islands for her next picture.

Southern California Territory Theatre Changes

Sanger, Cal.—S. T. Owings & M. C. Armstrong—Will erect theatre.

Visalia, Cal. — Crescent Theatre Corp.—Will erect theatre.

Los Angeles, — Mission Theatre Co., 838 South Broadway—Will erect theatre to cost $100,000.

Clarkdale, Ariz.—Coliseum Theatre — William Haskins B of S $6,000 to U. H. Keenan.

Visalia, Cal.—Visalia Theatre Owners—Will erect Theatre costing $75,000.

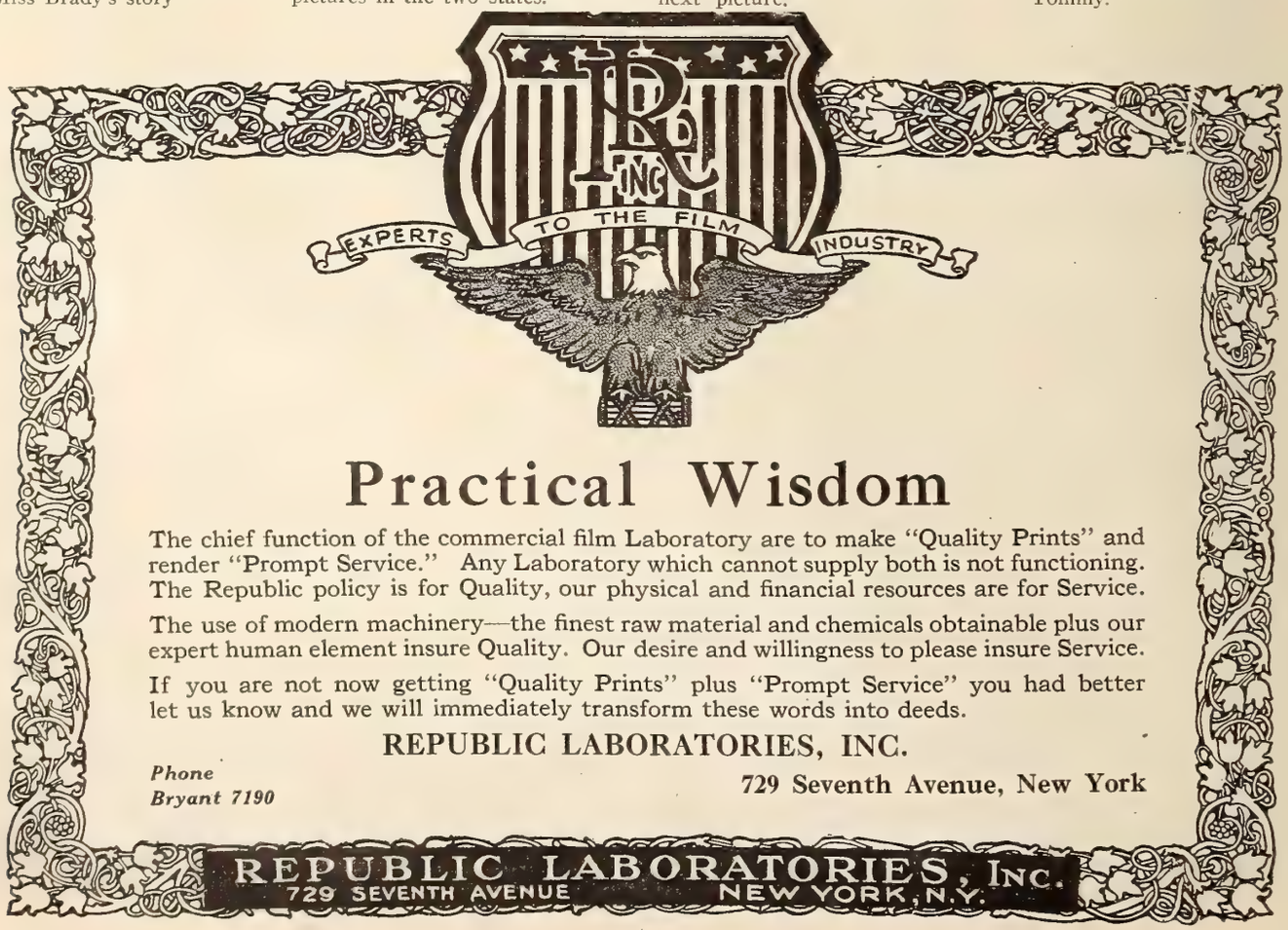
Los Angeles,—J. C. Cole, 2139 Sunset Blvd.—Sunset Theatre—To James P. Dumas, part of Furn & Equip, 9-23, 3 P. M. Security Trust & Sav. Bank.

Watts, Cal.—J. H. Price—Yeager Theatre — Sold to Robinson & Truesdell.

Needles, Cal.—Liberty Theatre—Will remodel building for theatre.

May McAvoy Cast for Robertson Picture

Announcement is made this week by Jesse L. Lasky that he has chosen May McAvoy to play the role of Grizel in John S. Robertson's production of "Sentimental Tommy."



Projection — Camera — Music Hints and Ideas About

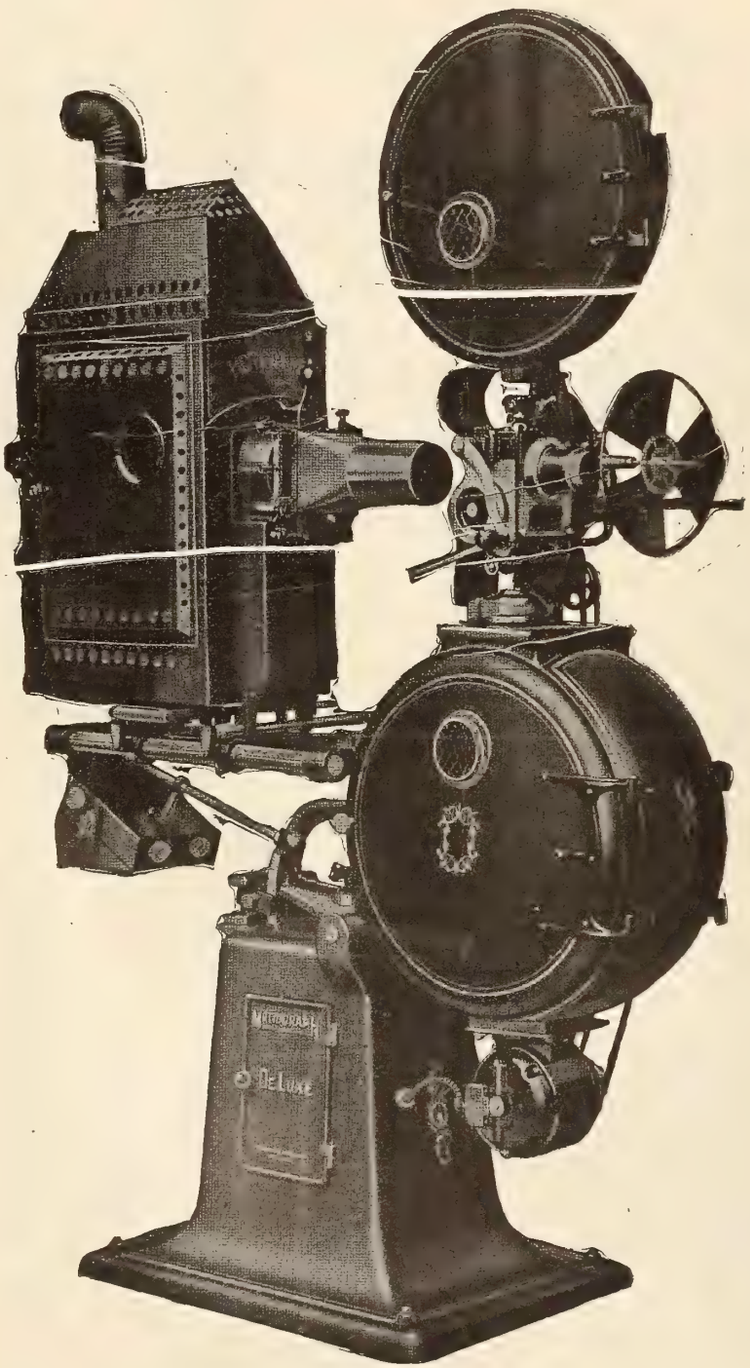
"New Theatres"

Pages 2857-2882



Lyric theatre, Springfield, Ill.
Other illustrations and description on page 2859

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ENTERPRISE OPTICAL MFG. COMPANY

564 W. Randolph St., Chicago, Ill.

Loper's 600-Seat Lyric Opens in Springfield, Ill.

Nothing Spared to Make $150,000 House Best in Community

THE long heralded new motion picture theatre for Springfield, Illinois, has materialized. H. T. Loper, veteran exhibitor of that city, and owner of the Kimbark theatre, Chicago, opened his new $150,000 Lyric photoplay house on Sunday, August 1. The new theatre occupies the site of the old Vaudette, which was vacated last February after having served the public for fourteen years.

Loper promised Springfield a beautiful picture palace. He has given more than was expected. The new Lyric certainly is the last word in beauty and refinement. The outside is ivory terra cotta. The architecture is in modern French style, and is typically theatrical. A beautiful marquis hangs over the impressive entrance. French doors admit the patron.

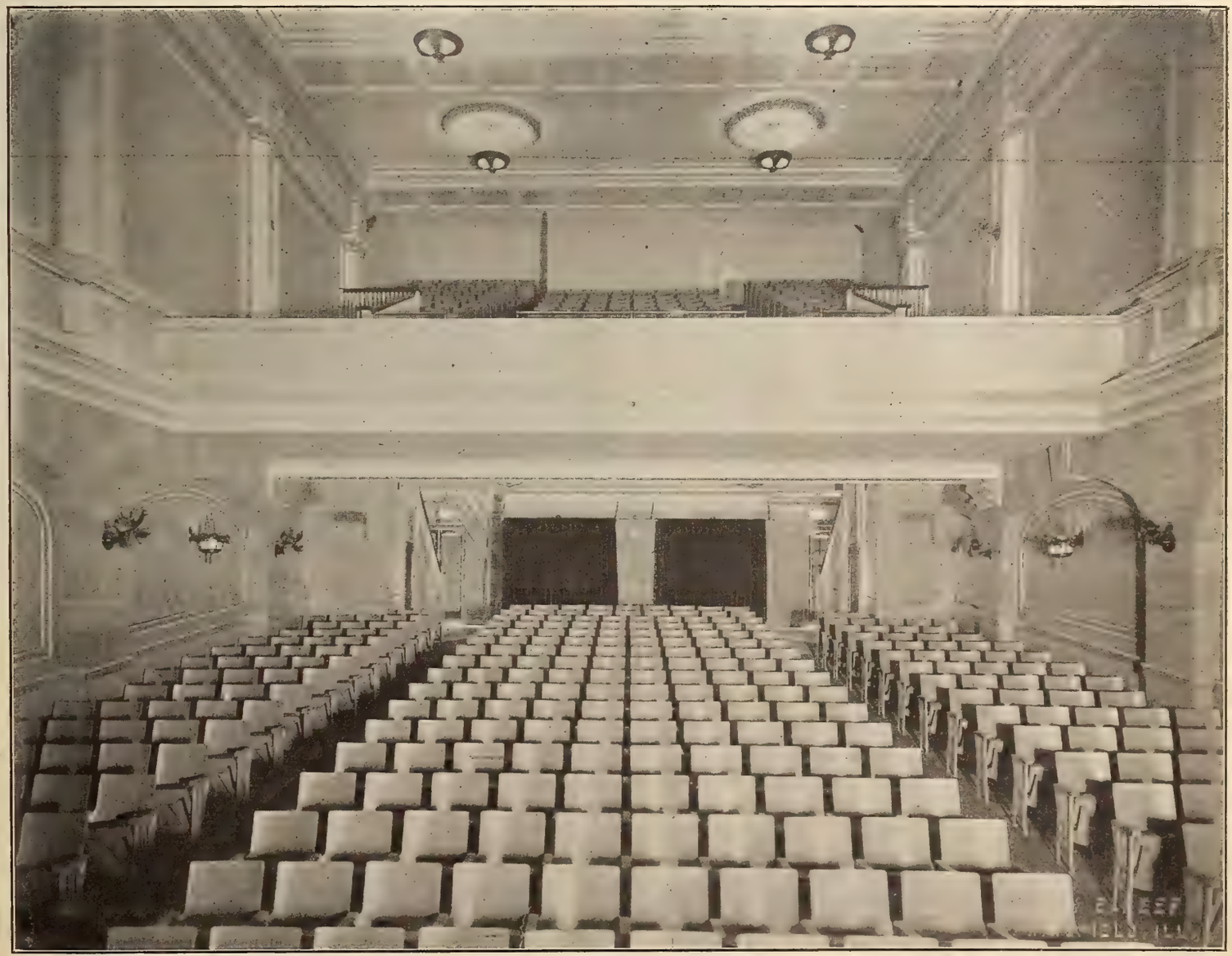
The interior is also in modern French style. The decorations are ivory, gold and mulberry velour. Heavy carpets and draperies match the decorative scheme, giving an impression of quietness and refinement. The lighting system is the modern x-ray type of reflected indirect lighting units. The wall panels are lighted with silk-lined hanging baskets, festooned with flowers.

A ten thousand dollar ventilating system keeps the theatre always filled with purest fresh air. The air is washed, cooled and dried and distributed throughout the theatre at the rate of 15,000 cubic feet per minute.

The seats in the new Lyric are grey leather. The same style is used in the balcony as is installed downstairs. The balcony is finished in the same beauty and luxury as the main floor. Each seat is wide and roomy and the rows are placed far apart so that persons coming in and going out will experience no difficulty.

No expense was spared to make the Lyric the prettiest theatre that can be found anywhere. It would be safe to say that there is not a house of its size in Illinois which can compare with it in any respect. The new Lyric seats 600, two-thirds on the main floor and the remainder in the fine balcony.

The screen is placed in a beautiful paneled square, and seems to be a part of



A clean-cut, well arranged theatre—the Lyric in Springfield, Illinois. If the projection room had been inserted in the forepart of the balcony instead of under the eaves this theatre would have passed 100 per cent

No Glare from Lights Over Music Stands in Blue Mouse

Illumination for Orchestra Supplied by Overhead Lighting

THE Blue Mouse theatre, Minneapolis' most recent contribution to houses of the silent drama, will formally open on August 28. Representing a total expenditure of $250,000, it is said to be the most expensive theatre, with a fifty-foot frontage, ever constructed. It has been in course of construction for over a year.

The theatre will be under the personal supervision of Oliver A. Rowe and William Sobleman, two of the oldest showmen in the Twin Cities. Mr. Rowe and Mr. Sobleman have been partners for years. Opening the Palace theatre on Cedar street in St. Paul in 1908, they were later connected with the Alhambra theatre in that city and then built the Blue Mouse theatre in St. Paul.

The Blue Mouse theatre presents the most attractive appearance of any theatre in Minneapolis, with its front composed entirely of white marble. It is the only downtown theatre with its lobby opening directly on the street.

The finest grade Minnesota marble has been used throughout the building. The foyer is tiled, with marble walls and blue and white drapes. Two wide marble stairways lead to the balcony.

Wide, comfortable seats have been provided, so arranged that from any part of the house eye strain and difficulty in seeing the pictures is entirely done away with. Wide aisles with a certain lighting arrangement will enable the patrons to easily find their seats at all times. The seating capacity of the Blue Mouse is 1,750.

Of fireproof construction, the Blue Mouse is said to combine every modern feature which looks to the safety and comfort of the audience and the perfect projection of motion pictures. Specially made mats have been laid on the floors, which will deaden all footfalls.

The architecture of the Blue Mouse is of the French Renaissance style. Interior decorations are of polychrome and blue. Draperies, lighting fixtures and all other interior decorative effects were designed especially for the Blue Mouse under the personal direction of Mr. Rowe and Mr. Sobleman.

Rapp and Rapp of Chicago were the architects for the Blue Mouse. This firm also has charge of the construction of the $1,500,000 New Capitol theatre in St. Paul, which is now nearing completion.

One of the extraordinary features of the Blue Mouse, introduced for the first time in the Northwest, is the unique lighting effects for the orchestra. A battery of powerful lights, located in a loft directly over the orchestra pit, will supply the illumination usually given by lights attached to the musicians' music stands. The arrangement of these lights will make possible the use of various color effects adapted to the plot of the picture being shown.



The Blue Mouse theatre, Minneapolis, has a seating capacity of 1750

In addition to the orchestra, a Kilgren pipe organ of the latest model has been installed at a cost of $11,000. The use of xylophone, drums and other orchestra traps is made possible through attachments manufactured by the Deagan Company of Chicago. The organist may use these effects merely by pressing certain keys in the console.

Seating Capacity	1,750
Cost	$1,500,000
Architects	Rapp and Rapp
Organ	Kilgren-Lane
Projectors	Powers
Ventilation	Typhoon

Four immense fans, located in the loft above the audience, will provide ventilation. These fans will change the air every two minutes.

The policy of the Blue Mouse will be to show only first run pictures, opening on Saturday of each week. The daily opening will be at 10 a. m. The admission will be twenty-five cents.

This Theatre Is to Be Doubled in Size Without Interruption to Business

Seating Capacity of Loew's New Rochelle Theatre Increased by Novel Construction

A NOVEL engineering feat is being performed in connection with the remodeling of the Loew motion picture theatre in New Rochelle, N. Y., in that the structure is being practically doubled in size and without interruption in performances. Since the alterations were commenced a short time ago, performances have continued regularly and yet have not interfered in any way with the new construction work.

Briefly, a new house is being built around the present structure. How long it will be possible to continue operations without stopping the shows is unknown at this time, but it is predicted that only a few performances will be lost.

The seating capacity of the theatre at this time is 1,150. When reconstructed it will seat about 2,800, one indication of the magnitude of the alteration. The present house occupies a plot 50 feet by 200 feet. To this will be added 40 additional feet in width and the theatre will also be moved near the street.

The steel has been designed so that a truss is to run at the roof line outside of the present theatre wall. When the new portion is completed, this truss will be erected and framing carried over it to pick up the ends of the present roof trusses. The new roof will then be finished and at this stage the wall now separating the old from the new parts will be torn down, leaving an entirely closed building.

All of this work is to be done without shoring whatsoever, which in itself is declared to be an interesting engineering feat. A balcony will then be speedily installed and the new theatre will be ready.

The fact that the theatre is being made larger made it possible to carry out the work as it is being done. New brick walls were erected besides the present one and preparations made for the installation of the steel girders. A new real wall was erected in a slot cut through building.

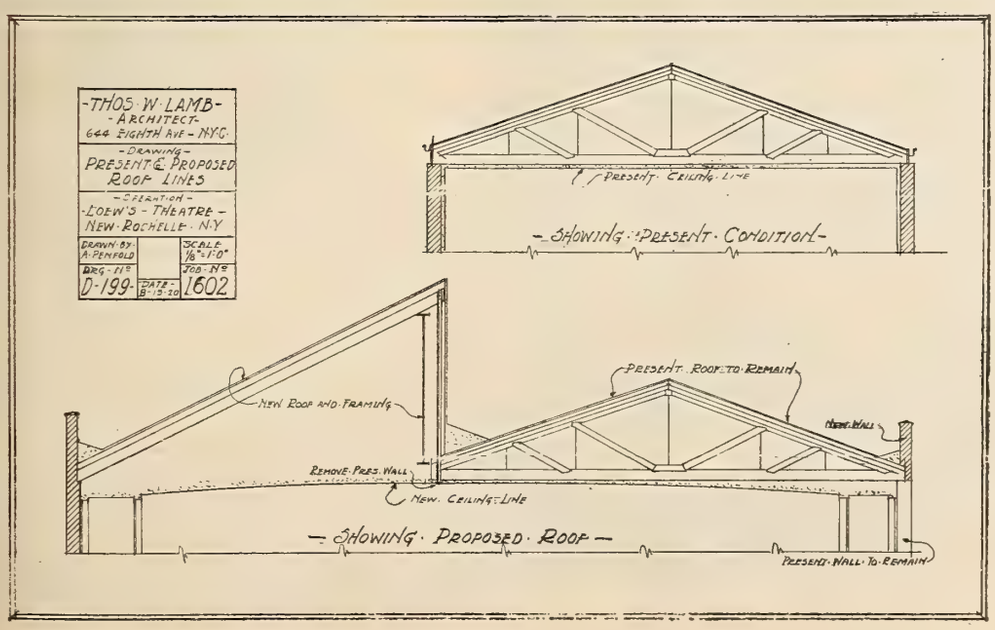
Several novel features are planned for the new house by Thomas W. Lamb, the architect. All modern conveniences will be provided, including a smoking room and a rest room for women. A mezzanine promenade with an open well will be a feature and there will be provided an emergency room also. From the lobby a marble stairway will lead to the mezzanine, making an easy approach to the balcony.

The interior will be enriched and softened by draperies of the Rose Du Barry Velour. Wall coverings will be of old rose color, and the carpets will be of red, making a most harmonious blending. The chairs will be of red mahogany, offset by a dull green leather upholstering.

The lighting is to be soft, indirect at the sounding board, with a series of elaborate chandeliers carried back on the main ceiling. All are to be three colors on dimmers so that any color effect desired may be obtained.

The design of the exterior will be a combination of Italian Renaissance and the Adam style of architecture. Careful study of the problem has inspired selected bits from the best examples of the works of Robert and James Adams along with the products of Italian masters.

The interior of the theatre, so far as seating arrangement is concerned, will not be changed to any material extent with the exception that more chairs will be added. The increased seating capacity, to a large degree, will come as the result of the construction of a balcony.



The Barcli Theatre, Schenectady, N. Y.

WITHIN the next few weeks a new motion picture theatre will be opened in Schenectady which will be unique in at least one respect, in that it will take advantage of its location and open on two streets. With the main entrance on Barrett street and its exits on Clinton street, the house will be named the "Barcli," using the first syllable of each word in acquiring its name. The house is being erected by Albert Van Voast and will be managed by John J. Walker, an experienced man in the business, and who was at one time connected with the Lincoln theatre in the Electric City.

The house, now in course of construction, is located in the business center of the city and when completed will prove a handsome addition to the houses in Schenectady. The house will accommodate about 1,200 patrons. The balcony will have a seating capacity in the neighborhood of 400. The house is of brick and concrete.

There will be both an organ and orchestra, although the size of the latter is yet to be determined upon. It is expected that the house will be opened for business about November 1.

The exits on Clinton street are so arranged that the house can be emptied in record breaking time and there will never be any jams between audiences about to enter the theatre and those who are leaving. A runway extends from the balcony along the sides of the house, permitting those occupying seats in the balcony to reach the exits without the necessity of any stairs. Particular attention is being paid to the ventilation. The heating will be by steam, with both the direct as well as the indirect systems employed.

Coke to Be Used for Heating

Winter will hold no terrors for the Princess theatre managers this year, according to one of the proprietors, Mr. Yiannias. He stated that this season the theatre will be heated with coke—a mixture of the Indianapolis and Milwaukee gasless coke. He is using coke because tests show that it will not smoke or discolor the interior of the theatre, and in addition will give a uniform heat all over the theatre.

Mr. Yiannias did not procure his fuel until he had satisfied himself that it would do little or no damage to the interior of the Princess, which was redecorated just a few months ago. He is positive that the above-mentioned coke will give him the greatest satisfaction.

With the beginning of damp weather the furnace will be started, so as to prevent even the slightest suspicion of dampness in the theatre.

Fan Installed Behind Box

OWING to the variation in the construction of theatres, it is not always possible to install the Cooling and Ventilating System on the roof of a theatre, which is the usual method employed.

Sometimes it becomes necessary to make the installation in the attic space, or perhaps in a room or on a specially constructed platform in back of the stage.

In other instances, installations have been made on the outside walls of buildings, the main purpose at all times being to place the apparatus where it is possible to obtain good, fresh, clean air, and force it into a theatre direct without the additional expense of ducts, where it passes over the audience both in the orchestra and balconies, in huge volumes at low velocity, thus doing away with any possibility of draughts.

Perhaps one of the most unusual of the many hundreds of Typhoon installations is the one in the Pantheon theatre, Chicago. This house was built some two years ago, under plans designed by Mr. Walter W. Ahlschlager, the well known Chicago architect, and in providing for the cooling, ventilation and heating of this theatre, the Typhoon System was installed throughout.

The cooling and ventilating apparatus consists of four Typhoon fans in sizes ranging from 8 to 12 feet in diameter.

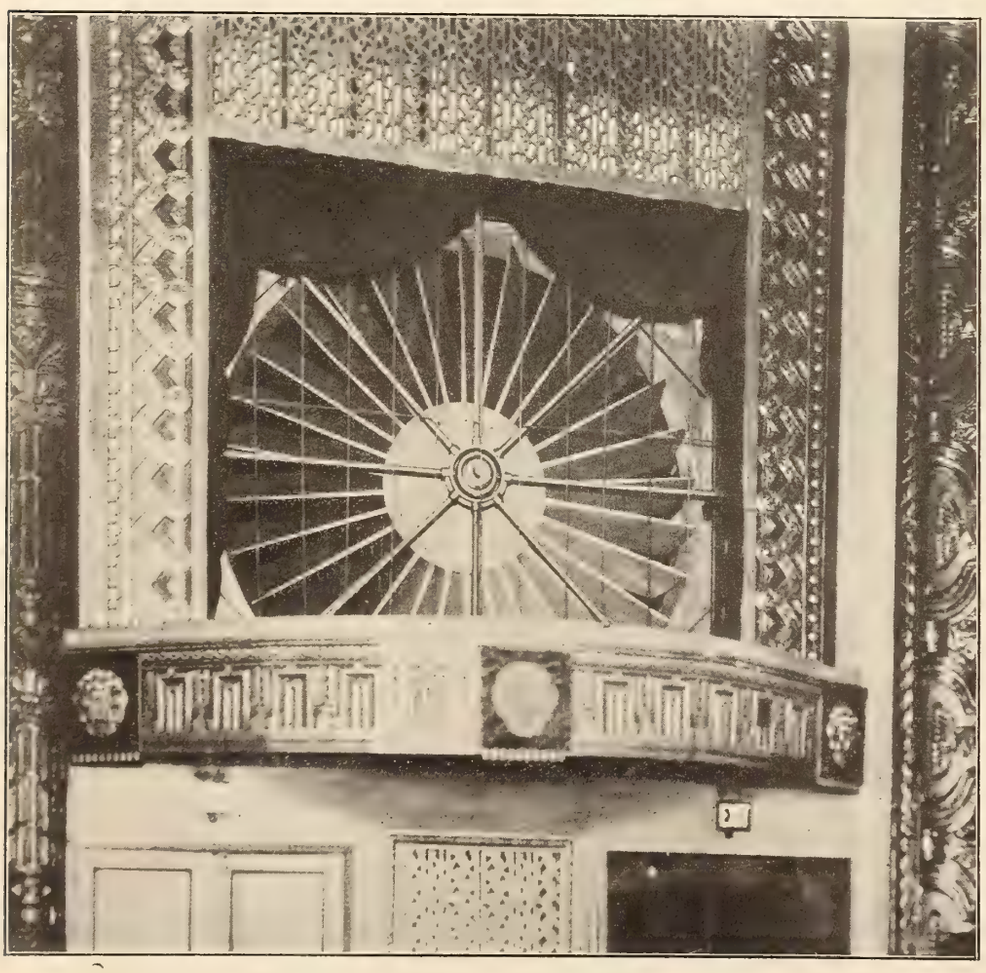
For heating in winter, two 8 ft. twin fans are used in conjunction with heating stacks, the other outfits being closed down during the colder months.

In the accompanying reproduction, it may be seen that the 12 ft. Typhoon fan used for cooling purposes in connection with the other units mentioned above is installed in a box at the left of the stage, and while being an unusual installation, is at the same time a very interesting one, as it is in full view of the entire audience.

To add to the novelty of this particular installation, the management has painted this large Typhoon in gold, making a beautiful effect when in operation.

La Jolla Theatre Newly Equipped

The Garden theatre at La Jolla, Cal., has recently been thoroughly renovated and equipped with new features. The entire interior has been re-decorated and new draperies have been hung. A new gold fibre curtain has been installed, and the operating room has been rewired and equipped with two Powers 6-A machines, using Mazda lights. The Garden has a seating capacity of 450, and at present is showing pictures on Monday, Tuesday, Thursday and Saturday nights. Its balcony seats are 28 cents and the first floor 33 cents, with a special children's rate of 17 cents. Paramount, Goldwyn and First National pictures are being shown. Charles Welstead, formerly with the Ford automobile people in Detroit, is the proprietor and manager. W. D. Dodge is the operator.



Unusual installation of Typhoon ventilating fan in theatre box

Dubuque Strand Is Well Lighted

THE Strand theatre, located at Twelfth and Main streets, has, perhaps, the most complete and up-to-the-minute lighting system of any motion picture theatre in the city. The house is lighted by means of the indirect system.

The lighting of the theatre proper comes from eight huge baskets suspended from the ceiling. For general or dim lighting, during the showing of a picture, the theatre is illuminated by seven 100-watt lamps and for house lighting the four 200-watt lamps in the center basket and the seven 200-watt lamps in the remaining baskets furnish sufficient light.

The lighing color scheme of the Strand is a beautiful orange-yellow tone obtained by the blending of yellow, ruby and blue plates. This color harmonizes with the decorations of the theatre. The Strand, unlike the ordinary theatre, has a unique side lighting system, due to the fact that the building was formerly a church. A ledge protuding about eight inches along the walls marks the place where the main floor of the church used to be and on that ledge, enclosed in boxes, are the lights. The effect is most pleasing and completely takes away the flat appearance of the walls that would otherwise exist.

The inner lobby of the Strand is also lighted by means of the indirect system, but in the first lobby the drop lights are still used. It is the intention of the manager, however, to change them in the near future.

For the fall season, Mr. Burlingame, the manager of the theatre, has had the lobbies decorated with varied colored leaves and flowers of autumn. He has selected just the color tones that harmonize perfectly with the mahogany and white decorations. The Strand is the only theatre in Dubuque to go in for the decoration of its lobbies to a great extent and the fact that the theatre always presents an artistic appearance as well as good pictures, goes far towards establishing the Strand as Dubuque's premier theatre.

Grounds in Charge of Lobby Display

In order to meet the growing demands for artistic lobby display frames and give the best possible service to exhibitors, the Consolidated Portrait & Frame Company of Chicago has completely reorganized its lobby display department, which hereafter will be in personal charge of Preston W. Grounds.

"Theatre owners every day are realizing more and more the box office value of an attractive lobby" says Mr. Grounds "and to this end are installing high-class display frames and other accessories which will add to the beauty of their house.

"The Consolidated Portrait & Frame Company now is prepared to furnish frames both for easels and wall space which will meet the demands of the most exacting manager and in order to insure prompt delivery, has greatly increased both the space given to this department in the plant and the personnel of the department.

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1. *Beauty*—Our frames harmonize with the very finest furnishings. Elaborate period styles can be had, but the less ornate numbers are preferred by most houses. We are making a specialty of artificially weathered finishes which *do not* require polishing. Any desired finish can be accurately matched.

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3. *Permanence*—Atmospheric changes have positively no effect on our metal frames. Exposure to rain signs the death-warrant of a wooden frame; a can of bronze paint won't bring it back to life. But Newman Frames are instantly rejuvenated with the aid of a soft cloth.

THEY JUST CAN'T WARP, CRACK, BLISTER OR PEEL

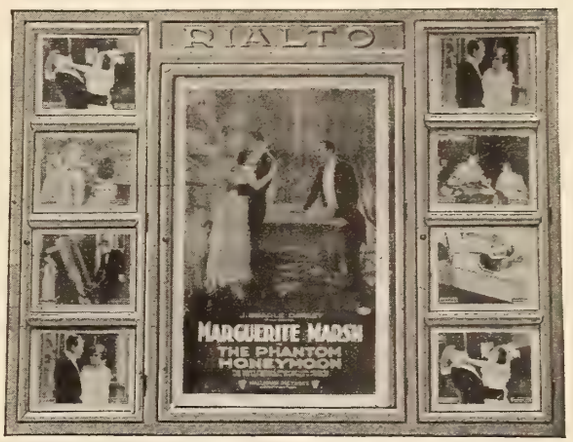
WE GUARANTEE THEM TO OUTLIVE YOUR LOBBY!!!



No. 69—Brass photo frame. Displays 10 photos 14 x 11 inches and 2 photos 28 x 22 inches. This style is made of 3¼" moulding with 1½" division bars. Each compartment has separate glass and rear door. Equipped with two tilting easel legs.

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and Over 10,000 Others



No. 701—Brass Photo-Poster Frame. Used to display 8 photos 14 x 11 inches and 1 one-sheet poster. Name of theatre in gold leaf on glass at top, or this space can be used for cards. Made of 1¾" moulding with 3 hinged glass doors. Size—69½ by 51½ inches. These frames are made to hold any number of photos.

The Frames Illustrated Can Be Furnished in These Non-Polish Finishes: Lacquered Brass, Statuary Bronze, Brass Oxidized, Old Brass, Gun Metal, Brushed (Dull) Brass, Nickel, German Silver, Verdi-Green



No. 140-A—Hinged Wall Frame. Has a brass door with glass; holds a one-sheet poster. (Note the special corner braces to insure rigidity.)



No. 181—Brass Rack and Frame. Rack is made of 1½ or 2-inch tubing with cast ball-joints. Frame may be either single or double-faced.



No. 563-C—Brass Poster Frame, one-sheet size. Can be hung on wall or stood on easel. Has changeable tile sign at top (or can be made with glass or etched brass sign.)



No. 665—Brass Frame and Easel. A combination of a No. 563 series frame, and a No. 102 brass easel.

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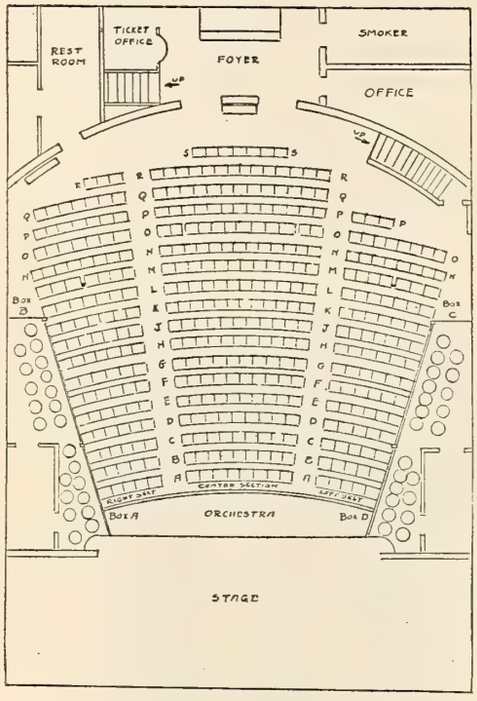
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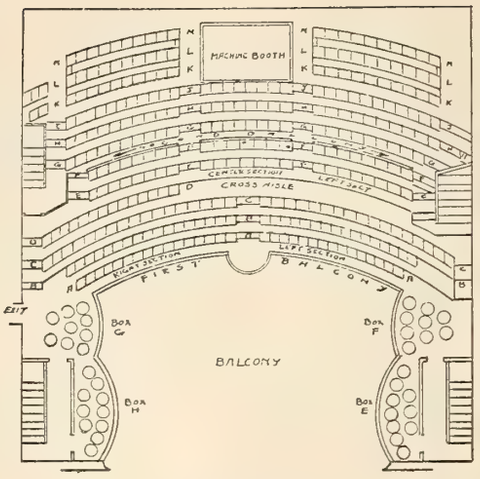
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PERKINS ELECTRIC CO.—
Montreal, Winnipeg, Toronto

To Be Run as a Community House

THE Grand theatre of Lincoln, Illinois, which has been idle for some time, was taken over recently by Matthew Reinhardt and completely remodelled with new and up-to-date equipment. The interior of the theatre has been redecorated and a new heating plant installed.



Main floor layout of Grand theatre



Balcony floor plan of Lincoln Grand

A fireproof projection room has been added and equipped with two new Simplex projectors and a spot light together with a Hertner transverter.

A portico has been added to the front of the building with an electric sign displaying the name of the theatre. The theatre is located in the center of Lincoln, covering a lot 60x110 feet, and has a seating capacity of about 650 persons.

From late reports it is understood that the theatre has been again purchased by the Lincoln Amusement Company, who will operate the theatre as a community house under the managership of L. J. Wilkins.



Matthew Reinhardt

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2 " 6A " " Projectors.....@	275.00 each
2 " 6A " " " .....@	315.00 each
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1 Single Machine Asbestos Booth.....	100.00
1 " " " "	190.00

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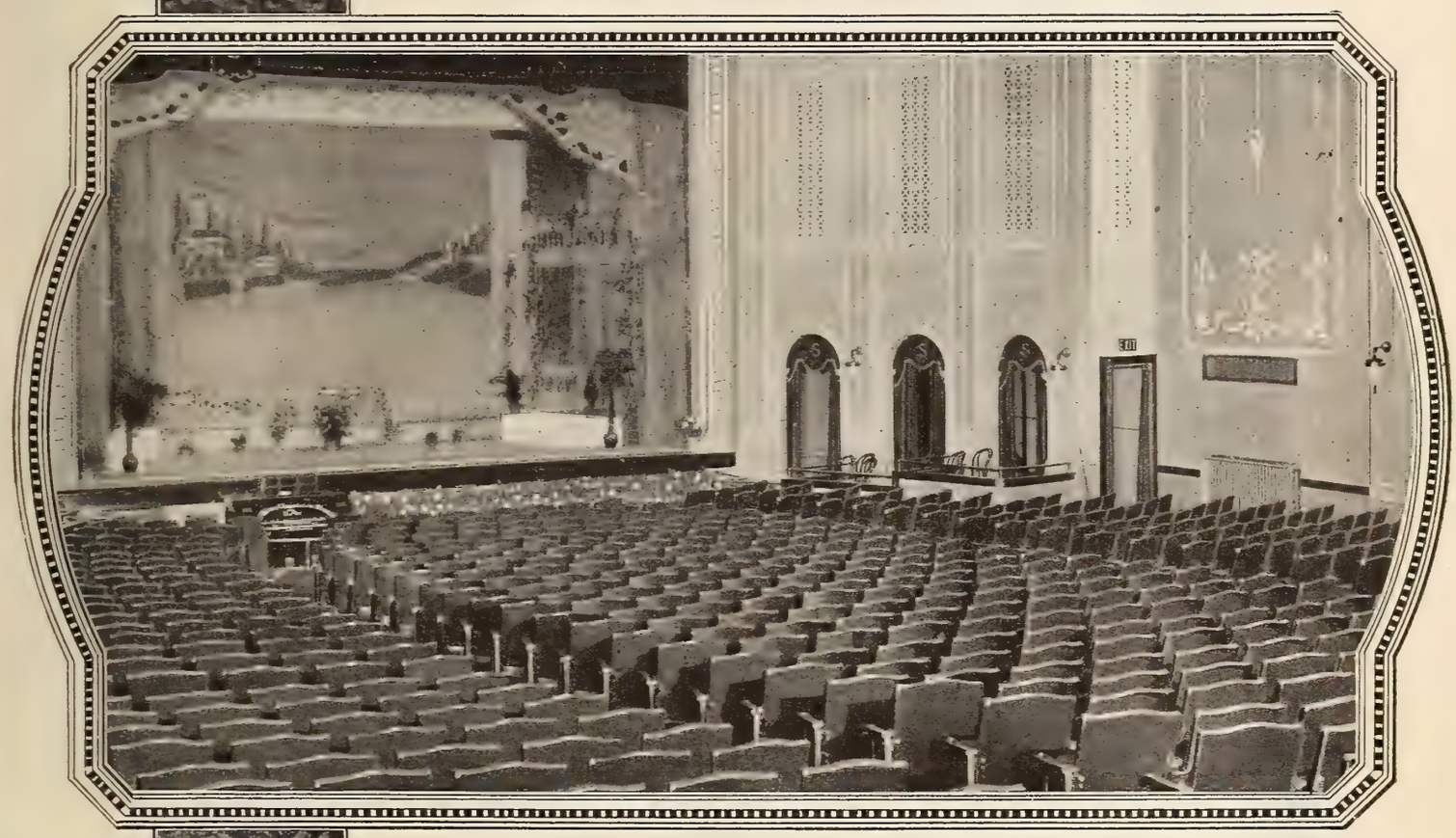
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These unequaled advantages together with the fact that Duratex is absolutely water-proof, therefore washable and sanitary, make it a decided choice for theatrical use.

Let us estimate your Duratex needs. We will gladly send samples and figure cost of equipment for any theatre.

The DURATEX COMPANY
President

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Lyric Opens in Springfield, Ill.

(*Continued from page 2859*)

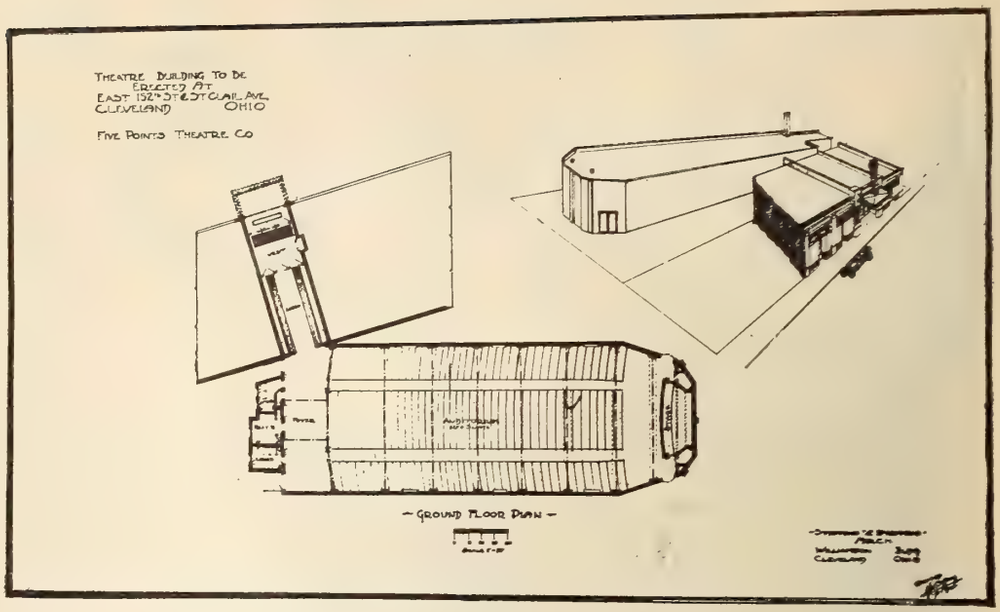
the architectural idea. The orchestra has ample room and is arranged in the manner approved by the large metropolitan houses.

The projection room is in the balcony. Plenty of room is also a feature here. Operators are provided with every comfort and convenience. The manager's office is located under the balcony and is reached by a private stairway. It is large enough to allow a private projection room, where all pictures will be shown before they are booked.

Another good-sized room gives space for paper, advertising material and accessories.

The new Lyric is absolutely fireproof. The theatre is so arranged that the exits will permit all occupants to leave in a few seconds. There are exits in front and in the back of the house, which opens on three sides. All of the strict fire laws were lived up to—and more—in the building of the Lyric.

The new Lyric has the distinction of being the first theatre in Springfield that was built solely for motion pictures. All of the others now operating were either built for vaudeville or were intended for some other business before being transformed into photoplay houses. The location of the Lyric is on Fifth street, near Monroe, a location that could scarcely be improved. It is said that more people pass Fifth and Monroe than any other corner in the state, excepting the city of Chicago.



Plan and perspective views of Five Points theatre, Cleveland, Ohio

Mr. Loper has in the Lyric the realization of a life dream. When the old Lyric was opened across the street some thirteen years ago as a five-cent theatre, Mr. Loper had visions some day of owning a building built solely for pictures, and to embrace everything in the way of comfort and beauty that could be obtained at any price.

Harry Loper, son of the owner, will be the Lyric manager. Herbert Walters is his assistant. Geo. Killius is the musical director. G. L. Pehlman is publicity manager. Bernard Wilson and Al Attora are the chief operators.

Mr. Loper has received the praise of the press and public in his new venture and its success is already assured. Visitors to this city will remember with pleasure the beautiful theatre at Fifth and Monroe.

Helmle and Helmle were the Lyric architects. They are known far and wide as the designers of the Franklin Life Building, one of the show spots of Springfield.



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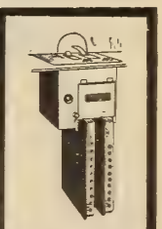
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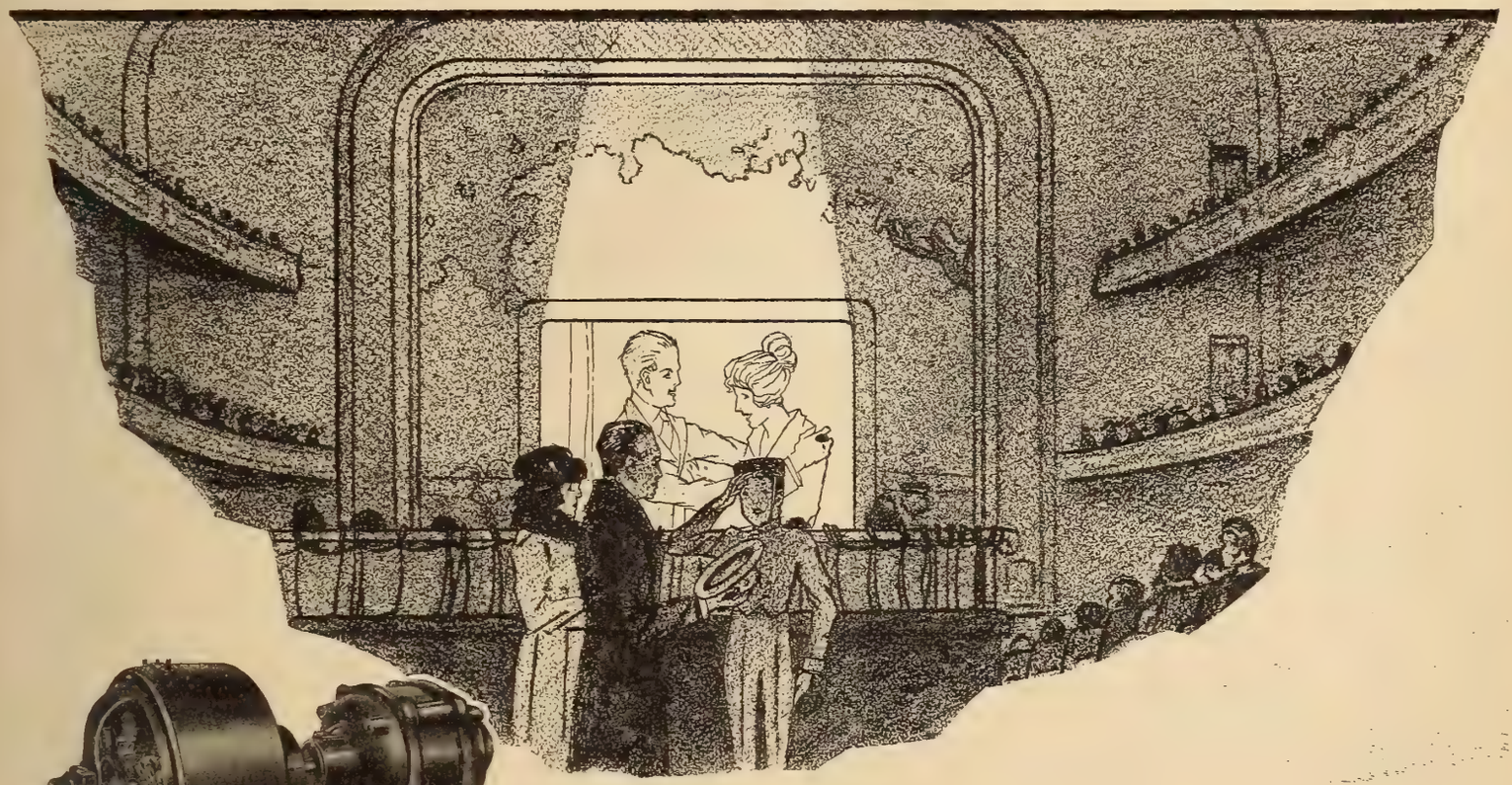
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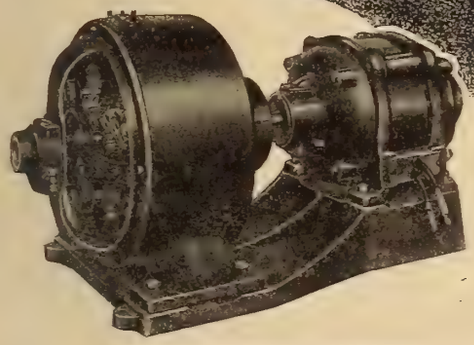
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35C-51

Equipment Operating Projection Questions Answered

Practical Electricity—XXVIII
Study Lessons for the Projectionist

The D. C. Motor

In the previous lesson the action of commutation was described and the reason for sparking at the brushes explained as due to a distortion of the magnetic field.

The effect of this distortion can be somewhat eliminated by a shifting of the brushes back against the direction of rotation of the armature, however, this will not take care of conditions for all changes of load. Thus in order that the field may be maintained more uniform for all differences of load the use of the interpole has been introduced. This practice consists of including small field coils placed between the main field coils, with windings connected in series with the armature. The motor windings showing the interpole connections are shown by Fig. 92. The object of the interpoles is to assist in the reversal of the current in the coils connected to the segments under the brushes. Since these coils are connected in series with the armature the current passing through them is dependent on the load placed on the machine, so that a commutating field is produced which adjusts itself automatically for a change of load.

One of the necessities for good commutation is the use of the proper kind of brushes. For low voltage machines it is possible to use metallic brushes with satisfactory results. However, with a voltage of 110 volts and greater it is best to use carbon brushes, since this type of brush has a high contact resistance which tends to improve commutation. Due to the high resistance of the carbon brush the current that will flow as a certain segment leaves the brush is throttled and the greater amount of current will flow through the segment having a large contact area with the brush. Thus at the time of breaking contact between the segment and the brush the current flow has been reduced such that there is very little sparking, since there is a very small change in current in the connected coil.

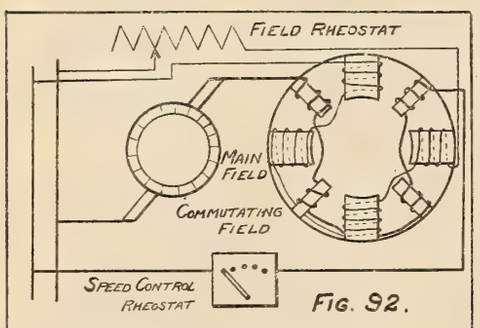


FIG. 92.

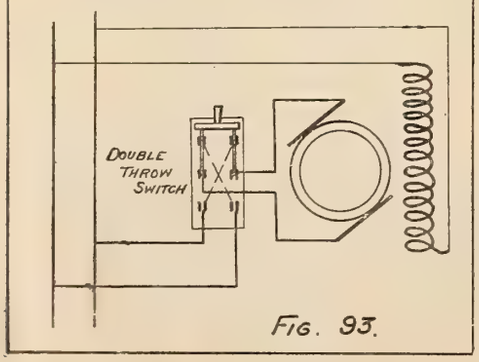


FIG. 93.

The carbon brush has the advantage of wearing much smoother and since it is self lubricating produces a better surface on the face of the commutator. Brushes, except in cases where the direction of rotation is to be changed frequently, are set at an angle. The brushes are supported in individual holder and the pressure on the commutator made adjustable by means of a spring. Provision is also made so that the current is conducted to the brush by means of a rigidly attached lead instead of through the spring and brush holder.

The separate brushes and brush holders are mounted on a brush holder arm, the number and size of brushes depending on the amount of current to be conducted. Several small brushes are used to make up each set in order that one brush may be removed for adjustment or replacement without necessitating the shutting down of the machine. Also should there be any unevenness of wear to the commutator, the separate brushes will adjust themselves to this wear, while one broad brush would make poor contact and cause bad sparking.

The torque developed by a motor is expressed by the following equation, which states that the force on a conductor carrying current in a magnetic field is proportional to the current and the magnetic field.

$T = \text{a constant} \times \phi \times I_a$ where T is the torque in pounds at 1 foot radius ϕ is the flux per pole of the motor, and I_a is the armature current. The constant mentioned above depends upon the construction of the machine.

Power of a motor—Power is defined as the rate at which work is done, or it may be considered as the result of the work divided by the time in which it is accomplished.

Work may be considered as the overcoming of resistance through a certain distance, or is the product of the force times the distance through which it acts.

The unit of work is the foot-pound, which is, that work required to move a weight of one pound through a distance of one foot.

The unit of power is the horse-power and is equal to 33,000 foot pounds of work per minute.

Horse power is therefore expressed by the formula

$$\text{H.P.} = \frac{\text{foot pounds per minute}}{33{,}000}$$

Thus the mechanical output of a motor is dependent upon the torque and the spread at which the motor is operating, and may be expressed:

$$\text{H.P.} = \frac{T \times (\text{r.p.m.})}{33{,}000}$$

The efficiency of a motor is the quotient of the output divided by the input and is given by the equation

$$\text{Efficiency} = \frac{\text{H. P. output} \times 746}{\text{Watts input}}$$

Although the direction of rotation of a D. C. motor can be changed by reversing the direction of the current flow in either the armature or the field, the most common practice is to reverse the armature current, which may be done by means of a double throw switch as shown by Fig. 93.

The losses present in an electrical machine consist of the mechanical, iron and copper losses. The mechanical loss is that necessary to overcome the friction of the bearings and brushes, and also the resistance of windage or air friction. For a given machine these losses increase with the speed but at constant speed are practically constant regardless of the load.

The hysteresis and eddy current losses are known as the iron losses of the machine. The hysteresis loss is that due to the reversal of magneticism of the small particles of the iron as the armature revolves from one pole to the next. The eddy current loss is that due to local magnetic circuits set up within the armature itself and which are not useful in increasing the torque of the machine.

The copper loss is that required to overcome the voltage drop in the armature, which is required to cause the armature current to flow. This copper loss occurs in the form of heat and in order that excess heating will not take place it is necessary to so design the armature that a current of air will circulate around the armature windings.

Problems on Motors

43. **The speed of a motor is 1,200 r. p. m. when operating under load and 1,250 when operating at no load, what is the speed regulation in per cent.**
44. **Calculate the output of a motor in horse-power, when the input is 100 amperes at 110 volts, and the commercial efficiency of the machine is 90 per cent.**
45. **At what speed must a motor run in order that its output will be 50-horse-power, the torque being 263 pounds at one foot radius.**
46. **If a separately excited motor takes an armature current of 100 amperes at full load from a 120 volt line, what is the back e. m. f. if the armature resistance is 0.05 ohms.**
47. **A shunt motor connected to a 110 volt line delivers 10 h. p. If the efficiency is 88 per cent, the exciting current 2 amps. and the armature resistance 0.08 ohms, compute the following:**
    - **(a) The motor input.**
    - **(b) The current taken from the line.**
    - **(c) The armature current.**
    - **(d) The back e. m. f.**

TEX RICKARD

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A History of Stereoscopic Projection and Methods used to Solve the Problem

A Reprint of a Paper by C. F. Jenkins Delivered Before the Society of Motion Picture Engineers

STEREOSCOPIC motion pictures, that is, motion pictures projected in such manner that the optence sees them in true simulation of all the wonderful depth, perspective and solidity of the real scene itself, has been the problem of photographers since Daguerre made his first twin "tintypes." Its practical solution has engaged the attention of the most brilliant minds, but remains unattained. By practical method I mean commercially useful, or profitable perhaps I should say. And this probably means sterescopic vision without eye aids. It seems to be a much more difficult task than motion pictures in natural color.

Now that motion pictures have attained world-wide acceptance, the large financial return possible on the introduction of any new thing the public approves, warrants a correspondingly large appropriation for investigation and experimentation. For this reason it is believed that this problem will be taken up by motion-picture engineers sooner or later with sufficient financial backing to insure that persistent investigation which most nearly guarantees success.

It is likely, therefore, that a report of experiments made by the writer, covering a period of years, some of them original and some of them an effort to carry the work of others nearer the goal, may be worth recording.

Doubtless it will be conceded that stereoscopic picture projection will never be publicly acceptable, and therefore, profitable, uptil they are attained without requiring each individual of the audience to hold some sort of a device before his eyes. Better yet, the pictures should appear stereoscopically whether viewed with one or with two eyes.

Several different methods have been employed in attacking the problem. All those I shall describe in detail produce stereoscope motion pictures on the screen; and the results of some of the methods are really beautiful, and in some scenes, as, for example, looking at a forest across a wooded ravine, a true impression is obtained, which cannot be secured in any other way, and is very striking.

Perhaps one of the simplest methods, though not the best as to results, consists in projecting the separate picture frames of a film alternately through red and through green tinters, alternate frames having been made through right eye and left eye camera lenses, that is, left eye frames occur between right eye frames throughout the length of the film. The red and green of both the filters and tinters must be complimentary and the composite screen picture must be viewed through corresponding red and green filters. These color filters may conveniently be glass or gelatine, and supported in spectacle frames, for example, although in 1898 a circular paper fan was used with two openings therein through which the eyes looked at the screen picture, these being covered with colored gelatine. The cost of these fans was met by selling the advertising space thereon to a local merchant. These color filters before the eyes select the view for each eye, that is, they permit the right eye seeing only the right eye picture and the left eye seeing only the left eye picture, and a stereoscopic picture is the result. The picture is seen in stereoscopic relief, but only in monochrome, not in colors, as one might at first suppose. Both the filters and tinters may be any two tints; the right shades of red and green, red and blue, blue and yellow, or any others that are complimentary; that is, any two which laid over each other are no longer transparent.

Another method, somewhat similar, is to project with polarized light, all right eye film frames being projected with light polarized in a vertical plane, and all left eye frames with light polarized in a horizontal plane. The screen picture is then viewed through spectacles holding anal-

(*Continued on page 2872*)

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Stereoscopic Projection

(*Continued from page* 2870)

yzers before the eyes, the right eye being in crossed relation to the left eye analyzer. This method has the same two objections as the first mentioned method, namely, (1) a 75 per cent. loss of light, and (2) requiring a viewing device.

A third method secures a 100 per cent. efficiency of light on the screen, but still has the objection of a viewing device. This consists of an opera glass through which the screen picture is viewed and having therein a reciprocating shutter, electrically actuated, to cut off the view of first one eye and then the other in synchronism with the alternate projection of the right eye and the left eye picture frames. This synchronism is obtained by electrically connecting the opera glass of each observer with a commutator on the sprocket shaft of the projecting machine. The pictures obtained are really very fine, especially if selected to bring out most effectively the striking value of plasticity and perspective.

Another method, somewhat similar, consists in projecting the pictures side by side on a double width screen, either alternately or simultaneously and viewing them through a pair of opera glasses (or plain tubes) having fitted in front of them suitable prisms for turning the eyes outwardly so that the left eye sees only the left picture and the right eye only the right screen picture. The projecting machine will be fitted with a device for alternately interposing in the path of light, perhaps before the projection lens, two prisms of, say, 10 degrees, with bases opposite, so that the right frame is projected onto the right screen, and the left frame the left screen. This presupposes the use of but a single standard film (as in the methods described earlier herein), the film carrying in single-line sequence; and fitting to the projector a prism-carrying device. Of course, two films or two rows of frames on a double width film can be used.

(*To be concluded*)

Questions and Answers

(*Continued*)

16. Give explanation of motor generator sets and their efficiency.

Motor generators are either D.C. or A.C. motors connected mechanically directly to a D.C. generator. The efficiency of a motor generator set is about 70% yet a great saving is obtained by their use due to the fact that a rheostat wastes from 35% to 50% of the current in heat. A motor generator set also does away with the excessive heat sent out by rheostats.

17. What should be used in place of fuses?

Link fuses and not cartridge fuses should be used in a booth.

18. Explain why carbons burn. Which carbon is positive wire connected to?

Heat is generated by the passage of current through the carbon electrodes and the carbon is volatilized by this heat. The positive wire should be connnected to the top carbon.

19. Give the lateral and longitudinal position that carbons should be set in, and why.

Most of the light from an art is emitted by the crater of the positive carbon and in order to obtain the most light the crater must be formed in such manner that it will face the center of the condenser. Various settings have been tried and there is none which can be used as a standard in every case.

Different settings should be tried out by the projectionist until that setting is found which produces the best results.

20. How many volts drop across A.D.C. arc? (a) How many volts drop across an A.C. arc? (b) Why the difference?

The drop across a D. C. arc is between 45 and 80 volts.

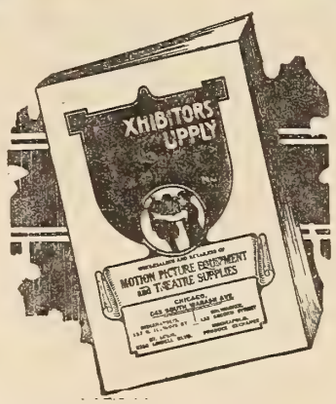
The drop across an A.C. arc is between 35 and 50 volts.

This difference is due to the fact that an A.C. arc cannot be drawn out like a D.C. arc because of the cooling effect of an alternating current. An A.C. arc can be drawn out and broken much easier than a D.C. arc.

21. If the illumination of a given size picture calls for example: 30 Amperes and you know the voltage to be 110 volts D.C., set forth the equation necessary to find the ohmic resistance of the rheostat needed, set forth the equation for similar conditions on A.C.

A D.C. arc drawing 30 amps. required about 52 volts drop, which means there must be 58 volts drop in the rheostat. From Ohm's law the resistance necessary to cause a drop of 58 volts when 30 amperes are flowing, is approximately 2 ohms.

For an A. C. circuit drawing 30 amps the drop is about 40 volts, requiring a rheostat of 1.3 ohms resistance.



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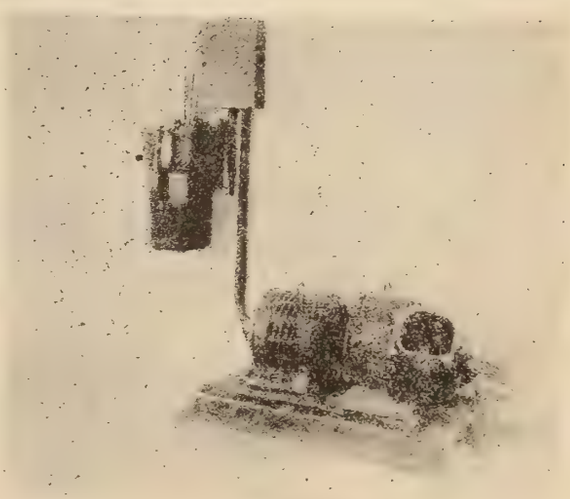
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Possibilities of the Free Lance

(*Continued from page* 2875)

guide to future work.

The instances noted below go to show the speed with which news items must be covered and the difficulties encountered in order that the news film may be obtained.

The recent Wall Street explosion, which



The News *Cameraman is on the spot as soon as the police*

took place at 12.01 p. m. on Thursday, Sept. 16, was reported at the Pathe News office at 12.03. At 12.05 two cameramen were on the way to the scene of the accident with complete equipment and the incident was covered from all angles. The first negatives of the scene were received at the laboratory by special messenger at 2 o'clock, the camera men remaining on the job for further shots, and by six o'clock that evening 30 prints were on their way to the New York theatres to be thrown on the screen that evening. Also the same night several hundred copies were sent to the surrounding cities, so that twenty-four hours after the event occurred it was being shown on the screen in Boston, Philadelphia, and Washington.

During the Olympic games, cameraman Ercole was the only man to make a flight over the games for the purpose of taking news reels, and while in the air dropped leaflets extending greetings of the Pathe News to King Albert and the Belgian people. Ercole obtained a remarkable panorama of the stadium crowded with people who had gathered to watch the games.

During the Mexican revolution, cameraman Aultman was sent to Mexico City when it developed that trouble might break out at any minute. When General Obregon entered the city with the victorious Revolutionary troops, Aultman was the only cameraman on the ground, and obtained some wonderful photographs of the entry of the troops into



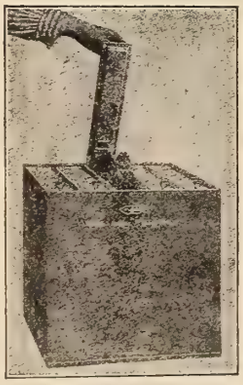
After the News *man got this "shot" he had trouble in getting the reel out of Mexico*

Mexico City. Aultman was beset by adherents of the Carranza faction and had great difficulty in getting his film out. He was finally obliged to make a special trip to El Paso in order to get the film off in safety.

Synopsis of Paper on Studio

The latest addition to the list of papers to be presented at the forthcoming convention of the S. M. P. E. is one by Mr. J. R. Manheimer on the subject of the Power Equipment of the New Famous Players Studio at Long Island City. A synopsis of the paper follows:

1. POWER PLANT
   - a. Description of high tension central station incoming service lines.
   - b. Description of 7600 volt motor generator installation.
   - c. High and low tension switchboard control.
   - d. Transformer equipment for general lighting and power.
   - e. Details of the flexibility of design and provision for expansion.
2. HIGH CAPACITY FEEDER SYSTEM FOR DIRECT CURRENT STUDIO EQUIPMENT
   - a. Description and photographs of car bus bar feeders.
   - b. Reasons and advantages of this type of construction as compared to conventional cable and conduit system.
   - c. Comparative costs of various types of feeder systems for studios.
3. STUDIO SWITCHBOARDS AND PLUGGING BOX EQUIPMENT
   - a. Description and photographs of automatic remote control switchboards.
   - b. Description of new Monitor control station for remote control system.
   - c. Description, advantages and criticisms of Famous Players-Lasky overhead runway system and monorail system for surplus portable cables and "top lights."
   - d. Description and advantages and criticisms of the Fox Film Corporation's floor and wall system.
   - e. Description of systems in two other large projected studios in the East.
4. DESCRIPTION OF AUTOMATIC TELEPHONE SYSTEMS EMPLOYED
5. DESCRIPTION OF FIRE ALARM SYSTEMS
6. SIGNAL SYSTEM FOR LOCATING PRINCIPALS ABOUT THE PLANT, ETC.
7. LABORATORIES
   - a. Motor generators for printing lamps and cartoon cameras.
   - b. Description of Electrical Distribution System.
   - c. Notes on exhaust system for punchings, etc.



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Music for Your Theatre

No. 18

The First Annual Conference on Music and Motion Pictures

Advance Notice in Last Issue Brings International Response—Foremost Authorities Enthusiastic Over Idea

SOMEBODY had to send out the call for the Musical-Motion Picture Conference. The NEWS felt that there was a distinct need for a move which would attempt to bring together the best new ideas in picture-music and music-picture work—to work out the growing problems, establish plans for standardizing and equalizing effects; for settling national musical questions, such as the tax; for discussing the means of booking musical features, the kind, cost, etc.

The NEWS sensed the need for the Conference, realized that comebody who was more or less disinterested in any one phase of the newly organized industry of picture-music should be sponsor, and felt that whatever effort and expense were necessary in launching would be hard to place elsewhere—

So the NEWS issued the call.

Was the country ready for such a get-together meeting?

Did the industry feel that the NEWS had rightly analyzed the situation?

Was there sufficient matter of moment to warrant the calling together of the important managers, conductors, producers, musicians and others with an interest in musical picture matters?

Here is the Country's and the Industry's Answer:

Go to It! We Want It.

With only one dissenting voice, the industry has voted: "Yes."

Of their own free will and with enthusiasm they have approved the NEWS' suggestion, have indicated that they will be with the conference and will give their best support to its proper development.

Read the letters. We quote the only dissenter, who may be right, by the way; but we cannot attempt to quote all the supporters. We are using only those received up to three days after the last week's issue appeared! How many others will be received before this issue gets into type we can't figure.

John H. Kunsky, director of a famous chain of theatres, says "No." He writes: "I do not see where a conference of the nature mentioned would be of any benefit, and would not be interested."

Samuel Rothapfel, who first made music for pictures so important, writes in his usual splendid way.

"I am thoroughly in accord with your ideas and will help you in its execution in any way that I can, but would much prefer if possible to remain in the background. I will, however, gladly detail Mr. Rapee, my conductor, to be at your service at any time that you may require.

"Allow me to congratulate you on the good work that you are doing and wishing you every success."—Samuel Rothapfel.

Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion theatres wrote as follows:

"I have read with great interest regarding the Motion Picture Musical Conference, and am very favorably impressed with the idea. I will certainly do my utmost to make it a success. Will you please get in touch with me to explain more fully the details of your plan?

"With kindest personal regards, I am.—Hugo Reisenfeld—Managing Director."

(Editorial Note: Further discussion with Mr. Riesenfeld and his representatives brought forth the fact that the theatres and workers of the Riesenfeld interests will do anything and everything to make the idea a big success.)

Erno Rapee, conductor of the Capitol theatre, wrote:

"I will be happy indeed to cooperate with you on any plan you may deem wise to try. Couldn't I see you soon, and where? Let me know."

Here is the word of the Manager of the leading theatre in Providence, R. I.:

"Regarding a Photoplay Musical Conference, the idea seems very good and has wonderful possibilities.

"The standadrization of music for films, in the writer's opinion would be impossible except as a cue to organists and leaders, for as you know, very few interpret all music alike. Another thing, different localities would naturally call for different versions for the theme of the picture.

"There are very few houses in the country today outside of the key cities that make any attempt to harmonize their music with the pictures, and the writer can say he will be glad at any time if it is possible to cooperate with you to this end."—Chas. H. Williams, Mgr., Strand theatre.

Harold Franklin, head of the Shea theatres, is recognized as one of the best visioned men in the industry. Read this report:

"Your plan for a Motion Picture Musical Conference should strike a responsive chord amongst all who are interested in the development of music for Motion Pictures. It will be a privilege to attend such a conference."

The head of the Brooklyn Strand theatre, Mr. Hyman, is a hustler. Here is his point of view. (By the way. did you read my article last week in which I told of Mr. Hyman's wonderful presentation of Charles Ray's "Forty-Five Minutes from Broadway"?)

"Your idea for a group assembly of those interested in music for the motion picture and its attendant possibilities, in my opinion, is a forward step, and you may count upon me for full measure of support.

"I shall be glad to lend my time to such an undertaking for music in the theatre needs the whole-hearted attention of all of us, its practical application to the motion picture and the theatre in general. Many a picture has been ruined by its musical setting, and I should indeed be pleased to join with a cooperative body with the standardization of picture music as the pertinent aim.

"Motion picture managers could learn much, I feel, from such an organization as you propose. The Strand is, indeed, open to any who might care to study anything along the line of music as we apply it.

"Please don't hesitate to call upon me in this matter, or for anything that calls for the betterment of the profession."

B. E. Cornell, manager of the Eckel theatre, Syracuse, N. Y., writes:

"We have carefully noted contents of the News and think the conference idea very good.

"Kindly notify me when you deicde to hold the meeting and I will be there, as am very much interested."

John C. Freund, the oldest and foremost authority on music in America, founder of Musical America, the Music Trades and popular and venerated figure wherever music is known, writes:

"I shall be most happy to be of any service whatever in the movement which I consider of vast importance for two reasons:

"First, we are only in the infancy of our appreciation of what music can do for us, not so much as to what we can do for music.

"Second, the tremendous popularity of the films affords an opportunity for propaganda which cannot be over-estimated. With sincere appreciation of the enterprise of the Motion Picture News."

Artur Bodansky, foremost orchestral conductor in America, of the National Symphony Orchestra, Metropolitan Opera House, etc., says:

"I am sure this idea will work out, as everything else did that you began."

Edwin Franko Goldman, conductor of the Goldman Concert Band (which was heard by half a million people this past summer in New York), writes:

"It will give me great pleasure to attend the conference which you are planning to hold toward the end of October or the beginning of November. I will be glad to assist in any way possible."

Joseph Breil, the man who made the first orchestral score for pictures (Cabiria, Birth of a Nation, etc.), said:

"I shall be glad to become active in the project, for I believe it will tend to clear the atmosphere of many clouds that have thus far befogged the vision. Your idea to bring about a standardization of music for the film is a tremendous one—very difficult of achievement, considering that so many musicians, orchestra leaders and composers, neglect continuously to study the theatre, and consequently fail to grasp dramatic values in music. (It is this conception of theatrical values that established forever Wagner and Puccini in the operatic world. And there is no reason why it should not be made equally important in the adaptation of music to the film.) It can be accomplished, if the men appointed to help in its establishment, will be sincere and not keep both eyes on the dollar mark while the tongue utters platitudes. The development of an organization to bring together musicians, managers, publishers and others is likewise a big thing, and pointed in the right direction.

"As you say there are 'big things to be done in this direction,' and I am heartily in sympathy with it. You may count on me as one of your most enthusiastic supporters. I will be glad to have you make an appointment with me to talk over some of the points which I think should be covered in this conference, so that when the affair opens, we will be able to know what it is all about, and what we plan to do."

C. M. Tremaine, head of the National Bureau of the Advancement of Music (which represents the piano and player piano industries and which is in touch with scores of newspapers all over the United States), tells this:

"I am greatly interested in the plan proposed and hasten to assure you of my hearty sympathy with it and the pleasure it will give me to cooperate. The development you have in mind for motion picture music and musicians is one to which I want to give more than merely my passive support, and I shall be glad to take a conspicuous part in furthering it.

"I expect to send out a story about it in the near future. Also, if you want me to and I have time, I will write a special article for the Motion Picture News strongly endorsing your idea."

Felix Feist, the wide-awake vice-president of Goldwyn, says that he will be there in full attendance if it is evolved during his time in town.

Nat Finston, formerly conductor of the Capitol theatre and now head of the Goldwyn music, says:

"Your idea of a get-together of producers, managers, musicians, is a good one. I believe, greater will be the results from a closer co-ordination of the people actively engaged in the 'movie' sphere, than has yet been attained. There seems to be a need of a sort of exchange periodically of ideas for the running, managing, producing, scoring of film which seems to me would put the whole 'game,' the country over, far, far ahead."

Maybe it would be said that Samuel Finkelstein is not an ardent supporter. Not yet, but wait. He represents all the musicians of New York City. He is head of the musical union. Here is his letter. Read it for yourself:

"I should be pleased to attend the conference or any meeting that may be designated, if ample time is given, to be present for the discussion and welfare of any proposition; but I fail to understand at this time the important value of this conference, and what way the manufacturers of instruments are connected with the Moving Picture Films, or where the connection of the publisher enters into the matter. However, I shall not discredit anything that may contain a progressive idea in your mind, though I cannot see the value of it. I am not conversant with the situation that you wish to place for all interests concerned, but I assure you that I will be a willing and interested listener at the start; the issue will then decide the question as to prominence. Kindly acquaint me of your future action."

Haensel and Jones are managers of musical artists of international reputation. Fitzhugh Haensel, the head of the corporation, says:

"While I hardly feel that I could be of value to you in your plan, still I shall be more than glad to attend the conference and see what develops."

A. L. Abrams, of the American Photo Player Company, wired to say he would be there or would have a representative. Dan Barton, head of the Bartola Company, says the "Idea is a very good one, and I will be glad to give you all the cooperation possible." Mrs. David Allen Campbell, editor of the official organ of the women's musical clubs, "The Musical Monitor": "I am greatly interested in a Motion Picture Musical Conference—and I'll call in all our women to help."

Here is a splendid letter from the big house of Lyon & Healy:

"In our opinion there is a real need for the movement which you outline. Anything that has for its purpose the educating of exhibitors to the need for better music—music that is in keeping with each and every scene on the screen—is a step in the right direction.

"Although at this early date we do not like to promise definitely that we will have a representative on the ground, let us assure you that anything within reason that you may adopt in this direction has our moral support and if we can arrange without too great a sacrifice to be represented at the conference you mention, you may count on us.

"We hope you will keep us apprised of what further steps you are taking."—E. J. Exter; Lyon ú Healy.

Another is here from Marr & Colton (organ manufacturers).

"We think your scheme of a conference of all parties directly interested in the music problem for Motion Pictures an excellent one. You can be assured of our support in this matter and we will gladly do anything in our power to make it a success.

"The structural outline of the organization as stated is excellent and we believe that this can be enlarged upon and made to be of great benefit to all parties concerned. Assuring you of our interest in this matter."—W. C. Arnold.

Joseph W. Stern, musical publisher, considers the plan "feasible, and will decide a little later if we can join with you."

M. Witmark, also publishers, have said they would doubtless join. Rudolph Wurlitzer, head of the important house bearing his name, says that he is for it, and has asked his New York manager, Mr. Ryan, to look further into the plan. Mr. Ryan himself has indicated his interest in the conference.

For those who missed last week's issue, we reprint a part of the article.

There is the matter of the Music Tax.

There is the ever-prominent matter of cue-sheets.

There is the newly developing call for musical features—prologues, interpolated songs, etc.

There is the possible need for a Musical Circuit of Theatres, with a special kind of an agency or agencies to handle it.

There is the matter of standardization of Descriptive Music—the need for making it easy to select the right kind of music for every kind of scene, mood, emotion, etc.

There is the question of the kind of music to use—popular, classic, etc.

There is the matter of developing specialized conductors, men who understand the picture technique.

There is the matter of educating music publishers to picture needs, and educating picture people to the matters already offered by publishers.

There is the matter of the kind of permanent instruments to be used; questions of accoustics.

There is the matter of competition and alliance with other musical activities.

There is the matter of How to Let the Public Make the Most of the Music and Make the Most of the Public who want the Music.

These are only a few of the matters which the manager, conductor, musicians and many other factors must think about.

Then it must not be forgotten that certain experiments have been carried on.

Riesenfeld and Rothapfel have made extraordinary successes and have developed a "Technique"—as have many other pioneers in other cities.

Dozens of important conductors have come into being with their fine ideas and successful experiments.

Andreas Dippel, on the other hand lost a fortune in his music-picture experiments.

Vast schemes for many present growing musical needs are on foot or are in the course of development.

Many have ideas and theories worthy of attention.

These and many other present treasuries of information could be brought before the industry through the medium of a conference.

To bring the matters to a head, the News, as mentioned before, decided, after conferences with all of its editorial departments, to Issue the Call.

Tentatively (and positively unless otherwise changed) here are the details of the Conference.

It will be held in New York City.

It will be held in the last of November or the beginning of December.

It will last not less than two days or more than four days. Headquarters to be announced.

All correspondce for the time being to be sent to Charles D. Isaacson, Music Editor, Motion Picture News, New York City.

"The Story of Carmen"

(*Continued from last week*)

DUE to the development of the big plan of the Musical Conference, we shunted off the main story of the department, in the very midst of our discussion on "visualizing music"—that is, finding the story description in the music. We started to tell our "Story of Carmen," and published as far as the end of the first act.

We will now continue the "Story of Carmen," (going on from the end of first act):

It is the inn of Lillas Pastia, at the end of the dinner hour. A dance is on, the sound of castanets and guitars and tambourines. Gypsies whirl about. Carmen sings of the gypsies, "Tra la la, when I hear the gay guitar, cheeks now flush and jewels shine, round and round in merry maze, love beguiled, faster, faster let me swing, reason lost at last, madder and madder the dancers become, yelling and screaming."

They are about to close the cabaret when the approach of the Escamillo is heard. Now, he is the greatest bullfighter in all Spain, and in Spain he is honored above all men. He is brawny and egotistical, and expects homage. "I want bright eyes. Attend, on your guard, the toreador is here. Think of me in the ring, when the bull advances fast, do I swerve? No, no, honor to the toreador. Carmen, will you love me, I know you not. But you shall."

Now the inn is deserted except by the gypsies and Carmen. They tell her that she is wanted to go on an expedition, a very profitable one—smuggling. She surprises them when she says that she can't go because she is in love with a dragoon. But I think I can bring him with me. Jose enters, tells Carmen he has been in prison for two months for his crime of letting her free. But it is all right for love of you, Carmen.

"Only now were some officers here and they made me dance," says Carmen, which makes Jose jealous, but she tells him she will dance for him. The trumpet recall is heard in the distance. Jose is about to leave, reluctantly, but Carmen will hear of no such thing. "What? Here am I tiring myself trying to dance, thinking he loves me, and he wants to go. Take your sword and go; you do not love me. Go; I will not have you." "Ah, Carmen, how wrong you are. Look," and from out his uniform he takes the faded bunch of flowers. "This you threew to me, and all through these long months in prison, night and day, they have conjured you up in my imagination. They held out the hope that I would meet you again. I love you." "If you love me, then come with me to the mountains, up there, where we never will be parted."

"Why Carmen, to do that would be to be a deserter—such infamy! I could not do that." "Then you don't love me. Go." Jose pauses but a moment and says: "Then I go. Farewell. I cannot be a deserter." He is about to leave when the officer comes in, sees what's happening, and strikes Jose. There is trouble immediately, and then Jose sees that now he is disgraced. He promises to go to the mountains, where all is free—with his Carmen. The curtain falls.

Now picture a wild, desolate scene up in the mountains. Jose is gazing down to the plains below. "Of what do you think?" asks Carmen. "Somewhere there is an old woman who thinks I am an honest man; my mother." "Better go to her," says Carmen, who has begun to tire of this jealous, tense man. "Go from thee. If you say that again I'll kill you."

(*Continued on next page*)

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"What matters. If fate wills it. Let me see what the cards say. I will shuffle. What is this, spades, death? I will shuffle again." But no matter what she does, the cards register doom, death. "Death," she says. "Well, so be it. Carmen will defy it."

Now, in the meantime, Micaela has been sorely tried. She has been following the guilty Jose. She has a duty to fulfil. Jose's mother is dying and she must carry the message to him.

She leaves, frightened at a shot, and Jose is accosted by Escamillo, who confides to him that he is in love with one Carmen, who thought she cared for a dragoon, but is tired of him. "Is it so," asks Jose, "then the lover will kill you." A duel, but Carmen stays the hand of Jose.

"You saved my life, Carmen," says Escamillo, "at least we'll meet again, and it is allowed me to invite all who love me to watch me in the ring at Seville."

"Carmen, beware," says Jose, "I am weary of suffering; don't try me." It is then that Micaela arrives, and begs Jose to return to his suffering mother. "Go quickly, Jose, this life is not for you," urges Carmen.

"You tell me to go, you Carmen. Ah, you seek other lovers, the toreador. No, I will not go. Micaela leave me. This accursed woman has ruined my life. I love her, and we cannot separate."

"Then one word more, my last," weeps Micaela. "Your mother is dying, and will not be able to see you."

"Dying, dying, you say? Then, then I leave. I leave you Carmen, but we meet again." And as they go, Jose and Micaela, the toreador's song is heard. Jose pauses, Carmen watches his departure—and he is gone. The Curtain drops.

(Concluded next week)

"HELP YOURSELF"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Adolescence" (Allegretto), Collinge

1—Theme (2 minutes and 30 seconds), until—S: At Screening.
2—"May Dreams" (And con moto), by Borch (2 minutes and 45 seconds), until—T: "If Rosamond Vallant."
3—"Spring Blossoms," by Castille (2 minutes and 15 seconds), until—T: "Despite the fact that."
4—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 50 seconds), until—T: "Rosamond's little message."
5—"Capricietta," by Varley (3 minutes), until—T: "Mrs. Finnessey has sufficient."
6—Theme (3 minutes and 25 seconds), until—T: "One of the fundamental."
7—"Frivolette" (Entr' Acte), by Baron (2 minutes and 30 seconds), until—T: "Oliver, I won't have you."
8—Eccentric Comedy Theme," by Roberts (30 seconds), until—T: "Foxy Grandpa."
9—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 30 seconds), until—T: "Mrs. Browning would give."
10—Theme (1 minute and 15 seconds), until—T: "As a member of the Cult."
11—Piano solo improvised to action (25 seconds), until—T: As becomes her prominence."
12—"Dramatic Agitato" (for general use), by Hough (1 minute), until—T: "But with so many."
13—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—T: "If I ever catch my."
14—"Wierd Oriental Theme," by Levy (3 minutes and 15 seconds), until—T: "Emily introduces a little."
15—"Comedy Allegro," by Berge (1 minute and 20 seconds), until—T: "Fell Pythagereans."
16—Continue to action (20 seconds), until—T: "Mrs. Browning is convinced."
17—"Cannibal Carnival" (a characteristic), by Levy (3 minutes), until—T: "Never before has Three Pines."
18—Continue to action (2 minutes and 50 seconds), until—T: "They talk 'bout Sholomon."
19—"Half Reel Hurry," by Levy (5 minutes and 15 seconds), until—S: Oliver fighting.
20—Theme (1 minute), until—T: "Rosamund, are you cured."

THE END

"SUNDOWN SLIM"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Twilight Reverie" (Dramatic Moderato), Berge

1—"Adolescence," by Berge (2 minutes and 30 seconds), until—S: At Screening."
2—"Sleeping Rose" (Valse Lente), by Borch (2 minutes), until—T: "Antelope—a man's town."
3—Continue to action (1 minute and 30 seconds), until—T: "A few miles away."
4—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "While in Antelope."
5—Clematis" (From Moutonniere Suite), by Tonning (2 minutes and 30 seconds), until—T: "Your brother went upstairs."
6—"Gruesome Misterioso" (for infernal or witch scenes), by Borch (1 minute and 5 seconds), until—T: "You call that a joke."
7—Theme (2 minutes and 15 seconds), until—T: "As the sun rose."
8—"Dramatic Agitato" (for general use), by Hough (1 minute and 45 seconds), until—T: "Anita, daughter of."
9—"Caprice Joeux" (Allegretto), by Varley (4 minutes and 5 seconds), until—T: "Tell your father I fired."
10—Continue pp (40 seconds), until—T: "Your kind invitation."
11—"Conspirators," by Santos (2 minutes and 35 seconds), until—T: "As the shadows of evening."
12—"Dramatic Conflict," by Levy (1 minute and 30 seconds), until—T: "Reckon I ain't going to."

NOTE: To action pp or ff.

13—"Dramatic Reproach," by Berge (1 minute and 15 seconds), until—T: "Meanwhile Jack Carliss."
14—Continue to action (1 minute and 50 seconds), until—T: "Back in Antelope."
15—Theme (2 minutes and 40 seconds), until—T: "Billy has told me."
16—"Adagietto" (From Symphonette Suite), by Berge (1 minute and 20 seconds), until—T: "Connecting Fernandos."
17—Produce effect followed by "Turbulence," by Borch (1 minute and 15 seconds), until—S: Shot is fired.
18—"Dramatic Tension," by Andino (3 minutes and 10 seconds), until—T: "Believing Fernando dead."
19—Continue to action (1 minute and 50 seconds), until—T: "To hell with his papers."

NOTE: Watch shots.

20—Theme (1 minute and 55 seconds), until—T: "Weeks passed."

UNTIL THE END.

"THE MARRIAGE PIT"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

1—Theme (4 minutes), until—S: At Screening.
2—"May Dreams" (And. con moto), by Borch (2 minutes and 10 seconds), until—T: "Wealth had not brought."
3—"Twilight Fancies" (Melodious Moderato), by Fromel (3 minutes and 20 seconds), until—T: "The same tape which recorded."
4—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 35 seconds), until—T: "The following afternoon."
5—Theme (1 minute and 50 seconds), until—T: "In love as in business."
6—Continue to action (1 minute and 20 seconds), until—T: "As a love-maker Strong was."
7—"Kiss A Miss" (Valse Chantee), by Baron (1 minute), until—T: "The Rossiter-Strong engagement."
8—Continue pp (25 seconds), until—T: "While far into the night."
9—"Moorish Rose" (fox trot), by Baron (2 minutes and 10 seconds), until—T: "A new day but the same."
10—Organ improvise to action (wedding ceremony), (55 seconds), until—T: "And so in a small town."
11—Theme (2 minutes and 30 seconds), until—T: "The beginning of the."
12—"Budding Spring" (Moderato), by Platzman (1 minute and 25 seconds), until—T: "He had sought love."
13—Continue to action (2 minutes and 30 seconds), until—T: "While another discovered."
14—"Dramatic Recitative" (for heavy dramatic situations), by Levy (3 minutes and 5 seconds), until—T: "Yet the passionate kisses."
15—"Frivolette" (Entr' Acte), by Baron (1 minute and 25 seconds), until—T: "Billing and cooing often."
16—"Cornado Land" (Valse Lente), by Leith (1 minute and 45 seconds), until—T: "Elinor realizes that each."
17—Theme (4 minutes and 5 seconds), until—T: "I want to work and forget."
18—"Hilo Bay" (guitar waltz), by Levy (2 minutes and 25 seconds), until—T: "A well laid plan took."
19—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes and 30 seconds), until—T: "Strong's willingness to help."
20—"Dramatic Agitato" (to action pp or ff), by Hough (2 minutes and 10 seconds), until—T: "Friday the 13th."
21—"Dramatic Tension" (for general use), by Levy (2 minutes and 25 seconds), until—T: "Dalton double-crossed your."
22—Theme (1 minute and 30 seconds), until—T: "Meanwhile an awakened wife."
23—"Dramatic Suspense," by Winkler (2 minutes and 10 seconds), until—T: "That evening at Zolden's."
24—Theme (2 minutes), until—T: "Remember, my dear, your."

UNTIL THE END.

"THE GREAT LOVER"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Celeste Aida," Verdi

1—"Twilight Reverie," by Berge (2 minutes and 45 seconds), until—S: At Screening.
2—"Gems from Manhattan Opera House" (medley selection), by Tobani (5 minutes and 20 seconds), until—T: "The opening of the Opera."
3—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 25 seconds), until—T: "The moment the Transonia."
4—Continue to action (50 seconds), until—S: Paurel at piano.
5—"Echoes from Manhattan Opera House" (selection of operatic airs), by Tobani (6 minutes and 10 seconds), until—T: "Wednesday morning finds."
6—Theme (3 minutes), until—T: "My dear Miss Warren, I."
7—"Graciella" (valse Italienne), by Kretchmer (5 minutes and 20 seconds), until—T: "Then the director can sing."
8—"My Heart At Thy Sweet Voice" (from Samson & Delilah), (3 minutes and 50 seconds), until—T: "When a great lover comes in."
9—"Don Juan—Overture," by Mozart (3 minutes and 40 seconds), until—T: "Jean Paurel's first appearance."
10—Organ improvise to action (between the acts), (1 minute and 50 seconds), until—T: "We are not in good voice."
11—Theme (4 minutes and 25 seconds), until—T: "Ethel, I want you to marry."
12—"Dramatic Recitative" (for dramatic and heavy situations), by Levy (2 minutes and 50 seconds), until—T: "Sabattini, you must."
13—"Don Juan Selection," by Mozart (2 minutes and 45 seconds), until—T: "Ladies and gentlemen, owing."
14—Theme (5 minutes and 15 seconds), until—T: "The first American born."
15—"Adagietto" (From Symphonette Suite), by Berge (4 minutes), until—T: "Ethel decides to throw."
16—"Narrative," by Pement (2 minutes and 15 seconds), until—T: "Someone who knew me years."
17—"Love Song" (Dramatic), by Flegier (2 minutes and 30 seconds), until—T: "You have been Paurel "The Great Lover."
18—"Frivolette" (Entr' Acte), by Baron (50 seconds), until—T: "Don't you remember her."

UNTIL THE END.

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CHARLES D. ISAACSON, in Motion Picture News, points out that "music is the voice of the film—not the human speech, but the speech of the action, the mood, the emotion, the spirit of the ensemble."

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ANOTHER link in the chain of distributing centers being organized by the Argus Enterprises was forged on September 20th when the firm's new Los Angeles branch was opened to the public. Mr. H. H. Cudmore, president of Argus Enterprises, made the trip to the Coast to supervise personally the opening. Included in the equipment at the new branch, which is located at 836 South Olive Street, is a model Projection Booth and also a Public Projection Room.

The growth of the Argus Enterprises has been exceedingly rapid during the past few years. Additional pieces of equipment have been added to the Argue line until it now includes practically everything that might possibly be needed by the motion picture theatre. Among its own products and those of other manufacturers which it handles are: Argus Sheck Universal Aadapter; a.c. to d.c. Compensares; Crystal Bead Screens; Weiss Film Waxers; Simplex Machines;; Wilart Studio Camera; Duplex Film Cleaners and Printers; Automatic Ticket Machines; G-E Motor Generator sets and Incandescent Lamp Equipment; Aisle-Lites; Victor Stereopiticons; Wohl Studio Lights; Fulco products; theatre signs and scenery.

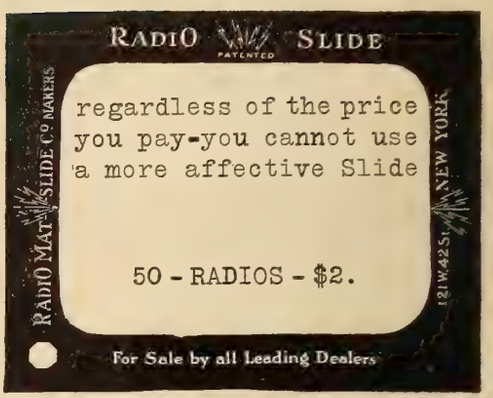
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" Hell's Oasis "

(Five-Reel Feature, Starring Neal Hart—Pinnacle Productions, Incorporated)

THIS screen version of William L. Roberts' powerful stage play, "The Fighting Parson," is the vehicle for Neal Hart's first appearance as star of a five-reel out-of-door feature, and in some of the strong situations Hart shows qualities as an actor which promise much for his future popularity. As the hard riding, hard-fisted cowpuncher, who protects the little salvation army lass from the vileness of the gambling hall proprietor and later becomes the fighting parson in one of the wickedest and wildest mining camps yet portrayed on the screen, Hart is in his native environment and acts with a naturalness and ease one would expect from a man brought up as he was, as a western ranch rider and sheriff.

After a promising opening, the picture drags slightly and Hart has a tendency to underact rather than play his part to its full strength. In the closing scenes, however, there is plenty of stirring action and thrills, and the star is given an opportunity to show himself as handy with his fists as he is with a "six gun" in a terrific man to man fight, which is one of the strong features of the production.

Locations were well chosen and some fine desert scenes bring us a breath of the genuine west. Even more riders and extras were used than were really needed in some of the village and dance hall scenes, although they gave an air of activity to the streets of the cow town rarely seen in a western. Betty Brown is charming in the role of the little evangelist, the girl for whom Mr. Hart risks his life. The other parts are capably played.

A good picture with a high moral lesson, it should please audiences and the personality of Hart, combined with the popularity of the book, "The Fighting Parson" offer excellent exploitation possibilities.—*L. H. MASON.* (Reviewed in Chicago).

" Love's Battle "

(Five-Reel Feature Starring Eileen Sedgwick and Joe Moore—Released Through Climax Film Corp.)

JOE MOORE and Eileen Sedgwick do some very good work in this production, but are handicapped by a rather poor story.

The plot is written around the rather trite theme, "Circumstantial Evidence," and shows what may happen to the men or women who are its unfavored children.

In this feature the heroine loves a young man, who is unfortunate enough to be in the vicinity of a hold-up and rushing to give his assistance is, in the series of events which follow, accused of murder and sentenced to be hung because he was found by the sheriff in a dazed condition lying on the body of the murdered man. His condition was the result of an encounter with the robbers.

The heroine in a last effort to save her loved one enters the district attorney's home, holds him up, and tries to force him to sign the hero's pardon.

When she finds that he is deaf to her entreaties, she tries the old trick, "yelling for assistance," and at the same time throwing her arms about the attorney's neck.

The latter's wife and the police, who answer the call for help, believe the prosecutor guilty of an atrocious crime and are about to deal harshly with him when the girl confesses her scheme.

This arouses the attorney to action with the result that the young man is saved in the "nick of time."

The picture will interest.—*FRANK LEONARD.*

" The Wonderful Chance "

(Selznick)

H. H. VAN LOAN has given Eugene O'Brien a splendid opportunity to display his talents in this production and the result is a very fair picture.

The story creates interest from the start and although weak in spots, develops to a strong climax, with suspense playing a prominent part.

The plot is entirely different from the usual run in which O'Brien has appeared. Instead of unfolding a story in which the love interest is strongest, Van Loan has switched about to a different angle and allowed romance to take second place.

The star is seen in a dual role alternating between an English lord and a crook.

He gives a splendid characterization of the Englishman, acting with a naturalness that is really a pleasure to witness, but when he reverts to contrast, his crook portrayal is not so convincing.

Lord Birmingham, upon his arrival in this country is seized and held by a band of crooks. "Swagger" Barlow, an ex-convict, impersonates him and succeeds in getting away with it.

Barlow visits the crooks in their den, and is surprised to find the Englishman there tied hand and foot. He promises to liberate him provided he will not disclose his (Barlow's) identity to a young society girl.

His lordship agrees, is released and goes to the home of the young girl. Although he corresponds with his predecessor, his eyes are not the same.

In the big scene when the police lieutenant is called upon to distinguish between them and finds that he cannot, the girl decides to take the one whose eyes most appeal to her. And the eyes are those of Barlow.

The cast includes Tom Blake, Rudolph De Valentino, Joe Flanigan, Warren Cook and Martha Mansfield.

The picture is well directed and produced. —*FRANK LEONARD.*

" Dynamite "

(Mermaid Comedy—Educational)

THERE has been real ingenuity expended upon "Dynamite," the latest Mermaid comedy—ingenuity of idea, ridiculous tomfoolery which is riotously funny, and captions. Loud and frequent guffaws greeted this piece at the Strand, New York. Which is not strange considering the bright spots it contains. It has to do with a very timely subject and an explosive one. Powder. A foreword advises us that the manufacturer is blown ninety miles and his last words were: "I leave the papers to my son, Ben Zeen, and my daughter, Maggie." Things aren't going well at the powder plant and when word comes to Ben to journey hither, the scene discloses him at the fishing hole, baiting the fish to jump out of the water so that they might be clubbed into submission. Hilarious hokum and it scores.

Ben arrives looking every inch the dunce. And he fears neither fish, face, powder, nor bug. Becoming thirsty he gargles some nitroglycerine and when he sprays it the spots furnish smoke. A hen wanders in, eats some powder and immediately lays a few explosive eggs. When she is tossed out of the window—well let X mark place where body was last seen. A walking delegate named "I Doubleyou" comes to start up some agitation. Which is occasion to start the grand chase with people, walls, and powder going up in smoke. The conclusion pictures the old man and daughter, Maggie, being rescued from a terrible death only to get the scare of their lives when simple Ben knocks over some T. N. T. There they are seated a-top a telegraph post.

The titling is as snappy as the action. Indeed "Dynamite" explodes a lot of laughter. It lives up to its name—something chock-full of dynamic jazz. Lloyd Hamilton is the chief funmaker and he plays his part with a fine sense of burlesque.—Length, 2 reels.—*LAURENCE REID.*

" Chase Me "

(Sunshine Comedy—Fox—Two Reels)

"CHASE ME" falls a little below some of the rip-roaring Sunshine comedies that have made their appearance. While there are many scenes that will draw forth mild laughs, it has not the spontaneity, nor the originality to get over very big. The bathing girl scenes are not over-emphasized, but there are some attractive chase scenes. Roy del Ruth directed.—*MATTHEW A. TAYLOR.*

Feature Subjects of Short Length

"The Seven League Booters"
(Educational)

THERE are snows, and snows, but the kind of snow which must have offered inspiration to poets and authors of books who have written about it, is the kind of snow which "packs" in Switzerland. It is not the kind which flies. At least it does not fly in the picture. But it is "packed" like anything and the atmosphere, though not of melting heat, cannot be very piercing, since little children indulge in play and sport in less than bathing suits and perhaps have never seen a knitted toboggan headgear.

This offers great entertainment for juvenile picture fans and appeals to the adult in making one long to be a child again. It does not matter to the adult in Switzerland, however, when he wants to "slide" down a toboggan on his "tum," as the title puts it. He forgets all about being grown up and takes as much pleasure in the out-of-door sport as the younger set, which throng the scenes of the snow clad hills. The titles are typical "Hilliker" ones and the photography the usual commendable work identified with Chester Outing pictures, the haze, usually so noticeable in "snow pictures," being entirely eliminated.—*LILLIAN GALE.*

"June Madness"
(Vanity Fair Comedy—Rolin-Pathe)

HAL ROACH, who is responsible for Harold Lloyd's meteoric flight to popularity and Snub Pollard's debut as a star, has come forward as the sponsor of a new type of comedy—one which features six pretty girls. "June Madness" is his first effort and it provides fifteen minutes of quite snappy entertainment. Thus he adds a note of variety. The ladies of the ensemble do not act like amateurs. Really they conduct themselves with all the assurance of a Ziegfeld chorus and are quite as good looking. The idea which they pick up and nourish and play with is the tried and true pattern of the summer hotel which is infested with ladies but carries nary a specimen of the opposite sex who might be called young and breezy. Oh, yes, a few old "wheezes" are about.

But the youth of the land is missing. Finally, a dapper fellow arrives who is hired as a hotel clerk upon his promise not to fall for the ladies. But they compromise him. They all work the fainting trick or resort to some feminine whim to gain his attention or affection. "June Madness" is directed by Fred Niemyer and offers Eddie Boland as the summer man. Interest is held mostly by the pulchritudinous appeal. The girls will bear watching. They won't need comedy when they slip on the bathing suits.—Length One Reel.—*LAURENCE REID.*

"Judo"
(Educational)

"JUDO" is not the name of a horse, nor of a dog, but of the kind of athletics taught in Japan, and what is similar, or perhaps a part of their famous "Jiu-jitsu." In the picture the professor first announces to the students the kind of stunt he will teach, that lesson. Learn all about it before attempting to wrestle with a son of Japan, or the proverbial "grease spot" will fade away. "A Judo expert knows how to temporarily paralyze his opponent" explains the title. But when properly equipped, each wrestler, has that same knowledge. It makes a merry little fight, described, by the picture, as the most graceful wrestling a la mode. We learn that every method of attack, when two opponents meet, has a counter method of defeat. They both try the counter method, but to avoid more than necessary broken bones, the entire floor is covered with a thick matting, and as every male child of Japan, is said to be brought up in the art, a break more or less by the time he is of age cannot make much difference. But there is a moral to the cleverly planned ways of throwing each other about, based upon three principles, the foundation of the teaching. The first two are regarding the clutches, but the third, like we know about here in America, is the chide "keep your temper." It is obvious, if one lost it, he would immediately lose the fight, too, so despite being wrung out like the house-wife's dish rag, the Japanese gladiator comes up smiling. "Time—shake hands."—*LILLIAN GALE.*

"Profiteering Blues"
(Century Comedy—Universal—Two Reels)

A TRIPLE marriage ceremony forms the crux of this comedy directed by Fred C. Fishback—a ceremony with the principals applying the w. k. hokum while they are being spliced. There is the fat couple. Ditto the slim one. And a laugh is a sure proposition with such contrasts. The "profiteering" of the title enters when the happy people endeavor to secure accommodations at the hotel. "Nothing doing," says the clerk. The result is they are chased out of the park for spooning on the benches.

The only original trick is revealed when one finds them occupying hammocks in a grove—the hammocks being placed like berths in sleeping cars. The fat man or the fat bride breaks through as the spectator anticipates and falls upon the ground or on the slim people. That's about all there is to the "Profiteering Blues." There is not much comedy in it. One may call it just a filler. The exhibitor who plays it can make it fairly interesting by having his musicians interpret it with jazz music. Any kind of "blues" selection would help it a great deal. Bud Jamison heads the cast.—Length 2 reels.—*LAURENCE REID.*

"The Brave Toreador"
(Mutt and Jeff Cartoon—Fox—One Reel)

ONE of the funniest of the Mutt and Jeff series that has been shown in several weeks. Our two friends are in Spain, and plan to gain admittance to a bull fight on one ticket. Mutt scales the wall, planning to open the door later and let Jeff enter. But Mutt has lowered himself in to the bull pen and a ferocious animal chases him out into the arena. The crowd shouts in joy for they think a new toreador has arrived. Mutt breaks all speed records with the man-eater close at his heels. But the bull shows more speed and sends him flying out of the arena. The animal is especially well drawn and his antics are the funniest thing in the reel. Jeff is thrown by his disconsolate pal into the area and falls on the bull's back. Thereupon the little fellow mistakes the man-eater for a harmless cow, and when the latter shows fight, Jeff proceeds to punish him severely. He pounds the maneater and kicks him, and eventually hurls him out of sight.

It should prove one of the most popular of these cartoons—*MATTHEW A. TAYLOR.*

"The Big Show"
(Chester Comedy—Educational)

THE BIG SHOW" is a study in the heyday of childhood. And the fact that it perpetuates the circus which is always enacted in the backyard or in the barn will stir up pleasant memories with the elders as well as with the children themselves. It may be that circuses not being so plentiful now, the kids, seeing this comedy, will go home and imitate as best they can. Of course it has its greatest appeal with those under fifteen. Unless one hasn't entirely forgotten one's youth. The director hasn't overlooked a single trick. Indeed, he has added several new ones. The kids in this picture are fortunate to possess the ape, who carries on most of the comedy.

The children are seated before the stage and the acts occur. They are all in imitation of the circus. The "monk" plays the piano and cuts up several didoes. Naturally there is not much humor found in the piece because it is obvious the children were put through their paces. And children are not at ease when they are conscious of their efforts. However, there are one or two bright bits—such as the parrot who walks to a telephone and informs the monkey that the child wonder is buried by a mountain of sand. The ape hurries to the rescue. And it is a race whether he will dig the youngster out quicker than a poodle or three. The picture is interesting because of its novelty. Animals and kids make it an acceptable filler.—Length, 2 reels.—*LAURENCE REID.*

"The Schooner Skagway"
(Educational)

EVER been to Juneau, the capital of Alaska, where, once, during the Klondike boom, the "Grand Hotel," was some grand place? You can see it all in the Robert C. Bruce film geography of Alaska locations, which are reached via "The Schooner to Skagway" and see what happens after the yearly rain fall, which deposits ninety inches of water, thereabouts, and leaves things floating. Incidentally, the schooner comes in close proximity to the remains of a disaster, the ill fated "Sophia," which, with 370 passengers, was lost in the frigid waters, seventy of which bodies were never recovered. There is a deal of information to be gained by witnessing the travels of the schooner, and probably the most comfortable way to become cognizant of the interesting things we did not know, which, following the schooners trail, we learn about.

The titles, a bit long, are none the less clear, and render the sequence easy to follow.—*LILLIAN GALE.*

Dead Men Tell No Tales

"NOMADS OF THE NORTH"
(First National)

Colorful Backgrounds and Vivid Action in This Picture

JAMES OLIVER CURWOOD'S "Nomads of the North" is a fitting sequel to "The River's End." One may call it a well planned, absorbing, and suspensive melodrama with the elements of nature providing a good deal of its moving moments. It is not so involved as its forerunner, therefore its story is more easily followed. The action is told in a straight-forward way and is perfectly timed to blend with the wonderfully picturesque shots of primeval nature. No one is quite so adept as Curwood in telling a story of the Canadian northwest and capitalizing it with vivid personalities.

The picture revolves around the conflict of two nomads with a Mounted Policeman who is assigned to the task of 'getting his man." But this same conflict is dwarfed by a larger one which depicts the characters battling for their lives in a colorful forest fire. This scene is truly eloquent, for it shows man in his extremity willing to forget, through a friendship born from fighting nature's elements. David Hartford has collected some marvelous backgrounds which are given full emphasis here. He seems to have as keen an eye for the pictorial as he has for the dramatic values. A rainstorm in which the lovers escape in a canoe is exceptionally graphic, and the backgrounds of river, mountain, forest and lake lend an atmosphere which is not only in keeping with the story, but bring to the spectator the feeling that he might be an actual participant. Such is realism as it should be.

The characters here will be easily recognized. They tell nothing new. That remains for Mr. Hartford. It is the old story of the Mounted Policeman who is forced to hunt down a man wanted for murder, and who reluctantly executes his orders because of his admiration for the wife of the "murderer." There is the stern factor, and his scapegrace son, who is determined to have his revenge upon the pair for frustrating his matrimonial plans. And when he perishes in the forest fire, the Mounted destroys the evidence and says, "I'll report you as the victim in his place." Two other nomads have a conspicuous place in the action—a dog and a bear. And none of the scenes which present them are out of place. The animals supply a note of humor. When three years have elapsed they are shown fully matured. Another realistic stroke. The acting is intrusted to the skillful hands of Lon Chaney, Betty Blythe and Lewis Stone. All give vivid performances. This is a great audience picture.—Length, 6 reels. —*Laurence Reid.*

THE CAST

Nanette Roland.....Betty Blythe
Raoul Challoner.....Lon Chaney
Corporal O'Connor.....Lewis Stone
"Buck" McDougall.....Francis MacDonald
Duncan McDougall.....Melbourne MacDowell
Old Roland.....Spottiswood Aitken

By James Oliver Curwood.
Directed by David M. Hartford.

PRESS NOTICE—STORY

James Oliver Curwood's story of the Canadian Northwest, "Nomads of the North," will be the feature attraction at the ———— theatre next ————. All who remember "The River's End," as a model of its kind, will discover in the new feature a subject of the same quality. The action is melodramatic and depicts the conflicts of simple inhabitants of the North who are forced to fight for their lives with their fellow men and with the elements of nature. The picture offers several exciting situations and carries the utmost in suspense.

From the day that Raoul flees with Nanette, to escape the law, down through the pursuit of the lovers by the Mounted Policeman, the scenes rivet the attention through their vivid composition. In the end, the officer appreciates the manly qualities of Raoul and permits him to have his freedom. The acting is in the hands of competent players among them being Lon Chaney, Betty Blythe and Lewis Stone. All give vital portrayals. David M. Hartford has provided a most graphic and artistic production.

PROGRAM READER

Who isn't fascinated with a James Oliver Curwood story? Remember "The River's End?" "Nomads of the North" is a story cut from the same identical pattern, which means that it carries vivid characters, truly picturesque atmosphere and moves with a power that is intensity itself. So come to the ———— theatre next ———— and see the most amazing forest fire ever revealed on the screen. See the marvelous backgrounds of forest, mountains and streams. See Lon Chaney, the "Frog" of "Miracle Man" fame, Betty Blythe and Lewis Stone giving life to three of the most vital characters that ever adorned a story. You will be thrilled. An hour in the theatre which will be remembered.

SUGGESTIONS

Play up this feature big. Don't neglect a single point in your exploitation. The author and the players certainly mean something to your patrons. Play up Curwood's other stories which have found their way to the screen. Tell of the past performances of the players. By all means stress the fact that this picture carries the most wonderful scenery, the most startling thrills that ever graced a picture of its kind. The title is a winner. Feature the picture as a vivid and vital melodrama of the Canadian Northwest by an author who knows his subject matter. Use atmosphere for your lobby and prologue.

CATCH LINES

James Oliver Curwood's picturesque story, "Nomads of the North," is coming to the ———— next ————. Don't miss it. The treat of the season.

See the forest fire, the marvelous rainstorm, the antics of the cub and dog, the fight between man and beast, and action which vibrates with thrills. See "Nomads of the North."

"MADAME X"
(Goldwyn)

Tremendous Drama Faultlessly Acted and Skillfully Produced

COMBINING Pauline Frederick's exceptional emotional talents and her skill at screen expression with the powerful dramatic qualities of the famous stage play, "Madame X" has been productive of a picture that can be justly hailed as one of the notable film events of the season. The production builds carefully to its great climax, the trial scene where the son defends his mother on the charge of murder, neither knowing the identity of the other, and never for a moment can be termed uninteresting.

Those looking for an opportunity to carp might justly claim it to be a vehicle for Miss Frederick, complain that the story is not a pleasant one, that it lacks much that the stage version which its wonderful lines possessed, and comparisons may be made with the Pathe production in which Dorothy Donnelly was starred, but no one can gainsay but that it is Miss Frederick's greatest achievement and a gripping skillfully constructed drama that has neither technical nor histrionic faults.

The star has been surrounded by an exceptional supporting cast and nothing in the way of production has been left undone. It will appeal to those who appreciate acting, rather than action, and should find great favor with those who are tired of the sugar coated story with its trivial romance and stereotyped sequences leading up to the live happy ever after ending. As for Miss Frederick, in her long career she has never been given greater opportunities, which is ample proof that "Madame X" is a very much worth while picture. Certainly from an exploitation angle the picture is exceptional. The fame of the play and the star's acknowledged emotional ability make it a most attractive offering. The atmosphere of the locale of the picture, France, is perfect, and Miss Frederick's characterization of the unhappy wife is a revelation.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Jacqueline Floriot.....Pauline Frederick
Louis Floriot.....William Courtleigh
Raymond Floriot.....Casson Ferguson
Rose Dubois.....Maud Louis
Dr. Chesnel.....Hardee Kirkland
Cesaire Noel.....Albert Roscoe
M. Valmorin.....Correan Kirkham
Laroque.....Sidney Ainsworth
M. Robert Parissard.....Lionel Belmore
M. Merival.....Willard Louis
Victor.....Cesare Gravina
Marie.....Maud George

Adapted from the play by Alexandre Bisson.
Directed by Frank Lloyd.

PRESS NOTICE—STORY

"Madame X," the most famous play of the last twenty years, with its great theme of mother love, has been adapted to the motion picture by the Goldwyn Corporation with Pauline Frederick in the title role, and will be presented for a ———— days' engagement at the ———— theatre beginning ————.

As the wife and mother who made the one great mistake, that ended in a court of justice on trial for her life on the charge of murder, Miss Frederick has the greatest dramatic role of her entire career, and never has she achieved so much in an emotional part or taken advantage of the opportunities presented with more personal glory.

"Madame X" as Miss Frederick plays it is a revelation in screen portrayal and one of the finest dramatic pictures ever produced and the most notable film event of the year. Having a theme that is of universal interest and possessing dramatic incident that is seldom equalled, the picture grips and thrills in every sequence as it builds slowly but surely to the great climax, the great trial scene where the son defends his mother, neither knowing the identity of the other.

In her many years as a stage and screen star Miss Frederick has had many fine parts but none which equals that of "Madame X."

PROGRAM READER

Pauline Frederick, acknowledged to be one of the best emotional screen stars, is to be presented at the ———— theatre in the famous stage success, "Madame X," for a ———— days' engagement beginning ————.

In this picture Miss Frederick has the role of the wife and mother who left husband and child for the love of another and who drifted from a home of comfort to the court room on trial for murder with her own son as the attorney for the defense. In the scenes leading up to this climax, one of the greatest in dramatic power ever conceived. Miss Frederick displays a talent for character acting which is marvelous. As the drug addict she is at her best and also has displayed a wonderful faculty for makeup.

SUGGESTIONS

Bill the title calling attention to the fame of the play, mentioning the big stage success it was and promise that Pauline Frederick has the best role of her career. Dwell on the dramatic worth of the trial scene, and the theme, mother love. We would also give a little synopsis of the story since this is a vehicle for acting. For newspaper displays use a cut of the star in straight and character makeup with strong selling talk as to the production's merit. As a prologue suggestion the prisoners' box of the trial scene and a woman playing the rol of "Madame X" artistically lighted would be effective. The defense speech of "Madame X's" son could be read from off stage with a jury on the bench and characters of the play on the stage. In fact the whole act of the original play could be staged as most of it consists in pantomime and the big speech referred to.

CATCH LINES

Pauline Frederick, America's most distinguished emotional artist in the greatest role of her career, the unfortunate woman whose very name had been lost and who went on trial for murder under the title of "Madame X."

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to May 29, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.

ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19
"Little entertaining value in this slight story."—M. P. News.
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business." "Only moderately entertaining. Billie Burke, who starred in it, was good. Returns fair."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19
"Bosworth's acting and graphic incidents make entertaining picture."—M. P. News.
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction" "A good picture with a novel and daring story. Played it one week to big business." "A splendid production to big business for three days." "Great business. Wonderful production." "An intensely gripping drama. Played it two days to extra big and big business."
Consensus—"Good picture, good puller."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.
Exhibitor Comment—"Fine picture, playing to big audiences." "They didn't quite 'get' this one. My audience like Westerns, but they were not quite sure that they were not being 'kidded' in this. The comedy went over, however, and was well received. Think Desmond very interesting and promising star if he sticks with one company long enough to become well known."
Consensus—"Good picture, good puller."

BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week."
Consensus—"Average picture, average puller."

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."
Consensus—"Good picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"The public here is mad on the subject of Thomas Meighan, and have been eagerly awaiting his first starring picture. It's an excellent picture, and played to capacity business." "Star, picture and box office returns all ditto, the word 'good.'"

CLOTHES (METRO) OLIVE TELL.....OCT. 2
"Talky picture made from stage satire."—M. P. News.

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business." "Pleased in an average way. Average business for three days."
Consensus—"Average picture, average puller."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....OCT. 2
"Has plenty of action and should please."—M. P. News.

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day." "Rather good melodrama; pretty good business." "A great picture. Exciting from start to finish. Had the house spellbound on opening night and did tremendous business all the following performances. Seldom is a picture so universally liked."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....JULY 24
"Novel crook story suffers from development."—M. P. News.

Box Office Reports continued on page 2888

"THE JAILBIRD"
(Ince-Paramount-Artcraft)

Rather Obvious, But Fairly Diverting

WHILE this comedy by Julien Josephson is unoriginal in theme and characterization, it is made fairly diverting through the cleverly arranged introduction and finale. In fact its highlights are contained in the first and fifth reels, while the body of the picture is of such obvious design that it drags considerably. Lloyd Ingraham, who directed, has provided a novel touch by introducing his chief character "breaking" jail through simply walking out with the crowd on visitors' day. The scene is highly amusing and the director must have appreciated its value because he duplicates it in a way for the finale. The result is "The Jailbird" is lifted above the mediocre class.

The convict is a "trusty" who is employed in the warden's office. He has six months to serve before he can join his pal. When the visitors arrive he calmly walks into a clothes-press, changes his garb for a suit of the warden's and passes out unnoticed when the crowd makes its exit. The fact that this must be a first-class prison, since it employs a warden and that all visitors are checked up as they pass in and out, should not be taken too greatly at its face value. Dramatic license is a healthy factor in any play. And many will overlook the slip in the spontaneity of the scene and the humor which it generates.

From this point to the finale the picture takes a "flop," since it relies upon a deal of exaggerated hokum. The jailbird journeys to a distant village, inherits some property and lives up to the tricks which placed him in the pen. He promotes a fake oil stock and with the savings of the hard boiled natives is about to decamp when they advise him that the well is gushing genuine oil. It's a study in reformation, for the hero mends his ways through the influence of a pretty girl's smile and confidence. And he goes back to serve out his sentence, entering his erstwhile abode on visitors' day and changing his suit while the warden is out of the room. This finish is refreshing after scenes of pointless by-play in which crude types wander on and off and exclaim, "By heck!" The romance doesn't have much of a chance for the picture is more Douglas MacLean's than it is Doris May's. No fifty-fifty arrangement here.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Shakespeare Clancy.....Douglas MacLean
Alice Whitney.....Doris May
"Skeeter" Burns.....Lew Morrison
Noah Gibbs.....William Courtwright
Joel Harvey.....Wilbur Higby
Elkemah Pardee.....Otto Hoffman
Asa Grider.....Monty Collins
Grandpa Binney.....Bert Woodruff

By Julien Josephson.

PRESS NOTICE—STORY

Douglas MacLean, formerly a co-star with Doris May, but now elevated to the ranks of single stardom by Thomas H. Ince, appears at the ———— theatre next ———— in "The Jailbird," an original photoplay by Julien Josephson. This offering is a brisk and joyous comedy which is admirably balanced with a thread of homely philosophy. It takes up the case of Shakespeare Clancy, alias "The Kid," who finding that he has six months to serve, breaks jail on visitors' day by changing his uniform for that of the warden's and walking out with the mob. A chance arrives for him to inherit some property in a distant village—said property consisting of a mortgaged printing plant and a small sum of money.

With his prison pal, he conceives the plan to mulct the inhabitants out of their money by promoting a fake oil stock. He drills into a vacant lot, part of the estate and with the earnings of the villagers is about to decamp when they run after him and declare the well is gushing oil. The jailbird has a change of heart after taking the savings of a young girl interested in him and he promises to come back after being absent for six months. He is determined to serve out his jail sentence and re-enters on visitors' day. The picture carries a deal of interesting touches and is well acted by a competent cast.

PROGRAM READER

He "broke" jail on visitors' day by calmly walking out with the mob. Then when he inherited some property he was still determined to live by his wits—fair means or foul. With his prison pal he launched a fake oil stock and gathered in the money. But the oil well proved to be the genuine thing. It took a pretty girl's smile and her charming manner—her confidence in him to make him decide to go straight. See the jailbird ————. Come to the ———— theatre next ———— and see Douglas MacLean in "The Jailbird," a picture which presents an interesting line of homely humor. Doris May is the leading woman.

SUGGESTIONS

Here you have Douglas MacLean as a star alone. While Doris May is in the cast, Mr. MacLean has the principal acting role. Feature the author. Julien Josephson has written many stories for Charles Ray, Lloyd Hughes and others. Bring out that it was the starring team, MacLean and May, who appeared in one of the finest pictures ever released, "23½ Hours Leave." Use stills of the star in his prison garb. Treat it as a human and homely little comedy which is well balanced. Bring out its fine climax and play it in a humorous fashion. Feature the star as a comer—a young man who is rapidly making his mark.

CATCH LINES

He had six months to serve. But he wanted to gain his freedom. What did he do? Did he make a get-away? And did he reform? See Douglas MacLean in "The Jailbird."

The visitors came to look over the jail and the "trusty" walked out with them. Did he come back? See the human photoplay "The Jailbird," with Douglas MacLean.

Dead Men Tell No Tales

"UNCLE SAM OF FREEDOM RIDGE"
(Harry Levey—State Rights)

Propaganda Picture Doubtful as to Entertainment

MARGARET PRESCOTT MONTAGUE, who wrote this story, announces that it is "a protest against any small and mean partisanship" and also that it is "a plea for the League of Nations." It is, therefore, an admittedly propaganda production, aiming to sway sentiment and assuming that the failure of the treaty was a disgrace and a dishonor and "a betrayal of everything our sons fought for," as one subtitle reads.

Its merits as propaganda are secondary to its entertainment values from an exhibitor's standpoint, and as it has been produced with meager expenditures, and is sadly lacking in action, its power to draw the public is doubtful. The tragedy of the old man who loses a son in the war and who later, half-demented by the delay of the United States to enter the League of Nations, kills himself as an atonement for the sins of his country, is practically unrelieved by action, humor or romance. While showing no battle scenes, the picture visualizes those tense days at home—the rush to enlist, the anxious waiting for news from the front, and the enthusiasm of Liberty Loan and Red Cross drives. It is the general opinion that the time is not yet ripe for the picturing of America's war days.

There is, however, some genuine pathos and points of appeal in the picture. For instance, the old mountaineer, induced to act as "Uncle Sam" at a rally meeting receives word of his son's death immediately before his appearance on the stage. As the war ends he sees the desertion of America's ideals. Finally, mentally harassed, he comes to believe that he actually is "Uncle Sam"—the crushed and shackled spirit of his country. So he kills himself as a sacrifice, and the neighborhood accepts the sacrifice and dedicates itself to a higher patriotism.

The story opens in 1935, with an old friend telling the story of Uncle Sam to a newspaper reporter. Wm. D. Corbett plays Uncle Sam with fair success, but Helen Flint does not give a finished performance. George Macquarrie stands out in the cast.

"Uncle Sam of Freedom Ridge" will appeal to the League of Nations devotees and will catch popular favor to some degree by its flag-waving and strong patriotic flavor, but it is not a strong audience picture.—*Matthew A. Taylor.*

THE CAST

Roger Blair.....George Macquarrie
Uncle Sam.....Wm. D. Corbett
Young Sam.....Paul Kelley
Roma Jones.....Helen Flint
Arthur, the Fool.....Eugene Keith
Andy Mason.....Leslie Hunt
Sam, the boy.....Sheridan Tansey
The Reporter.....Jack Newton
Judge Braxton.....Nicholas Burnham

From the short story by Margaret Prescott Montague.
Directed by George A. Beranger.
Adaption by Ernest Maas.
Photography by Irving Rubenstein.
Produced under the management of Ben Blake.

PRESS NOTICE—STORY

"Uncle Sam of Freedom Ridge," adapted from one of the most talked of stories of the year, has been made into a photoplay and will be the attraction at the ———— theatre on ————. Margaret Prescott Montague, authoress of the story, has touched upon a theme, so deep, so universal, that when her work was first published in book form it attracted the attention of many well known literary critics as a vivid description of America's war time ideals and the dangers of their desertion by America now that the war has ended.

The story is laid in the mountains of the South. "Uncle Sam" is an old man who has lost a son in the war and who lives only to see the realization of the ideals for which his son died. He has earned the name of "Uncle Sam" because in Red Cross and Liberty Loan rallies pageants he has always taken the part of the symbolic figure of the United States. But he never lives to see his dreams come true, for peace has brought a resumption of the struggle of individual souls, and a loss of united idealism.

The picture has been well produced with an excellent cast. It is expected to win as much favor as the story, which President Wilson described as a most remarkable and truthful tale.

PROGRAM READER

"Uncle Sam of Freedom Ridge," one of the most remarkable stories of true Americans and true American ideals ever written, will be the feature attraction at this theatre on ————. The picture is adapted from Margaret Prescott Montague's story of the same name, and it presents, in an entertaining form, the ideals of America in the Great War. It goes further than this—it urges that those ideals be not forgotten, but form just as great a part of our every day life as they did in those days of trial and worry when American boys were risking their lives—and sacrificing them—for the cause of perpetual peace. All this is presented with a view towards entertainment. There is romance, humor and pathos just as there was in Miss Montague's story from which it was adapted.

SUGGESTIONS

When you book this you have a chance to arouse discussion. It is propaganda, so intended, and you can tell your patrons so. It is not, of course, partisan propaganda, and it should not, under any circumstances, be so advertised. The following catch line, or one similar, will hit it off: "A picturization of the ideals for which America fought—a plea, through the screen, for a speedy ending of petty squabbling, and an entrance into the League of Nations to end all war." This will certainly draw some business. There are street stunts and lobby displays easily possible from the title and theme of the picture. "Uncle Sam" can parade the streets or else be in the lobby.

Exhibitors' Own Box Office Reports

(Continued from page 2886)

PICTURE BRAND STAR RELEASED PLAN BOOK

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business." "Fair picture. The star is the drawing card."
Consensus—"Good picture, good puller."

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day." "Picture pleasing. Star charming. Business good."
Consensus—"Average picture, average puller."

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE.....JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....JUNE 26
"Pickford acts as well as O. Henry writes."—M. P. News.
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "Very good; audience seemed to like it."
Consensus—"Average picture, average puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST.....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A good all around picture, well directed, with splendid locations and good action. Should please most audiences. One week to big business every day." "Excellent business." "They liked this one and it played three days to big business." "A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand." "Very good film. The public agrees, for business has been very good." "This picture was very well liked and had a successful run."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12
"Colorful production carries little entertainment value."—M. P. News.
Exhibitor Comment—"Very good to big business three days."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY.....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Doing tremendous business. Combination of Charles Ray, who is very popular around here, and the play which is well known seems to be enough reason for seeing this show." "Went over good and drew usual Ray audience. Business about average for week. Some disappointed who like star in boob parts." "Corking picture. They like it. Title a good one, even without association of Cohan's name. A change for Charles Ray and a good one." "Just fair picture. Good box office returns."
Consensus—"Good picture, good puller."

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL....JULY 3
"Picture has many traits of the old time melo."—M. P. News.
Exhibitor Comment—"An average feature to three days of average business." "They liked this one and it went well. One day to big business."
Consensus—"Average picture, avrage puller."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST..JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best." "Did exceptionally good business. Picture all that is claimed for it." "Good picture because audience picture, not too much love or too much display of villain." "Good picture, played to big business." "Extra business all week. Unusually fine picture." "Splendid, snappy picture and a first-class box office attraction. Packed house and lobby every night it was shown." "Strong melodrama. Its sensationalism draws big crowds."
Consensus—"Good picture, good puller."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST.....JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business." "Picture fairly good; business so-so."
Consensus—"Average picture, average puller."

GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 2
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run."

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....JULY 24
"Kerrigan has interesting detective story here."—M. P. News.

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"Perhaps this is Miss Bennett's best effort. A good interesting story, well directed and splendidly acted by a good stock cast. Hairpins is the typical of pictures demanded today." "A pleasing picture to big business for three days." "Played it three days to average business." "A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes."
Consensus—"Good picture, good puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON...JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week." "This picture did not go very well in my house. Just an average production."
Consensus—"Good picture, good puller."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST.....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage."
Consensus—"Average picture, average puller."

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—The plot of the picture is good. Good receipts."

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST.....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.

HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN....JUNE 5
"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26
Exhibitor Comment—"A good Harry Carey picture. One day to big business."

HUSBAND HUNTER, THE (FOX) EILEEN PERCY.....SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 2890

"HELD BY THE ENEMY"
(Paramount-Artcraft)

Civil War Romance Looks Good as a Picture

WILLIAM GILLETTE'S stage play, 'Held by the Enemy," may be founded upon an ancient formula, but there is no denying the fact that he knows something of situation and climax. It comes to the screen with all its charm and romance and incident and conflict, thanks to a good scenario by Beulah Marie Dix and creditable direction by Donald Crisp. Civil War romances have been done time and again on the screen and they invariably follow the familiar pattern which shows a Yankee hero falling in love with a Southern girl, with both carrying out the conflict, torn by romance and duty.

This picture doesn't vary in one single incident from its forerunners. What keeps and holds the interest is the wealth of incident, the action comprising a series of well constructed and melodramatic scenes, the glamor of that vital period in the history of America, and the spirited acting of a quartette of players. Indeed, Agnes Ayres in crinoline costume looks as if she might have stepped out of an old miniature, and her performance is rich in charm and sympathy. Jack Holt as the Yankee officer plays with manly restraint, and Lewis Stone as the Confederate husband, who commits the supreme sacrifice in order to grant his wife happiness with an enemy, is splended. This actor always carries something in reserve. He commands attention through superb dignity and poise. Wanda Hawley in an ingenue role makes a fetching picture. The comedy relief is intrusted to her and Walter Hiers.

The action is based upon this conflict of love versus duty. And a breath of suspense comes when one wonders how the wounded Confederate will be eliminated. One anticipates a series of court-martials for the heroic Yankees and the equally heroic Southerner. Duty compels the officer to search his sweetheart's home for the rebel and respect for her feeling compels him to forget the fortunes of war. A minor conflict is enacted by a villainous Yankee officer, who, discouraged in his effort to win the spirited girl, stoops to vengeance. His scenes also provide measures of suspense. "Held by the Enemy" may be of heroic design, but it is interesting. The public would not accept it in any other fashion. There are few battle scenes. The picture carries too much romance and atmosphere for their introduction.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Rachel Hayne ..... Agnes Ayres
Emmy McCreery ..... Wanda Hawley
Sarah Hayne ..... Josephine Crowell
Clarissa ..... Lillian Leighton
Capt. Gordon Hayne ..... Lewis Stone
Col. Charles Prescott ..... Jack Holt
Brigade Surgeon Fielding ..... Robert Cain
Thomas Beene ..... Walter Hiers
Uncle Rufus ..... Robert Brower
Major-General Stanton ..... C. H. Geldart

By William Gillette.
Scenario by Beulah Marie Dix.
Directed by Donald Crisp.

PRESS NOTICE—STORY

A romance of the Civil War will be shown at the ———— theatre when the pictorial version of William Gillette's play, "Held by the Enemy," appears next ————. Upon the stage the offering met with popular favor because of its dramatic quality. Carrying a fine flavor of romance, the conflict of North and South, the lesser conflict which is born from love and duty as expressed by a Yankee officer and a Southern belle, and providing moments of real interest through the incident, action and atmosphere, the play is destined to become quite as popular in its new shape.

Around this romance, which is colored with the strife of the period and the glamour attached to it, revolves the action. The play has been adapted by Beulah Marie Dix, who has given it a nearly perfect scenario. Donald Crisp's direction is praiseworthy in the manner in which he has appreciated the dramatic values and provided appropriate backgrounds. The interpretation is taken care of by a cast of competent players headed by Jack Holt, Wanda Hawley, Agnes Ayres and Lewis Stone.

PROGRAM READER

The Civil War is far enough removed in the background of history to cast a glamour over it and yet it is recent enough to make us feel at times as if we were actual participants. This is by way of explaining that William Gillette's celebrated play of the Civil War, "Held by the Enemy," has been adapted to the screen and will make its appearance on the ———— screen next ————. Our patrons will be lifted out of their environment through this fine old play which is ever young. It tells a tale of a wonderful romance between a Yankee officer and a Southern girl, and attending this sentiment is an assortment of highly colored situations which carry the utmost in appeal. An all-star cast interprets it.

SUGGESTIONS

Make use of the fact that four well known players compose an all-star cast for this adaptation of William Gillette's play. Feature the author and tell that he is an accomplished actor as well as a playwright. Bring out that it offers a Civil War romance which emphasizes the attending conflict. Make use of the sentiment —the conflict of love versus duty which is carried in the breast of the hero. Play up the title and go after the older patrons—those who remember the play. Go after the G. A. R. and the Confederate veterans. Use atmosphere for your lobby. Have your musicians play the old songs such as "Carry Me Back to Ol' Virginny," "Swanee River," "Massa's in the Cold, Cold Ground."

CATCH LINES

See "Held by the Enemy," a picture version of William Gillette's celebrated play. An all-star cast enacts this throbbing romance of the Civil War.

"THE MASTER MIND"
(First National)

Melodrama of Interesting Quality

IT is the custom to expect a great deal of a Barrymore. The heralded name, alone, is of significant value. Lionel Barrymore, in "The Master Mind," it follows, paves the way to expectation. The reward is the portrayal of an intensely interesting if illogical story, with Mr. Barrymore in the title role.

The "master mind" is one that should have started dominating with telepathetic power, before the cause of the trouble started. Since the "master mind" had the power to bring about his revenge in a satisfactory manner, the source of the dissatisfaction should have been controlled, in the same way, in the beginning. But then, there would have been no story. Perhaps it would have been better so, since it is, except for interest, lacking as screen material. In only one or two instances does Mr. Barrymore live up to the name. There is plenty he might have done, to insert action. Instead, the action is told less convincingly in titles. The story, regardless, creates an intense curiosity in the first reel, and as the plot develops, it includes several surprising twists and unusual situations.

It cannot be said that the most is made of the opportunity, yet the discrepancy is not sufficiently evident to enhance the value of the picture to any great extent. It is melodrama, of melodramatic intent, rather than picture entertainment including every possible opening for eye-pleasing photography. In fact, an emergency call to strengthen the continuity and improve the photography might have made "The Master Mind" a decidedly better picture than it is. In the absence of these, however, it pleased a most critical audience, among the spectators, the writer, who witnessed a round of applause when the final fade out announced "the end."—Length, 7 reels.—*Lillian Gale.*

THE CAST

Henry Allen, the Master Mind ..... Lionel Barrymore
Maggie Flint, later known as Lucine Blount ..... Gypsy O'Brien
Cortland Wainwright ..... Ralph Kellard
Creegan ..... Bradley Barker
Hank, later known as Mr. Blount ..... Charles Brandt
Sadie, later known as Mrs. Blount ..... Marie Shotwell
Diamond Willie, known as Walter Blount ..... Bernard Randall
The Butler ..... Charles Edwards

By Daniel G. Carter.
Directed by Whitman Bennett.
Photographed by T. L. Griffith and R. R. Schellinger.

PRESS NOTICE—STORY

Lionel Barrymore, the talented star of stage and screen, is coming to the ———— theatre next ———— in an adaptation of Daniel G. Carter's play, "The Master Mind." This offering provides the virile star with ample opportunity to reveal his histrionic gifts and he takes fullest advantage of them. Mr. Barrymore appears as Henry Allen who resolves to take revenge upon the District Attorney for sending his brother to the electric chair. He maps out an elaborate revenge, and harbors his hatred for five years. Then he strikes but only after giving his enemy due warning.

But when the opponent is in his power he feels that his efforts are fruitless against a higher command than man-made vengeance. The girl who has been his instrument in mapping his revenge pleads and appeals to his better nature and he is forced to acknowledge his defeat. This play scored a sensation on the stage and as a picture it is filled with those tense situations and climaxes which keep one in suspense. Mr. Barrymore is supported by a competent cast. The backgrounds are rich in atmosphere, the photography being excellent.

PROGRAM READER

Lionel Barrymore, the emotional star of stage and screen, is coming to the ———— theatre next ———— in what is considered a worthy successor to "The Copperhead." This subject is "The Master Mind," an adaptation of the play of the same name by Daniel G. Carter. It affords the star with abundant opportunities to display his remarkable histrionic skill. He portrays a vengeful figure who conceives the plan to defeat his worst enemy because of the latter's heartlessness in sending his brother to the electric chair. How his plans mature, and how he is eventually defeated is told in action of tense dramatic moments. The picture is a triumph for the star. Don't miss it.

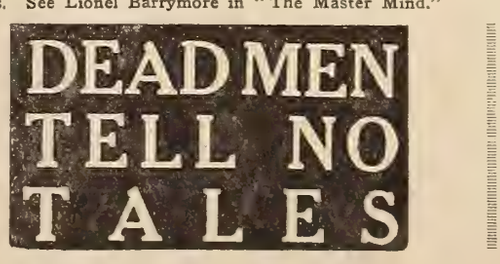
SUGGESTIONS

This picture carries a good title which can be worked up with enthusiasm. Make use of the fact that as a play it created a sensation. Tell that it is an ideal vehicle for the display of Mr. Barrymore's histrionic skill. Tell that it treats in the psychology of a man's mind—of a man's soul. Bill it as a fascinating melodrama. Tell that it deals in mental telepathy—in the degeneration and regeneration of a man's soul. Play up the Barrymore name. It means much to the public. Use stills. Bill it as Whitman Bennett's first contribution for First National.

CATCH LINES

See the eminent star of stage and screen, Lionel Barrymore, in "The Master Mind," a play of deep passion, romance and hatreds. A play to make you think.

He was determined to execute his revenge. Did he succeed or did some one frustrate his plans. See Lionel Barrymore in "The Master Mind."



The Index to The Complete Plan Book

(Continued from page 2888)

PICTURE BRAND STAR RELEASED PLAN BOOK

FROM NOW ON (FOX) GEORGE WALSH.....OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH .....OCT. 2
"Babe Ruth makes debut and scores a hit."—M. P. News.

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET .....OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN .....OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST .....AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....JUNE 5
"Rogers has rich character study in story of homespun quality."—M. P. News.
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. Its photography is remarkable." "They liked this one and it did good business for one week." "Picture fair. Business fair. Will Rogers' name has little box office value here."
Consensus—"Good picture, good puller."

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM....JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.
Exhibitor Comment—"Fair picture with Farnum in a misplaced role. Fair box office attraction."

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST .....SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation." "A competent star with a small cast in a well handled and interesting story. Pleasing to women. Average business one day." "Although this feature seemed to be average in production it played three days to big business."
Consensus—"Average picture, average puller."

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON .....SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Opened to medium business, which kept up steadily all week in face of rainy weather. The picture has nothing startling to recommend it, but seemed to have a strong pull with the patrons by reason of the popularity of the book." "Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST.....SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.
Exhibitor Comment—"This is excellent in spots—but there were only a few spots. Played it on the same program with the Pathe release 'Sherry' to big business for two days."

LAW OF THE YUKON, THE (REALART) SPECIAL CAST.....OCT. 2
"This picture proves a disappointment."—M. P. News.

LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY .....JUNE 26
"Mild but pleasing picture with Ince's co-stars."—M. P. News.
Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days." "An average picture to average business for three days."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER.....JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH .....OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.

LITTLE WANDERER, THE (FOX) SHIRLEY MASON.....AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST .....SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Exotic picture that is so cleverly done as to get right under the skin. Opened to average business, but gained daily."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST.....SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM .....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons."

PICTURE BRAND STAR RELEASED PLAN BOOK

LOVE'S HARVEST (FOX) SHIRLEY MASON.....JUNE 5
"Dainty star in comedy drama of high order."—M. P. News.

MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST....JUNE 26
"If you want a spectacular production, here it is."—M. P. News.

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON .....JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.
Exhibitor Comment—"While this seems to be a big picture, its drawing power was very poor."

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....AUG. 14
"Probably Russell's best work to date."—M. P. News.

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business."

MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MISS HOBBS (REALART) WANDA HAWLEY.....JUNE 26
"Frail story with a single-track idea, presents Wanda Hawley as a star"—M. P. News.
Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all."
Consensus—"Average picture, average puller."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS .....JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line." "Did good business on second week's run."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY .....JULY 31
"Commonplace story has artistic settings."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS .....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.

NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES .....MAY 29
"Farce picture drags and carries very little humor."—M. P. News.
Exhibitor Comment—"A fair picture to average business three days." "A poor picture to poor business three days."
Consensus—"Average picture, average puller."

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business."
"Only fair picture but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences."
Consensus—"Average picture, average puller."

NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE .....JUNE 19
"Trite story with interesting and dramatic moments."—M. P. News.

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY .....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER .....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns." "Good picture with fair patronage." "Fine mystery story. Well acted. Business good."
Consensus—"Good picture, good puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....JUNE 26
"A good feature which should interest and excite."—M. P. News.
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week."

OVER THE HILL TO THE POOR-HOUSE (FOX) SPECIAL CAST..OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

Box Office Reports continued on page 2892

"THE PREY"
(Vitagraph)

Alice Joyce Has Highly Involved Story Here

IT's a highly involved story which Alice Joyce has in "The Prey"—a story which provides her ample acting opportunities which she takes care of with her customary vitality and charm. But it is not a sympathetic role by any means. A woman who sells herself to the highest bidder, even after he is condemned in her heart cannot command sympathy, even though she is forced into matrimony to save her brother from jail. The fiance is of a heroic mould—a figure who would bring unhappiness to his beloved through sheer determination of living up to justice. And sympathy cannot be extended to him either.

This character is represented as the district attorney whose ambition is to break up a gambling syndicate and punish its leader. He will not listen to the entreaties of the girl's father who is involved. Realizing his plight he commits suicide. And fuel is added to the fire. The misunderstanding grows deeper, with the result that the distressed woman marries her hated nemesis. Once in his power, the scalawag adds insult to insult, taunts her on every occasion until, becoming desperate, she flees to her erstwhile fiance. Such a course is just what her husband desires, since he can compromise her and humiliate her more deeply than ever. Most of the scenes comprise this game of "give and take," and while the action is fairly interesting at times it doesn't bear a very healthy quality. The evil man's day of reckoning comes when he conveniently dies of apoplexy.

This figure is really the most convincing in the picture. He plays his game with cool, calculating deliberation. The cards are all stacked in his favor. He has forced the girl to become his prey through the indictment of her brother. And he, seemingly, has the district attorney at his mercy until he is eliminated for the sake of bringing light out of darkness. "The Prey" is complicated, but due to a good continuity the scenes are easy to follow. But such stories of society, high finance and intrigue have lost some of their appeal through having them peopled with stilted characters. The heroine here tastes bitter, drags for four reels. The hero is relegated to the background until such time as he is needed for the happy ending and the picture belongs to the villain. L. Rogers Lytton gives a sinister touch to the interpretation. The offering is adequately lighted and photographed.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Helen Reardon.....Alice Joyce
Robert Reardon.....Henry Hallam
James Calvin.....Jack McLean
Henry C. Lowe.....L. Rogers Lytton
Nathan Sloan.....Herbert Pattee
Willard.....William Turner
Jessie.....Cecil Kearn
Pete Cunard.....Roy Applegate

By Joseph Le Brandt.
Scenario by Calder Johnstone.
Directed by George L. Sargent.

PRESS NOTICE—STORY

"The Prey," an Alice Joyce production, which will be shown at the ———— theatre on ———— of ———— week, gives the star many excellent opportunities for the display of her talent, charm and her power to portray emotion. Miss Joyce enacts the role of a young society girl romantically in love with a young attorney. The opening scene presents a party being given the girl by her father. After the guests have gone she is acquainted with the fact that her fiance is persecuting her father. The result is the engagement is broken.

The story certainly gives Miss Joyce plenty of emotional opportunities. As Helen Reardon she is forced to realize that either her father or her fiance is a person unworthy of respect; to feel that her lover is ungrateful; to learn that her brother is in disgrace and danger of prison; to consent to a marriage distasteful to her; to be filled with disgust for her licentious husband; to discover that her true lover's devotion to her had led him to permit her to misjudge him and in the end she finds happiness after all. "The Prey" is a tense drama of human emotion, misunderstanding and courage. Prominent in the supporting cast are Henry Hallam, L. Rogers Lytton, Harry Bentham. Calder Johnstone adapted the story while George L. Sargent directed.

PROGRAM READER

The many admirers of Alice Joyce will find unusual interest in the announcement that her latest picture, "The Prey," permits the emotional star to display her art and charm at their highest expression. In selecting Joseph Le Brandt's dramatic story of society, finance, politics and romance as an Alice Joyce special production, Vitagraph made a happy choice. It is hard indeed for an affectionate woman devoted to her father and deeply in love with her fiance, to decide which of the two is wrong in a vital matter where both cannot possibly be right. Such is the predicament of Alice Joyce in "The Prey" which comes to the ———— next ————.

SUGGESTIONS

Here you have a star who has an established following. Play up the fact that she will appear at your theatre in a story peculiarly suited to her emotional capabilities. Bring out that her art has matured—that she has no superior in enacting roles which call for the utmost expression of feminine charm. Play up the title and feature the picture as a tense drama of society, intrigue, misunderstanding and courage. Bring out that it carries every element necessary to hold the interest. Feature the other players. Use teasers and briefs for newspaper space. The star, her charming personality—Miss Joyce is your best bet. Tell them that the star is coming to the ————. And you will have a good patronage.

CATCH LINES

If you were the district attorney would you prosecute the husband of the woman you loved? See Alice Joyce in "The Prey," a picture of tense situations.

"SUNSET SPRAGUE"
(Fox)

Having Enough Thrills, It Makes a Good Western

"SUNSET SPRAGUE" should be well received, for it does all that it is supposed to—it provides plenty of action and plenty of thrills. The story is complicated as well as being familiar, but it is not too trite to be particularly in disfavor. Buck Jones is the star and he keeps up the good work of his former production with the result that he will not lose any of his admirers.

The high spots in the picture are a good fist fight and some thrilling action along the side of a high cliff, where Jones and the villain are engaged in a pistol battle. Jones throughout is made the bashful, but none the less chivalrous, son of the West. It is an attractive role, and Jones looks the part. His clean-cut personality makes him a fine screen type for Westerns.

The story concerns an orphan girl, whose father has been murdered immediately after he struck a gold mine. The location of the mine is unknown. The star makes the acquaintance of the girl's uncle, who is going to her protection in the land of lawlessness, and it soon becomes a two man job to protect the niece, for the villain is trying to frighten her into leaving her homestead. Jones incurs the enmity of this villain when he looms up as a rival for the girl's hand, and also on account of a fight which originated over the shooting of a dog.

The scenes on the mountain side form a sort of anti-climax, for the heroine is not concerned in them. Later he rescues her from the villainy of the heavy and another battle ensues.

Patsy de Forest plays opposite the star in a satisfactory manner. Others in the cast are Edwin Booth Tilton and Henry J. Herbert, who plays the villain. The production is well directed by Thomas N. Heffron and Paul Cazeneuve.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Sunset Sprague.....Buck Jones
Rose Loring.....Patsey De Forest
Mace Dennison.....Henry J. Hebert
Lolita.....Gloria Payton
Calico Barnes.....Edwin Booth Tilton
The Crow.....Noble Johnson
Red Simpson.....Jack Rollens

Story and Scenario by Clyde C. Westover.
Directed by Thomas N. Heffron and Paul Cazeneuve.
Photography by George Schneiderman.

PRESS NOTICE—STORY

Buck Jones, the popular cowboy star, will be the attraction at the ———— theatre on ———— in his latest production "Sunset Sprague." This is a story of the attractive West, and its attractive men. Jones plays the part of "Sunset" Sprague, a rugged type of man, who finds his love in the vast desert in which he lives. Riding alone one day, he aids a man who is being attacked by a bandit. The two become friends and Calico Barnes, the rescued man, tells Sprague that he is going to protect his niece who has been left alone in a country of lawlessness.

The task of protecting the girl proves to be a two man job, and Sprague willingly does his share. From then on the picture is one of thrilling action. Buck Jones is a typical Western hero and his part in this feature is one that suits him perfectly.

In the supporting cast are such players as Patsey de Forest, one of the prettiest leading ladies in filmdom, Edwin Booth Tilton, Gloria Payton, Henry Herbert, the most villainous hero on the screen, and Noble Johnson. The directing is the work of Paul Cazeneuve and Thomas N. Heffron.

PROGRAM READER

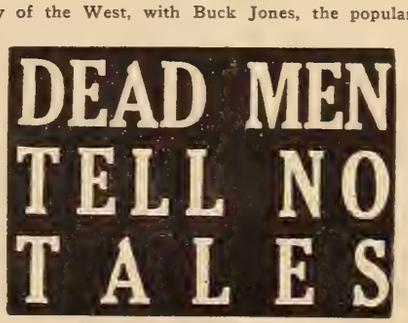
Buck Jones, popular cowboy actor, will be the star in "Sunset Sprague" which will be offered to the patrons of the ———— theatre on ————. "Sunset Sprague" is a story of the West, and one, it is predicted, that will find great favor among all lovers of actions and thrills. For it is replete with both and also contains that essential ingredient for a movie feast—romance. Patsey de Forest plays opposite the star, and is fast winning a reputation as being the most attractive leading lady in picturedom. The remainder of the cast is perfectly capable.

SUGGESTIONS

Play up Buck Jones in this production. He has a large following by this time and his admirers are sure to come to see him. Build up that the atmosphere of the production and promise plenty of action and thrills. You can get a teaser campaign from the title which may help. Western street stunts will attract attention, and can be well done with good types. You might have a lariat throwing competition for the boys on the stage during one night of the run, which should be mentioned in copy and which will create interest. Use plenty of stills showing close-ups of the star in your lobby.

CATCH LINES

A thrilling story of the West, with Buck Jones, the popular cowboy-actor in the leading role.



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(Continued from page 2890)

PICTURE BRAND STAR RELEASED PLAN BOOK

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....MAY 29
"Interesting despite slight story."—M. P. News.
Exhibitor Comment—"Good—big business one day."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds." "This is a good picture and well liked. Drew more than average crowds."
Consensus—"Good picture, good puller."

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.

PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.JULY 24
"Sentimental story has few interesting moments."—M. P. News.
Exhibitor Comment—"Played this one a week to big and average business. A good picture and they liked it." "One of the best pictures of the season." "Exceptionally pleasing to all, especially the women folks. Good business for one week." "Played it three days to big business. It pleased and they liked it." "An excellent production which drew well." "Good business. Pleasing picture."
Consensus—"Good picture, good puller."

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....JUNE 19
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."—M. P. News.
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."

RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT).....JUNE 26
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR).....JUNE 12
"Fantastic picture fails to meet expectations."—M. P. News.
Exhibitor Comment—"A fine picture which did good business during its two weeks' run." "Good—appeals to all who like excitement." "Very ordinary picture. Poor box office attraction."
Consensus—"Good picture, good puller."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
Exhibitor Comment—"Broke all house records on opening day, maintaining this standard during the week. House packed for every performance. The tremendous success of 'On With the Dance' seems to be a buarantee with patrons that they are not gambling on 'The Right to Love.' Interesting to biggest percentage of patrons." "Pleasing picture which did splendid business." "Big and costly production but not so much as entertainment. Drew well three days and fair last four." "An artistic production that packs the necessary punch. Fourth day of week and every promise of breaking all records. Universally liked and talked about." "So magnificent as to take the breath away. And still so unnatural that it fails to awaken any responsive chord in audience. Too much like acting and too little like life. People like picture in which they can insert their own personality in place of the characters in the play."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. P. News.
Exhibitor Comment—"Fatty Arbuckle does good work in 'The Round Up' and the reputation of the stage play helped advertise this picture and brought in more than average crowds at every matinee and evening."

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....JULY 3
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good." "Played this feature one week to better than summer business usually is."
Consensus—"Good picture, good puller."

SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....JUNE 19
"Scintillating comedy is a sure-fire hit."—M. P. News.
Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint." "A good picture to big business for three days."
Consensus—"Good picture, good puller."

SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....JUNE 5
"Seafaring tale carries an adequate punch for Morey."—M. P. News.

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....FEB. 28
"Heart interest story carries bewildering detail."—M. P. News.

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....JUNE 5
"Has interesting moments, but rather long drawn out."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....JULY 10
"A good production which should interest."—M. P. News.
Exhibitor Comment—"This picture was a riot and a fine box-office attraction." "Only average business. Cannibals do not appeal to women."
Consensus—"Good picture, good puller."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....JULY 3
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days. "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunities for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business." "This picture pleased in an average way. It did big business for three days, however."
Consensus—"Good picture, good puller."

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at State Fair is believed to have affected business."

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction." "Great picture. Went big." "Good picture. The crowds apparently agree, for they certainly made the box office thermometer mount."
Consensus—"Good picture, good puller."

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT.....AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL.....OCT. 2
"Good production and acting save this one."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES.....AUG 14
"A familiar story in average western."—M. P. News.

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE.....AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.

STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....MAY 1
"Will Rogers makes another entertaining picture."—M. P. News.
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day." "Played four days to good business and caused more comment than any picture shown at this theatre in past six weeks."
Consensus—"Average picture, average puller."

SUDS (UNITED ARTISTS) MARY PICKFORD.....JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played toaverage audiences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business."

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JUNE 12
"Warwick starred in average romantic drama."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."

Box Office Reports continued on page 2894

"GUILTY OF LOVE"
(Paramount-Artcraft)

Star Gives Splendid Portrayal of Mis-Led Girl

IT'S too bad Dorothy Dalton didn't have a stronger story in this production for her splendid portrayal of the principal role is so convincthat one cannot help but admire her acting.

As the young girl who accepts a position as governess in a wealthy family, only to be misled by the son, whom she finally compells to marry her at the point of a pistol, she saves the picture by her naturalness.

In the lighter scenes she is subdued and adds contrast in the heavier moments when she is dramatic and emotional.

Although the plot runs along smoothly for three or four reels and is interesting, it switches about to the old cut and dried themes that we have witnessed many times. For instance, when the heroine leaves her husband after forcing him to marry her, she accepts the same old position as teacher in a country school. And then in the same old way the hero follows her to the little schoolhouse where he tells her he cannot live without her.

She consents to go to his home only on condition that she act as mother to their child. And after many talky scenes they are brought together by the baby.

Although the picture slows up considerably during the last two reels, it has a certain attraction backed up by the star's acting and a good supporting cast.

It will interest, but that is all.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Thelma Miller ..... Dorothy Dalton
Norris Townsend ..... Edward Langford
Mrs. Watkins ..... Augusta Anderson
Goddard Townsend ..... Charles Lane
Aunt Martha ..... Julia R. Hurley
Dr. Wentworth ..... Henry J. Carville
David ..... Douglas Redmond
Mary ..... Ivy Ward
Bob ..... Lawrence Johnson

Story by Avery Hopwood.
Scenario by Rosina Henley.
Directed by Harley Knoles.

PRESS NOTICE—STORY

Dorothy Dalton in an intensely human drama of domestic life, "Guilty of Love," a Paramount-Artcraft production will be the attraction at the ———— theatre next ————.

The story which is an adaptation of Avery Hopwood's stage success "This Woman-This Man" gives Miss Dalton an excellent opportunity to display her emotional ability for the picture abounds in strong dramatic moments.

The star has the role of a New England maid who, impovished by the death of her father, secures a situation as governess in a rich family. Falling in love with her employer's brother, her youth and innocence get her into difficulties, for the young man after returning from a trip abroad learns that she is about to become a mother.

A forced marriage is the result—and then the heroine disappears. Years later the husband discovers her teaching school in a small country town.

She surprises him in her home and orders him to leave, which he refuses to do unless he can take his son with him. But just then a dramatic series of events occur which brings the estranged couple together and they agree to start all over again.

PROGRAM READER

"Guilty of Love" is Dorothy Dalton's latest Paramount-Artcraft production. This feature should interest you because it is an intensely human drama of domestic life and one that grips and draws your attention from beginning to end.

It is taken from the stage success of Avery Hopwood, "This Woman-This Man," the author being one of the best known writers of stage plays in the country.

To verify this one need only glance at a few of his latest successes.. "Fair and Warmer" had a run of two seasons on Broadway, New York, "Seven Days" was another big hit and his latest "The Gold Diggers," starring Ina Claire, scored another ten strike.

In "Guilty of Love" Miss Dalton plays the role of a young girl, who, impovished at the death of her father, secures a position as governess.

An unfortunate love affair with her employer's brother follows, and finding that she is about to become a mother compels him to marry her at the pistol's point. And then she goes away.

Years afterward the husband discovers her teaching school in a small country town. A dramatic series of events follow in which the estranged couple are finally brought together. And all because of their loving child.

SUGGESTIONS

This feature will interest but it will not create any unusual havoc. It has its strong moments but they are not of the kind that will startle or greatly excite.

Play up the star as strongly as you can and run stills of the production in convenient places.

If your patrons care for authors play up Avery Hopwood, for he is one of our best playwrights. Mention some of his familiar plays, among which are "Fair and Warmer," which had a long run on Broadway, "Seven Days" another big hit and "The Gold Diggers," which is said to be his best.

Also play up the cast among whom are Edward Langford, Augusta Anderson and Charles Lane.

CATCH LINES

In what way did the young heroine compel her lover to marry her? See "Guilty of Love."

See "Guilty of Love," an intensely human drama of domestic life. It is a Paramount-Artcraft production with Dorothy Dalton as the star.

She compelled him to marry her at the pistol's point? Why? See "Guilty of Love." It will tell you.

Dorothy Dalton will appear at the ———— theatre in her latest Paramount-Artcraft production "Guilty of Love." It is from the pen of Avery Hopwood.

"THE LIGHT WOMAN"
(American)

Not Above the Average

RATHER an old story about a virtuous young girl, in love and engaged to the son of a rich man. The son, in the midst of sowing his wild oats is spending copious quantities of father's money, purchasing jewels and laboring under other heavy expense in connection with his attempt to satisfy the "other woman." For there is "another." She is much older, sophisticated and is playing with the son of the rich man, causing him to shamefully neglect his fiancee, until, as she thinks, there offers an opportunity to get closer to the bank roll, by ensnaring the father, himself, with her "vamp" charms. And, in the words of Robert Browning, such is the way with "The Light Woman." The screen play is founded on his poem of the same name. Therefore, we would scarcely expect anything startlingly new.

This is a picture which will lend a hand in pleasing the patrons of theatres, where said patrons are fond of seeing the "end" of the villain or adventuress. One where virtue triumphs superbly at the last and brings about the usual happy "clinch." It is not a picture which will hold more than ordinary interest, there being a noticeable evidence of the absence of respect for detail.

Some of the sets deserve favorable comment and while of no particular strength, the cast has been carefully assigned their respective roles.—*Lillian Gale.*

THE CAST

Doris Kane ..... Helen Jerome Eddy
Jeanne Dupre ..... Claire DuBrey
Paul ..... Hallam Cooley
His Father ..... Charles Clary
Hal Foster ..... Guy Milham
The Mother ..... Frances Raymond

Based upon poem by Robert Browning.
Adapted by George L. Cox
Directed by George L. Cox.

PRESS NOTICE—STORY

"A Light Woman" is the name of the American picture which comes to the ———— theatre on ———— of ———— week featuring Helen Jerome Eddy. This is an adaptation by George L. Cox of Robert Browning's poem of the same name, and tells a story of the subtle power of a woman"s charm-misused, with the inevitable disgrace of a man who cannot withstand her spell, and of the strength of another man to resist her influence. The author was not describing a vampire, but simply a "light woman," a type which has a wide range of appeal.

In the photoplay Miss Eddy, as the ingenue, makes an ideal foil for Claire DuBrey in the siren"s role. Charles Clary, in the role of the older man, gives a polished performance, while Mallam Cooley is the youth who reforms in the nick of time. "A Light Woman" is a story based upon an age-old theme, detailing effectively that youth will have its fling regardless of the consequences. The fight of the father to discourage the youth and outwit the siren forms the basis of much interesting drama. George L. Cox adapted and directed the feature. His backgrounds are entirely appropriate and his continuity is a work to be praised.

PROGRAM READER

An unusually strong cast of talented players headed by Helen Jerome Eddy will appear in the American production of Robert Browning's classic poem, "A Light Woman," which is to be shown at the ———— theatre next ————. The cast includes Charles Clary, Hallam Cooley, Claire DuBrey and others—names which are familiar to ———— patrons. The story gives these players unusual dramatic scope since it is based upon the age-old theme of a youth, who, determined to taste the fullness of life regardless of the heartaches of his devoted parents and his adoring fiancee, finds himself the willing victim to the seductive charms of a beautiful siren. The picture is rich in conflict since the father is equally determined to save the youth. George L. Cox adapted and directed the offering.

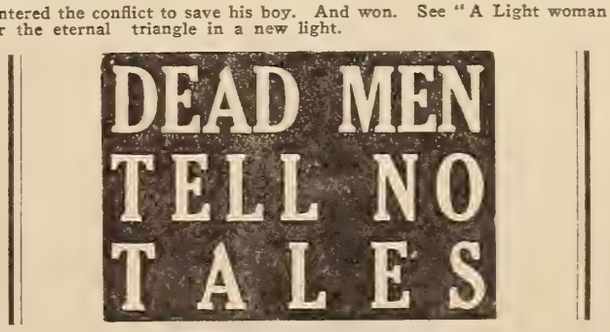
SUGGESTIONS

Bring out that Robert Browning's poem is the inspiration of this feature. You might print the poem for leaflet display. Treat it as a drama based upon an age-old theme, the determination of youth to taste life's pleasures regardless of the consequences. Tell that the picture offers a deal of dramatic conflict and depicts in glowing colors, the eternal battle of the sexes. Mention the players, telling that Miss Eddy, Mr. Clary and Miss DuBrey are well known and popular players. Tell that George L. Cox is the adaptor and director and that he has produced a picture which is entitled to everyone's earnest consideration. You might stage a prologue in harmony with the theme. Have a dancer lightly garbed execute some classical dances. Or a group of children dressed in white blowing soap bubbles.

CATCH LINES

Youth was determined to have its fling, but experience came to the rescue and saved him. See "A Light Woman," a picturization of Robert Browning's poem.

He entered the conflict to save his boy. And won. See "A Light woman" and discover the eternal triangle in a new light.



The Index to The Complete Plan Book

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PICTURE BRAND STAR RELEASED PLAN BOOK

3 GOLD COINS (FOX) TOM MIX.....JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.

TOKIO SIREN, A (UNIVERSAL) TSURU AOKI.....JUNE 26
"Story with Japanese star lacking in punch."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE.....JUNE 12
"Mystery story well produced and thoroughly interesting."—M. P. News.

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL....JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCHARTED CHANNELS (ROBERTSON-COLE).....JUNE 26
"Theme is timely and H. B Warner puts it across."—M. P. News.

UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY....JUNE 5
"A mildly entertaining western."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN.....JUNE 12
"Action and incident make colorful melodrama."—M. P. News.
Exhibitor Comment—"This one pleased. Played it one week to big business." "Exploitation put this picture over to good business."

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'"

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"Fair picture which drew ordinary business." "Drew big four days. Ray always popular here. Good picture."

WALL STREET MYSTERY, A (ARROW) GLEN WHITE.....JUNE 5
"Love interest lacking in average detective story."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN.....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"One hundred per cent entertainment. Story, cast, photography, direction, in fact every bit of it was just good stuff." "Audience liked popular star, Wallace Reid, in this picture. We played to big business for entire week." "Great picture. Drew large audiences." "Picture was excellent. Drew well all week. Exceptional crowds." "Extra big in every way. Everybody liked the picture and it held up for the entire week. Reid a great favorite." "Wallace Reid held and still holds the Sunday record for the greatest amount of business in one day. Receipts were $3,590 Sunday." "Picture fair with box office receipts ranking the same. The star constituted the highest drawing card." "Held feature over for second week to big business. We regard it as Wallace Reid's best picture." "One of the best Reid pictures and a better puller than 'Sick Abed.' Fans remarked on better appearance of star without feminine make-up and mannerisms revealed in 'Sick Abed.'"
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.
Exhibitor Comment—"Pearl White makes hit on her entry into feature field and picture did excellent business."

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WITS vs. WITS (HALLMARK) MARGUERITE MARSH.....JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB.....JUNE 5
"Unsatisfactory production of Wall street story."—M. P. News.
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER.....JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.
Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather." "Audience turned away first three days. Filled house remainder of week. One of the best attractions of the season." "Not considered good because too much rough stuff and audience disappointed with acting."
Consensus—"Average picture, average puller."

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature."
Consensus—"Good picture, good puller."

WORLD OF FOLLY, A (FOX) VIVIAN RICH.....JUNE 26
"Hackneyed story fails to create interest."—M. P. News.

YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather." "An excellent picture to big business for one week." "Went big and played to good business for one week." "Drew well its entire run because of star, Norma Talmadge. She was not at her best. The story was only ordinary." "Drew fair patronage. On the whole, was not given favorable press criticism." "Good business; star the drawing card. A fairly good picture." "Stood them up for greater part of seven days run. Norma Talmadge real box office magnet for this house. Audience enjoyed picture." "Very good; two days to big and average business."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"The Adventurer" (Fox)—"A good picture to big business for three days."

"Youthful Folly" (Selznick)—"A dandy—went big."

"High and Dizzy" (Pathe)—"Lloyd greatest drawing card this summer. Stood them up for five days."

"Sink or Swim" (Fox)—"Patrons did not like this one."

"Dangerous Days" (Goldwyn)—"Fair—subject matter a little passé."

"Silk Husbands" (Equity)—"Drew well for two days. Only ordinary audiences thereafter."

"The Law of Yukon" (Metro)—"Large crowds for first four days and last day. Much favorable comment on the part of the audience."

"The Lost Battalion" (W. H. Productions)—"Broke all house records for me for two days at advance admissions."

"Alice Lake" (Metro)—"A splendid production that pleased. Big business one day."

"The Last of the Duanes" (Fox)—"A good Farnum western. Big business one day."

"The Spite Bride" (Selznick)—"A good Olive Thomas picture. Average business one day."

"The Great Sinner" (James K. Hackett)—"A poor picture. Production rather antique."

"The Triflers" (Universal)—"A pleasing little picture with competent star. Big business one day."

"The Willow Tree" (Metro)—"Has popular star and unusually artistic production but story is lacking in interest. Patrons did not seem to like it."

"Don't Ever Marry" (First National)—"A splendid farce comedy. Direction and continuity A-1. Acting, settings and photography also good, making the whole a smooth running production. Extra big business one day."

"Passion's Playground" (First National)—"An excellent production—better than most others with this star. Big business one day."

"A Damsel in Distress" (June Caprice)—"An enjoyable light production that pleased. Big business one day."

"Live Sparks" (Hodkinson)—"Good—extra big to average business two days."

"King Spruce" (Dial Film)—"A good picture to big and poor business for two days."

"In Search of a Sinner" (First National)—"A splendid picture to big and average business for two days."

"When the Clouds Roll By" (United Artists)—"Very good. Played it three days to big business."

"On With the Dance" (Paramount-Artcraft)—"A splendid picture to big business for three days."

"Married Life" (Sennett)—"Very good—should draw well. Has good plot and plenty of action."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5
The Week End (Margarita Fisher).....6
A Live Wire Hick (William Russell).....5
The House of Toys (Seena Owen).....6
The Thirtieth Piece of Silver (Margarita Fisher)....6

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
Bitter Fruit (Special Cast).....5
Before the White Man Came (Indian Cast).....5
Love's Protege (Ora Carew).....5
Woman's Man (Romaine Fielding).....5

"TEX" SERIES

Circumstantial Evidence (Glen White).....5
The Wall Street Mystery (Glen White).....5
The Unseen Witness (Glen White).....5
The Trail of the Cigarette (Glen White).....5
The Bromley Case (Glen White).....5
The Sacred Ruby (Glen White).....5
Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath).....2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon).....6
Woman Above Reproach (Florence Chase).....6
Evolution of Man (Special Cast).....6
Woman of Mystery (Cunard-Ford).....5
When Quackel Did Hyde (Charlie Joy).....5
Thirty Years Between (Vera Stewart).....5

HARRY CAREY TWO REELERS

Wanderer.....2
Sheriff's Dilemma.....2
Brothers.....2
His Desperate Deed.....2
Beyond All Law.....2
Tenderfoot's Money.....2
Gambler's Honor.....2
Aisles of the Wild.....2
Canceled Mortgages.....2
Heart of a Bandit.....2
Sheriff's Baby.....2

JOY COMEDIES

The Hoodoo Watch.....2
Three of a Kind.....2
Stone Quarry Romance.....2
Too Much Garlic.....2
Wampum Hunters.....2
Adam and Eve.....2

C. B. C. FILM SALES

State Rights

The Victim.....6

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Howdy Pardner.....1
There's A Reason.....1
Ship Ahoy.....1
At Shady Rest.....1
Pleasure Bent.....1
Andy on the Beach.....1
Andy the Actor.....1
Andy the Chicken Fancier.....1
Andy's Picnic.....1
Andy the Hero.....1
Equestrian.....1
Wim and Wigor.....1

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1
Everson's Comedy Circus (Pony, Dog and Monkey).1
Harry Collier & Co. (Comedy Bicycle Novelty)....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway.....1
Solitude.....1
Wanderlust.....1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1
Some More Samoa.....1
Old Budda's Maze.....1
One Drop Was Enough.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1
Horseshoe—Bridal Veil.....1
Forbidden Fanes.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh Ford Prod.).....
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Humoresque (Cosmopolitan Production)..5987
Sept.—What's Your Hurry (Wallace Reid).....5040
Sept.—Lady Rose's Daughter (Elsie Ferguson)..4585
Sept.—The Village Sleuth (Charles Ray-Ince Prod.).....4082
Sept.—The Right to Love (George Fitzmaurice Prod.).....6661
Aug.—Hairpins (Enid Bennett).....4796
Aug.—Guilty of Love (Dorothy Dalton).....4989
Aug.—What Happened to Jones (Bryant Washburn).....4539
Aug.—The White Circle (Maurice Tourneur's)..4017
Aug.—Crooked Streets (Ethel Clayton).....4750
Aug.—The Prince Chap (Wm. DeMille's).....6168
Aug.—The Fighting Chance (Special).....5894
July—The Sins of St. Anthony (Bryant Washburn).....4565
July—Away Goes Prudence (Billie Burke).....5046

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Sept. 26—A Reckless Romeo.....2
Jan. 11—The Garage.....
Nov. 16—The Hayseed.....2

PARAMOUNT-SENNETT COMEDIES

Sept. 19—It's a Boy.....2
Sept. 5—Don't Weaken.....2
Aug. 15—Great Scott.....2
July 4—The Quack Doctor.....2
June 27—You Wouldn't Believe It.....2
June 6—By Golly.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....
Dec. 7—After the Circus.....

PARAMOUNT-DE HAVEN COMEDIES

Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again.....2
Aug. 1—Vacation Time.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Sept. 26—Farmers of Formosa.....1
Sept. 19—In Rural Belgium.....1
Sept. 12—Luzon Lingerie.....1
Sept. 5—Alsatian Days.....1
Aug. 29—Souvenirs of the Singapore.....1
Aug. 22—The Sentence of the Sarre.....1

PARAMOUNT-BURLINGHAM

Sept. 19—Down the Strand in London.....1
Dec. 28—Winter Sports at St. Moritz.....

PARAMOUNT-POST NATURE PICTURES

Sept. 5—From a Piscatorial Angle.....1
Dec. 7—Memory Lane.....

PARAMOUNT MAGAZINE

Sept. 26—The Art of Tanning.....1
Sept. 19—Dangerous Occupations.....1
Sept. 12—Milady's Wardrobe.....1
Sept. 5—Human Tides.....1
Aug. 29—Why Do They Do It?.....1
Aug. 22—The Unseen Land.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married.....2
A Bedroom Scandal.....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....7
The City of Purple Dreams.....6
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....5
The Natural Law.....6
The Grain of Dust.....6
The Lust of the Ages.....6

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights.....1
Winning a Widow.....1
Will It Come to This.....1
He Got It.....1
Hot Dog.....1
School for Skirts.....1
The Painter.....1
Bone Dry Blues.....1
Lolly-Pop's Daughter.....1

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....1
Artless Artie (Harry Fox).....1
Neptune's Stepdaughter (Gertrude Selby).....1
Breaking Into Society (Armstrong-White).....1
A Close Shave (Ben Turpin).....1

FIRST NATIONAL EXCHANGES

Dec. —Dangerous Business (Constance Talmadge).....
Dec. —The Woman in the House (Mildred Harris Chaplin).....
Nov. —Curiosity (Norma Talmadge).....
Nov. —The Devil's Garden (Lionel Barrymore).
Nov. —The Scoffer (Dwan Prod.).....
Nov. —Sowing the Wind (Anita Stewart).....
Nov. —Dinty (Marshall Neilan Prod.).....
Oct. —Old Dad (Mildred Harris Chaplin).....
Oct. —Twin Beds (De Havens).....
Oct. —Nomads of the North (James Oliver Curwood).....
Oct. —Peaceful Valley (Charles Ray).....
Oct. —Passion (Special Cast).....
Sept. —Good References (Constance Talmadge).
Sept. —Athalie (Sydney Franklin Prod.).....
Sept. —The Master Mind (Lionel Barrymore)..
Sept. —The Branded Woman (Norma Talmadge)
Sept. —The Kick in High Life (H. Lehrman)...
Sept. —Harriet the Piper (Anita Stewart).....
Sept. —Curtain (Katherine MacDonald).....
Sept. —The Heart of a Fool (Dwan).....
Aug. —What Women Love (Annette Kellermann)
Aug. —Forty-five Minutes From Broadway (Chas. Ray).....
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Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Over the Hill to the Poorhouse (Special Cast)....7
My Lady's Dress (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

The Mountain Woman....6
The Tiger's Cub....6
The Thief....6

TOM MIX SERIES

Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

Chin Toy....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES

The Plunger....5
Number 17....5
From Now On....5

20TH CENTURY BRAND

Bim (Buck Jones)....5
The Eveless Eden (Eileen Percy)....5
The Rangers (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunser Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5

SERIALS

Bride 13 (Fifteen Episodes)....2

FOX NEWS

Twice a Week....1

SUNSHINE COMEDIES

An Elephant's Nightmare....2
Hold Me Tight....2
His Noisy Still....2
Pretty Lady....2
Chase Me....2

CLYDE COOK COMEDIES

Kiss Me Quick....2
The Huntsman....2

MUTT AND JEFF CARTOONS

The Hypnotist....½
The Papoose....½
On the Hip....½
Northwoods....½
Sherlock Hawkshaw & Co....½
All Stuck Up....½
A Hard Luck Santa Claus....½
Gum Shoe Work....½
Home Brew....½
The Medicine Man....½
Farm Efficiency....½
A Tight Rope Romance....½
League of Nations....½

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill....2
The Boss of the Rancho....2
The Spirit of Cabin Mine....2
The Heart of Texas....2

MACK SWAIN SERIES

Nimrod Ambrose....2
Ambrose and the Bathing Girls....2

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
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The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore)....5290
What Happened to Rosa (Mabel Normand)....
Milestones (Special Cast)....5782
Honest Hutch (Goldwyn)....5349
His Own Law (Hobart Bosworth)....5947
The Branding Iron (Reginald Barker Prod.—Special Cast)....6569
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The Slim Princess (Mabel Normand)....5
Roads of Destiny (Pauline Frederick)....5
Jes' Call Me Jim (Will Rogers)....6
The Great Accident (Tom Moore)....6
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar Camps Out....2
Edgar's Sunday Courtship....2
Edgar Takes the Cake....2
Edgar's Jona Day....2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards)....2
Aug. 15—His Wife's Husband (Flanagan and Edwards)....2
Aug. 1—The Road to Ruin (Flanagan and Edwards)..2
July 18—A Counter Plot (Buddy Post)....2
July 4—Mum's the Word (Buddy Post)....2
June 20—A Money Mixup (Buddy Post)....2

FORD EDUCATIONAL WEEKLY

Oct. 10—For the Future....1
Oct. 3—Between Friends....1
Sept. 26—In the Glory of the Past....1
Sept. 19—"Air" Istocracy (Bird Life)....1
Sept. 12—Having a Circus (Chicago Zoo)....1
Sept. 5—In for a Raise (Baking Powder)....1

GOLDWYN-BRAY PICTOGRAPHS

Aug. 29—This Wonderful World....1
Aug. 22—World's First Scientific Harness....1
Aug. 15—If You Could Shrink....1
Aug. 8—Eternal Nature....1
July 18—The Life History of the Pearl....1
July 11—Our Wonderful World (Tripoli)....1
July 4—Beating a Man at His Own Game....1

GOLDWYN-BRAY COMICS

Aug. 22—Shedding a Profiteer (Judge Rummy)....1
Aug. 15—A Fly Guy (Happy Hooligan)....1
Aug. 8—The Rotisserie Bros. (Judge Rummy)....1
Aug. 1—The Last Rose of Summer (Happy Hooligan)....1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird)....7
Ashes of Love (Hackett-Shannon)....6
When Men Betray (Gail Kane-Stuart Holmes)....6
Echo of Youth (Richman-Baird-Shepard)....6
Someone Must Pay (Gail Kane-Edmund Breese)....6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS

Sept. 2—All Balled Up....2
Aug. 19—Clever Clubs....2
Aug. 5—Some Champs....2
July 22—Wild, Wild Women....2
July 8—Stung Again....2
June 24—Back on the Farm....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Green Flame (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....5
$30,000 (J. Warren Kerrigan)....5
Live Sparks (J. Warren Kerrigan)....5
The Lord Loves the Irish (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....7
Human Clay (Mollie King)....5

JANS PICTURES CORP.

A Woman's Business....5
Love Without Question (Olive Tell)....7

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....
Feb. 1—The Champion....
Mar. 1—Jitney Elopement....
Apr. 1—Work....
May 1—By the Sea....

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Jan. 24—Big Game (Special Cast)....6
Jan. 17—The House in the Wall (Special Cast)....6
Jan. 10—Fine Feathers (Special Cast)....6
Jan. 3—Hearts Are Trumps (Special Cast)....6
Dec. 27—The Marriage of William Ashe (May Allison)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Cinderella's Twin (Viola Dana)....6
Nov. 29—The Four Horsemen of the Apocalypse (Special Cast)....6
Nov. 22—Someone in the House (Special Cast)....6
Nov. 15—Polly With a Past (Ina Claire)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Marriage of Mayfair (Special Cast)..6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 27—Clothes (Special Cast)....6
Sept. 13—The Prince of Redemption (Bert Lytell)...6
Sept. 1—The Hope (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Jan. 10—The God of His Fathers (Special Cast)....6
Dec. 6—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)..6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova)....6
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

Release Information continued on page 2897

Advance Information on All Film Releases

(Continued from page 2896)

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS
The Fighting Kentuckians (Special Cast) Sterling Features
Out of the Dust (Apex Film Co.)
The Crimson Cross (Special Cast) The Franck Corp.
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.
The White Rider (Joe Moore-Eileen Sedgwick) Peerless Feature Producing Co.
Hell's Oasis (Neal Hart) Independent Films Assn.
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.
The Heart of a Woman (Jack Richardson-Mignon Anderson) Peerless Pictures Co.
For the Freedom of Ireland (Creation Films).....5
Neal Hart Productions (Independent Film Assn.)...
Headin' Home (Babe Ruth) Kessel and Baumann...
Urban Popular Classics (Kineto Company of America) .....300 feet

COMEDIES
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)... Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4
The Aero-Nut (Al St. John) Warner Bros.....

MONOPOL PICTURES
Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..5
July 4—A Broadway Cowboy (Wm. Desmond).....5
June 6—The Little Cafe (Max Linder).....5

THE PHANTOM FOE
(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 17—Tenth, Defeat—And Victory.....2
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pixen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES
Oct. 10—Fellow Citizens (Snub Pollard).....1
Oct. 3—June Madness (Vanity Fair Maids) 1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1
Aug. 15—Run 'Em Ragged (Snub Pollard).....1
Aug. 1—Live and Learn (Snub Pollard).....1
July 25—Call a Taxi (Snub Pollard).....1

ROLIN TWO REELERS
Sept. 12—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS
Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

REELCRAFT PICTURES CORP.
ROYAL COMEDIES
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2
What Next? 2
Going Straight 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2
A Moonshine Feud.....2
The White Squaw.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2
Convict's Happy Bride.....2
Squirrel Time 2

WILLIAM FRANEY COMEDIES
Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1
Snitch 1
Moonshiner 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1
Lake Chelan 1

MILBURN MORANTI COMEDIES
Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2
Barber Shop Gossip.....2
Jealousy 2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1
Perils of the Beach.....1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2
The Champeen 2

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SPECIALS
Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5

Release Information continued on page 2898

Advance Information on All Film Releases

(Continued from page 2897)

Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Fickle Women.....5

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Sundown Slim (Harry Carey).....5
Pink Tights (Gladys Walton).....5
Once a Plumber (Lyons-Moran).....5
The Secret Gift (Special Cast).....5
Hitchin' Posts (Frank Mayo).....5
In Folly's Trail (Carmel Myers).....5
Blue Streak McCoy (Harry Carey).....5
Under Northern Lights (Special Cast).....5
La La Lucille (Lyons-Moran).....5
The Girl in the Rain (Anne Cornwall).....5

JEWEL PRODUCTIONS, INC.

Sept. 6—Once to Every Woman (Dorothy Phillips).6
Aug. 30—The Devil's Pass Key (Special Cast).....7
Aug. 23—Shipwrecked Among Cannibals.....6
Aug. 16—The Breath of the Gods (Aoki-Carew)....6
July 5—Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

Oct. 11—A Wild Night (Joe Martin).....2
Sept. 13—A Prohibition Monkey.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Oct. 11—Second, The Girl and the Law.....2
Oct. 4 First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Oct. 11—Second, The Span of Life.....2
Oct. 4—First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Oct. 11—Sixth, Captured in China.....2
Oct. 4—Fifth, A Jump for Life.....2
Sept. 27—Fourth, Into the Chasm.....2
Sept. 6—Third, A Watery Grave.....2
Aug. 30—Second, Thrown Overboard.....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Oct. 4—Eighteenth, Silver Linings.....2
Sept. 27—Seventeenth, Beasts of the Jungle.....2
Sept. 20—Sixteenth, Beneath the Sea.....2
Sept. 13—Fifteenth, the Great Pendulum.....2
Sept. 6—Fourteenth, Walls of Doom.....2
Aug. 30—Thirteenth, Spears of Death.....2
Aug. 23—Twelfth, An Evil Plot.....2
Aug. 16—Eleventh, A Race to Scotland.....2
Aug. 9—Tenth, When London Sleeps.....2

CENTURY COMEDIES

Oct. 13—Loose Lions (Anderson-Lamont).....2
Oct. 6—A Shot-Gun Wedding (Sweet-Sterling)....2
Sept. 27—His Master's Breath (Century Dog).....2
Sept. 20—Love and Gasoline (Henley-Keaton).....2
Sept. 13—The Profiteering Blues (Sterling-Lambert).2
Sept. 8—You Tell 'Em, Lions, I Roar (Century Lions) 2
Aug. 30—A Movie Hero (Adams-Fortune).....2
Aug. 25—Brownie the Peace Maker (Brownie).....2
Aug. 18—A One-Cylinder Love Riot (Engle-Byron).2

STAR COMEDIES

Oct. 11—Where Is My Dog (Harry Mann).....1
Oct. 4—Bill's Wife (Wilson-Gerber).....1
Sept. 27—The Belle and the Bill (Bartine Burkette).1
Sept. 20—Rings and Things (Hill-Burns).....1
Sept. 13—Fix It For Me (Bartine Burkette).....1
Sept. 6—Her Night Out (Burkette-Howard).....1
Aug. 30—Who's Crazy Now (Burkett-Howard).....1
Aug. 23—The Nuisance (Burkett-Howard).....1
Aug. 16—Cutting Out His Vacation (Burkett-Howard) .....
Aug. 9—Ringing Hill Belle (Burkett-Howard).....1
Aug. 12—Cards and Cupid.....1

RAINBOW COMEDIES

Aug. 10—An Oil Can Romeo (Dorety-Byron).....2
Aug. 4—Won by a Nose (Dorety-Keating-Henley)..2
July 21—Off His Trolly (Engle-Dickerson).....2
July 7—Should Waiters Marry (Geo. Ovey).....2
June 30—A Villain's Broken Heart (Engle-Zemlick).2
June 23—A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

Oct. 16—One Law for All (Hoot Gibson).....2
Oct. 9—The Grinning Granger.....2
Oct. 2—A Gamblin' Fool (Hoot Gibson).....2
Sept. 25—The Big Catch (Hoot Gibson).....2
Sept. 18—The Honor of the Range (Maloney-Neilson).....2
Sept. 11—The Champion Liar (Hoot Gibson).....2
Sept. 4—The Lone Ranger (Maloney-Busch).....2
Aug. 28—Blazing the Way (James B. Warner).....2
Aug. 21—A Smilin' Kid (Hoot Gibson).....2
Aug. 14—The Smoke Signal (James Warner).....2
Aug. 7—The Great Round Up (Leo Maloney).....2

THE MOON RIDERS

(Featuring Art Accord)

Aug. 23—Eighteenth, Clearing Skies.....2
Aug. 16—Seventeenth, Rushing Waters.....2
Aug. 9—Sixteenth, The Flaming Peril (Art Acard).2
Aug. 2—Fifteenth, The Hour of Torture.....2
July 26—Fourteenth, Unmasked 2
July 19—Thirteen, The House of Doom.....2
July 12—Twelfth, The Pit of Fire.....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Prey 6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

The Purple Cipher.....5
A Master Stroke.....5
Captain Swift 5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

The Whisper Market.....5
Bab's Candidate 5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral 5

JIMMY AUBREY COMEDIES

The Decorator 2

HARRY T. MOREY PICTURES

The Gauntlet 5
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Stolen Voice 5
Friday the 13th.....5
Human Driftwood 5
The Man Who Forgot.....5
Family Honor 5
Face in the Moonlight.....5
All Man 5
A Girl's Folly.....5
Sudden Riches 5
False Friends 5



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The important thing about any purchase is not what you pay, but what you get for the purchase price. The "cheap" purchase is usually the most extravagant.

Simply and briefly: The relation of first cost to final economy is the important thing.

Producers, distributors and exhibitors generally concede that *Rothacker Prints* are the most desirable from the standpoint of screen brilliancy, security, service and general satisfaction. As a matter of fact, the many savings in *Rothacker Prints* and *Rothacker Service* soon cancel the slight difference in first cost over less beautiful and less durable prints.

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OCTOBER 16, 1920

Motion Picture News

Reg. U. S. Patent Office



THIS industry is steadily approaching business economy and efficiency. One of the reforms this year will be the placing of trade advertising only after a careful test has been made, by the advertiser himself, of *circulation value*. Thousands of dollars can be saved for a few hundred. *Make your test.*

C. J. Hamilton

The *News* Alone Covers the Field

VOL. XXII No. 17

Entered as Second Class Matter, October 18, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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Writing Exclusively for

SELZNICK PICTURES



"A Picture that Will Be The Talk of America"

CECIL B. DeMILLE'S production "Something to Think About," opened Sunday, October 3rd at the Rialto Theatre, New Haven.

AFTER the performance, P. B. Maxon, manager, sent the following telegram:

> "All house records, including the exceptional one made by 'Humoresque,' were broken tonight with Cecil B. DeMille's 'Something to Think About,' which I believe will be the talk of America in a few months.
>
> "It is the most amazing and inspiring thing I have ever seen."

Although this picture has only begun its march of triumph, sufficient returns are already in to justify the prediction that it will break all motion picture records everywhere, including those set by previous DeMille successes.

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S

PRODUCTION

"Something to Think About"

By Jeanie Macpherson.

A Paramount Picture

HILLIKER



December Releases

Thomas Meighan in "Conrad in Quest of His Youth," A William DeMille production from Leonard Merrick's famous novel.

Dorothy Gish in "Flying Pat," produced by New Art Film Co.

Roscoe (Fatty) Arbuckle in "The Life of the Party," by Irvin S. Cobb.

"Heliotrope," a Cosmopolitan production, by Richard Washburn Child.

Bryant Washburn in "An Amateur Devil," with Ann May.

A Lois Weber Production, "To Please One Woman."

William S. Hart in "The Testing Block," a William S. Hart production.

Douglas MacLean in "The Rookie's Return," a Thomas H. Ince production.

Thirty Million People will read this in their favorite magazines. ~ Will it make them think of your theatre?

This Advertisement Appears in

Saturday Evening Post	2,108,627
Ladies Home Journal	1,970,962
Collier's Weekly	1,420,279
Photoplay Magazine	489,113
Motion Picture Magazine	378,986
Picture Play	237,500
Photoplay Journal	100,000
Vanity Fair	98,610
Shadowland	75,000
Theatre Magazine	63,002
The Woman Citizen	12,109
Total Circulation	6,954,188



It Beats "Humoresque"

DURING the first week of the New York showing of "The Restless Sex" there were 18,484 paid admissions. This breaks all records for the theatre, including that set by "Humoresque," which was 17,859. And this in a theatre which seats only 670!

"Will be a best seller just as the novel was. The 'Ball of the Gods' belongs to the famous spectacles of film history. The picture really deserves a laurel wreath."—*Evening Mail*

"Moves with variety and unfailing interest." —*The Sun*

"Miss Davies revealed an unusual dramatic range. The eyes are intrigued by the beauty of the film, and the 'Ball of the Gods' is one of the most brilliant bits ever put on the screen. The picture marks the arrival of Miss Davies, one of the most beautiful of stars, as an actress of dramatic range." —*Evening Telegram*

All of which goes to show the wise exhibitor that "The Restless Sex" is one of the season's triumphs.

Your whole town will see it and talk about it.



FAMOUS PLAYERS-LASKY CORPORATION
presents

"The Restless Sex"

By Robert W. Chambers
with

MARION DAVIES

DIRECTED BY ROBERT Z. LEONARD

COSMOPOLITAN PRODUCTIONS

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK.

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO



Jesse L. Lasky
presents

ETHEL CLAYTON
in
"A City Sparrow"

"I'M going back to the city. I can't give up the life."

This note from her—and nothing else. After he had taken her from her cheap theatrical boarding house—taken her into green fields and the open country—and given her a real untarnished love.

WHAT did it mean? Why did she turn her back on the life that had opened out to her?

It is a heart-filling idyll that ends in a happy smile. A story of suffering that ends in joy. That moistens the eyes and warms the heart.

And a box-office winner because it is real and true and wholesome.

Story by Kate Jordan. Directed by Sam Wood. Scenario by Clara Genevieve Kennedy.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A Paramount Picture



INFORMATION

What Will Service Cost?

Singing and Musical Acts, Artists and Attractions.

In the flood of inquiries received since we announced the opening of this Exchange, the above is the predominating question.

The answer is, for the average city and the average theatre, right around $250 per week, plus a fee of $10 per week for booking service.

The next question is, "What will I get?" It is a fair question, deserving a frank answer.

Holders of Manhattan Booking Exchange contracts will get a continuous booking of high class singers; singles, duos, trios and quartettes; of instrumental singles, duos, trios and quartettes; and of novelties, such as miniature jazz orchestras, etc. They will get this booking in full or split-week service, consistently and continuously, during the life of their contract.

And then the question: "How do I know you can furnish this service?"

Look us up; investigate us through this publication; through your film exchange, your bank, or any source you wish to use. You will find that we have the resources, the connections, the men of ability, and the knowledge essential to rendering this service. If we don't "deliver," we lose. Anyone can lose money—we expect to make it—for you as well as ourselves. That's our motive.

Exclusive franchises in each city—if you haven't filed your application may we suggest *immediate* action?

Do I Need This Service?

Do My Audiences Want Singing and Musical Acts, Artists, Attractions?

Maybe not—but there seems an overwhelming belief that you and they do. Let's see what it means:

This service means, under prevailing theatrical conditions, that the theatre with this service will be the musical center of the town; that it will be here that the "hit" songs will be heard first. Here will the concert artists sing, here will there be novelty.

Manhattan service is the best in the world of its kind—it has contracts already with the talent needed in this particular field; it is operated by experts in this type of work; men qualified to "deliver." No "opposition" can possibly compete with you in the standard of entertainment offered. A broad statement, but a true one. Time will prove it.

Are your audiences any different from others? The world loves music—rallies to song. Here in New York city, the outstanding successes in the motion picture world are the Rialto, Rivoli, Strand, and Capitol. Take a cue from them.

Perhaps you are playing to capacity now. Fine. But does it mean nothing to be the leader; to be the first to introduce the new thing? "Good will" is a fickle thing. Better keep it if you can. Let it always be said that your house is the leader.

Remember this—we don't want to serve you unless it means profit for you. Our contract is, we think, the fairest ever devised for theatrical bookings.

If you haven't applied for this service—a telegram is what the wise showman would send.

Is My House Properly Equipped?

How Much Stage Room, Lighting Equipment, Dressing Rooms, etc., Needed?

Stage Room: Four feet into clear in front of screen is sufficient. If there are no "entrances" from the sides of stage to this space, our representative will show you how to arrange showings.

Lighting: You need a spotlight, usual house lights, and if possible a first border light and footlights should be arranged. You need the various colored mediums for the spot, and variously tinted lamps for border and foots. Again, our representative will give the necessary assistance and advice with respect to these items.

Dressing Rooms: You should have two; they should be clean, pleasant and tidy. Your artists will appreciate and work the better for pleasant surroundings. In fact, we do not care to book where we are not assured of such surroundings for them, and courteous, considerate treatment throughout engagements.

Orchestra: A piano alone, an organ alone, or up to any sized orchestra. But no matter how many or how few musicians, let them be *real* musicians. They will have real singers to play for, and just anybody that can play won't do. Whether you take this service or not—too much importance cannot be laid upon the necessity of having whatever music you offer, played right—not just pounded out.

On all questions of presentation you will find our representatives informed, ready to help, anxious to advise. They are qualified experts—that is why we have employed them. They are not anxious about the "next train out" until they have thoroughly done their job with you.

There has never been as complete a service scheme devised in this particular line—the live showman will recognize that—and will get his application for the service in to this office QUICK!

MANHATTAN BOOKING EXCHANGE
ARTHUR KLEIN, General Booking Manager
STRAND THEATRE BUILDING
NEW YORK CITY

It Topped the Sunday Record of Record-Breaking "Madame X"



Goldwyn's splendid production of "Madame X" broke all previous records of The Capitol Theatre, New York, playing to the greatest gross patronage and gross revenue of the theatre since the day it opened. We are pleased to announce to exhibitors that our first

Thos. H. Ince
Associated Producers
Special
HOMESPUN FOLKS
with an all-star cast including
LLOYD HUGHES
written by Julien Josephson

on its opening Sunday at The Capitol Theatre exceeded the revenues of "Madame X" for the entire day by $16.00 and, as "Madame X" had done the week before, brought police to the front of the house to handle the tremendous crowds.

Our first production offered on Broadway, New York with a magnificent S. L. Rothapfel presentation and environment and with a smashing advertising flash in the newspapers of Manhattan is the outstanding most popular picture for the week on the main street of the biggest city in the world.

ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN

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Lester Cuneo

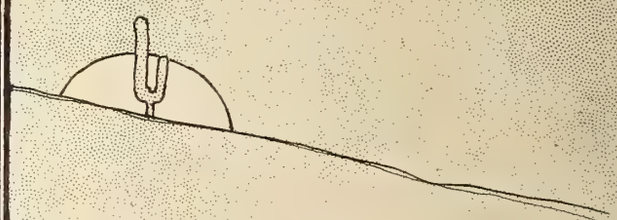
"the smiling daredevil"

in

Six Five Reel Western Super Features

supported by

Grace Gordon
Annette DeFoe
and a Brilliant Cast



Capital Film Company.
220 S. State St. Chicago



A powerful and intensely human story of two men and two women, in which love and passion wage a desperate fight for the possession of an imprisoned soul.

In acting, in direction, in photography and in production, "Earthbound" stands out as the most remarkable achievement since the birth of the celluloid drama.

BASIL KING'S

'EARTHBOUND'

Directed by
T. HAYES HUNTER

PRODUCED BY
GOLDWYN PICTURES
CORPORATION

Newspapers, trade papers, pro

THE MORNING TELEGRAPH, WEDNESDA

"EARTHBOUND" RUN IS EXTENDED BY GOLDWYN

Public Interest in Basil King Drama Causes Longer New York and Chicago Engagements.

So great has been the sucess and public appreciation of "Earthbound," the screen version of Basil King's drama now running at the Astor and at the Playhouse, Chicago, that the engagement of the picture has been extended in both cities "Earthbound" opened at the Astor on August 10 for what was originally scheduled to be a run of three weeks, but so wide has been the appeal of the picture the public has shown increasing interest during its metropolitan stay

"Earthbound" is one of the finest contributions to the screen, and Samuel Goldwyn deserves not only the congratulations, but the support of the motion picture public for his foresight and courage in producing a picture so far out of the beaten track carrying as it does so true and fine a message Whether one agrees with Mr King's theory or not it is beautiful and uplifting, and those who have the interests of the screen at heart feel that the subject is one that is befitting its dignity

Not [illegible] is the theme of "Earthbound

CINCINNATI BILLBOARD AUG. 21. 1920

"EARTHBOUND"

Story by Basil King, directed by T. Hayes Hunter, Goldwyn picture. Shown at the Astor Theater August 10.

Reviewed by MARION RUSSELL

Story of Spiritualism poetically and reverently handled. "Earthbound" became the sensation of Broadway over night. Made a profound impression—causing people to think. Is daring, and will have tremendous effect on the future of picture building.

THE STORY IN SKELETON FORM

Three college chums write their own creed, which claims there is no sin, no God, no eternity, and every man for himself. During manhood's estate the two pals live their lives despite marriage obligations. But the third, Harvey Breck, achieves a more wholesome philosophy, and escapes the earthbound theories, believing more in the spiritual forces of right thinking and clean living. He cannot, however, convince his friends. Daisy, the voluptuous loving wife of Jim, makes violent love to the unwilling Dick, whose wife and child suffer mentally from neglect. Dick prepares to elope with his pal's wife, and Jim kills him on the stairs of their clubhouse. But Dick's spirit cannot rest—it is earthbound until his sins are forgiven. His spiritual presence is felt by every one concerned—even the dog s[illegible] master's proximity—and not until his fesses in court her wanton-es[illegible] does the unhappy spirit—re[illegible] wife's forgiveness—take[illegible] earthly sphere and d[illegible]

JOURNAL OF COMMERCE AUG. 12. 1920

EA[illegible]THBOUND" A NOVEL FILM

Pictu[illegible]ization of Basil King's Story Shown at Astor Theatre.

"Earthbound," a photo-play by Basil King, produced by the Goldwyn Picture Corporation, is very likely to have an extended run at the Astor Theatre, where it has scored a substantial success

Mr King's story deals with life beyond the grave. It is presented with dignity and intelligence An outraged husband shoots down his best friend who has betrayed him The ghost of the slain man starts to walk and appears in nearly every scene throughout the remaining five reels The handling of this phase of the story is interesting, and some remarkable effects are produced by the cleverest sort of trick photography.

The dead man is made the hero by [illegible] author and his [illegible] the

"EARTHBOUND" GIVES MARVELS IN MOTION PHOTOGRAPHY ART.

In "Earthbound," Basil King's photo-drama of the unseen world, presented for the first time last night at the Astor Theatre, perfection in photography to date is seen. "Earthbound" is a story of progress—of the impulse inherited at birth and which never ceases to force one to go forward, no matter how hard one tries to linger, presented in a most picturesque manner by Samuel Goldwyn and Rex Beach. The photo-play was directed by T. Hayes Hunter and gives unusual opportunities for technique in motion pictures.

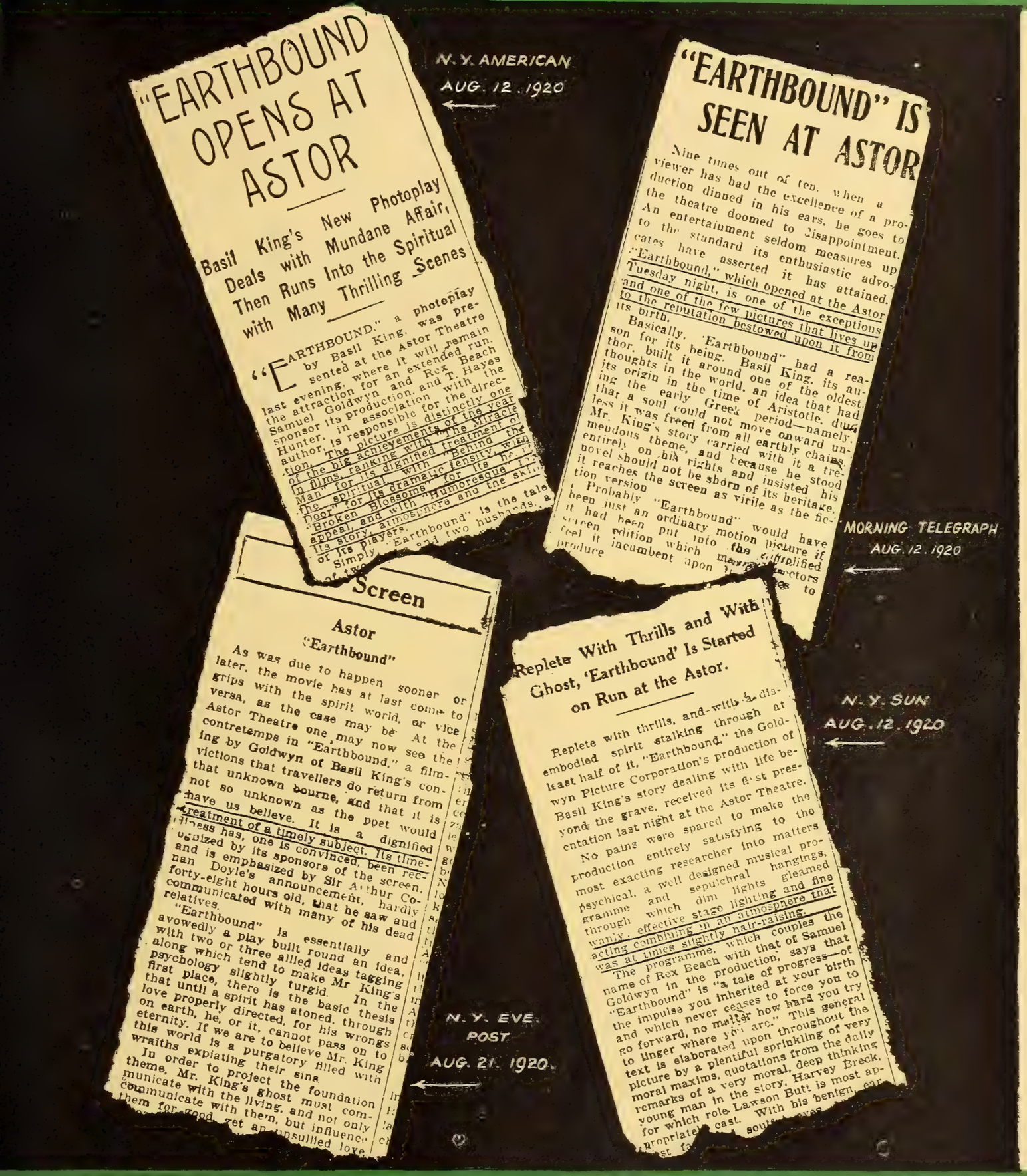
The drama is an absorbing one in which some excellentt acting is seen. The creed of two Harvard men "No God, No Love No Future Life" serves to show that their ideas were faulty and that love is the predominating factor in life, for as one of the lines reads, "Love misused puts all creation wrong."

The return, in image, of "Dick" Desborough, played by Wyndham Standing, to guide his wife, child and friends, even the college chum who shot him, in the paths of love, is one of the inspiring parts of the picture. [illegible]omi Childers as "Dick's" wife, is seen at her best, and Mahlon Hamilton as "Jim," Rittenshaw, and Flora [illegible] as his wife contribute large[illegible] ...cess of the play. Lead[illegible] roles

N.Y. EVE. WORLD AUG. 12. 1920

Earthbound will ho

ducers, exhibitors, the public



N. Y. AMERICAN
AUG. 12. 1920

"EARTHBOUND" OPENS AT ASTOR

Basil King's New Photoplay Deals with Mundane Affair, Then Runs Into the Spiritual with Many Thrilling Scenes

"EARTHBOUND," a photoplay by Basil King, was presented at the Astor Theatre last evening, where it will remain the attraction for an extended run. Samuel Goldwyn and Rex Beach sponsor its production, and T. Hayes Hunter, in association with the author, is responsible for the direction. The picture is distinctly one of the big achievements of the year in films, ranking with "The Miracle Man" for its dignified treatment of the spiritual, with "Behind the Door" for its dramatic tensity, with "Broken Blossoms" for its [illegible] appeal, and with "Humoresque" for its story, atmosphere and the skill of its players.

Simply "Earthbound" is the tale [illegible] and two husbands, a

N. Y. AMERICAN
AUG. 12. 1920

"EARTHBOUND" IS SEEN AT ASTOR

Nine times out of ten, when a reviewer has had the excellence of a production dinned in his ears, he goes to the theatre doomed to disappointment. An entertainment seldom measures up to the standard its enthusiastic advocates have asserted it has attained. "Earthbound," which opened at the Astor Tuesday night, is one of the exceptions and one of the few pictures that lives up to the reputation bestowed upon it from its birth.

Basically, "Earthbound" had a reason for its being. Basil King, its author, built it around one of the oldest thoughts in the world, an idea that had its origin in the time of Aristotle, during the early Greek period—namely, that a soul could not move onward unless it was freed from all earthly chains. Mr. King's story carried with it a tremendous theme, and because he stood entirely on his rights and insisted his novel should not be shorn of its heritage, it reaches the screen as virile as the fiction version.

Probably "Earthbound" would have been just an ordinary motion picture if it had been put into the [illegible] screen edition which [illegible] feel it incumbent upon [illegible] produce

MORNING TELEGRAPH
AUG. 12. 1920

Screen

Astor

"Earthbound"

As was due to happen sooner or later, the movie has at last come to grips with the spirit world, or vice versa, as the case may be. At the Astor Theatre one may now see the contretemps in "Earthbound," a filming by Goldwyn of Basil King's convictions that travellers do return from that unknown bourne, and that it is not so unknown as the poet would have us believe. It is a dignified treatment of a timely subject. Its timeliness has, one is convinced, been recognized by its sponsors of the screen, and is emphasized by Sir Arthur Conan Doyle's announcement, hardly forty-eight hours old, that he saw and communicated with many of his dead relatives.

"Earthbound" is essentially and avowedly a play built round an idea, with two or three allied ideas tagging along which tend to make Mr King's psychology slightly turgid. In the first place, there is the basic thesis that until a spirit has atoned, through love properly directed, for his wrongs on earth, he, or it, cannot pass on to eternity. If we are to believe Mr. King this world is a purgatory filled with wraiths expiating their sins.

In order to project the foundation theme, Mr. King's ghost must communicate with the living, and not only communicate with them, but influence them for good, get an unsullied love

N. Y. EVE. POST
AUG. 21. 1920

Replete With Thrills and With Ghost, 'Earthbound' Is Started on Run at the Astor.

Replete with thrills, and with a diaembodied spirit stalking through at least half of it, "Earthbound," the Goldwyn Picture Corporation's production of Basil King's story dealing with life beyond the grave, received its first presentation last night at the Astor Theatre.

No pains were spared to make the production entirely satisfying to the most exacting researcher into matters psychical, a well designed musical programme and sepulchral hangings, through which dim lights gleamed wanly, effective stage lighting and fine acting combining in an atmosphere that was at times slightly hair-raising.

The programme, which couples the name of Rex Beach with that of Samuel Goldwyn in the production, says that "Earthbound" is "a tale of progress—of the impulse you inherited at your birth and which never ceases to force you to go forward, no matter how hard you try to linger where you are." This general text is elaborated upon throughout the picture by a plentiful sprinkling of very moral maxims, quotations from the daily remarks of a very moral, deep thinking young man in the story, Harvey Breck, for which role Lawson Butt is most appropriate [illegible] cast. [illegible] With his benign, cor-

N. Y. SUN
AUG. 12. 1920

ld you Spellbound

The New York American says:

"Earthbound" is one of the big achievements of the year in films, ranking with "The Miracle Man" for its dignified treatment of the spiritual, with "Behind the Door" for its dramatic tensity, with "Broken Blossoms" for its heart appeal, and with "Humoresque" for its story, atmosphere and the skill of its players

—Issue of August 12th

Earthbound will hold you Spellbound

Straight To The Heart!

The appeal of "Madame X" is not limited to any particular age or sex or class—it goes straight to the heart of all humanity.

First run exhibitors in all parts of the country can tell you that this wonder-picture drew packed houses from every element of the community.

Whether your theatre seats 3,000 or 250, whether it charges 75 cents or a quarter, whether it is in a village or a metropolis, "Madame X" will cram it to the doors.

31,598 Paid Admissions

were recorded for the first three days' showing of "Madame X" at the Capitol Theatre, at the time of going to press.



GOLDWYN PRESENTS

PAULINE FREDERICK IN MADAME X

ADAPTED FROM THE FRENCH OF ALEXANDRE BISSON

BY ARRANGEMENT WITH HENRY W. SAVAGE

SUPERVISED AND DIRECTED BY

FRANK LLOYD

"Godless Men"—a title that tingles with box office magnetism!

Let it hit your town between the eyes. Play it up to the limit—and further. If the combination of the best title of the year and the best sea picture ever made doesn't smash your records, then they'll stand forever.



Helene Chadwick
Who Plays Ruth
in "Godless Men"

REGINALD BARKER'S PRODUCTION OF "GODLESS MEN"

FROM THE FAMOUS STORY "BLACK PAWL" BY BEN AMES WILLIAMS

SUPERVISED AND DIRECTED BY REGINALD BARKER

PRODUCED AT GOLDWYN STUDIOS

Mary Pickford and YOUR Theatre

All that Mary Pickford represents to the public - the beauty, artistry and wholesomeness of her work - is reflected in the theatre that shows her pictures. Give your house something of this wondrous popular appeal. Her two latest pictures carry it in full measure.



"SUDS"

From the Charles Frohman Production "Op O'me Thumb" by Frederick Fenn and Richard Pryce. Directed by Jack Dillon. Screen Adaptation by Waldemar Young. Photographed by Charles Rosher.

"POLLYANNA"

From Eleanor H. Porter's Famous Novel "Pollyanna" Published by the Page Company. And the Four Act Comedy by Catherine Chisholm Cushing. Screen Adaptation by Frances Marion. Photographed by Charles Rosher.

Theatre Thought:

As you value the reputation of your theatre, remember always to apply this test when you book a picture: Not how cheap - but how good.

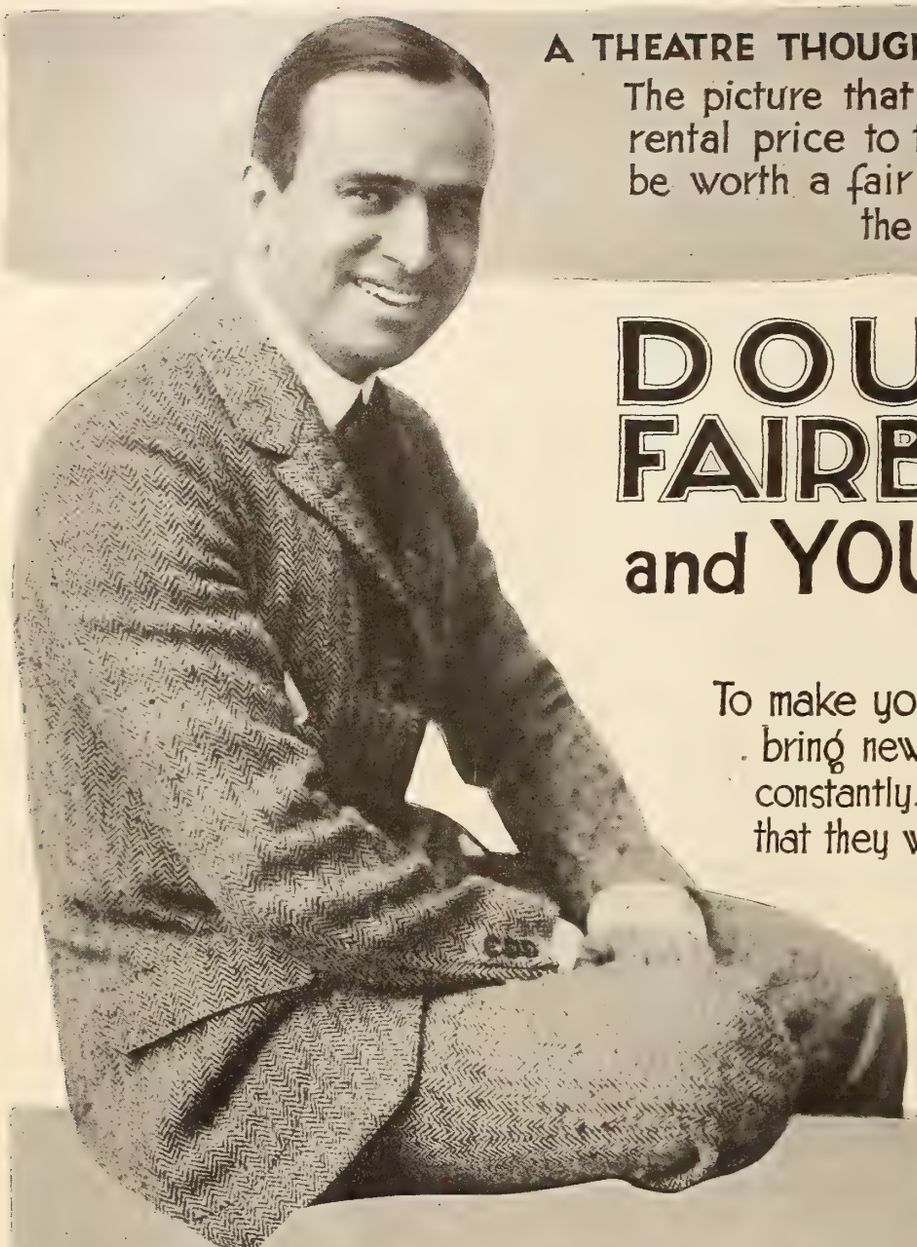
UNITED ARTISTS CORPORATION ·

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

A THEATRE THOUGHT:

The picture that is not worth a fair rental price to the exhibitor cannot be worth a fair admission price to the public.



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To make your business grow, you must bring new patrons to your theatre constantly. Entertain them so well that that they will come again and again. For business getting and business holding these three latest Douglas Fairbanks pictures are ideal.

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"WHEN THE CLOUDS ROLL BY"

"HIS MAJESTY, THE AMERICAN"

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A Griffith Picture means a definite thing to the public. It represents at all times, the height of film art. The theatre showing a Griffith picture must therefore be identified in the public mind with the best in pictures. Give your theatre the prestige and profit of these two Griffith productions:

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From the Collier's Weekly Story "Black Beach" by Ralph Stock.

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A Theatre Thought:

People shop for their amusements—and choose their theatre, not by the admission charged, but by the picture being shown. And for this reason, the wise exhibitor books on the basis of quality rather than price.

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WESTERN PENN. & WEST VA.
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Metro Film Ex.
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Detroit, Mich.

TEXAS & ARKANSAS
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Dallas, Tex.

OKLAHOMA
Tucker Brothers
Oklahoma City, Okla.

KANSAS & WEST MISSOURI
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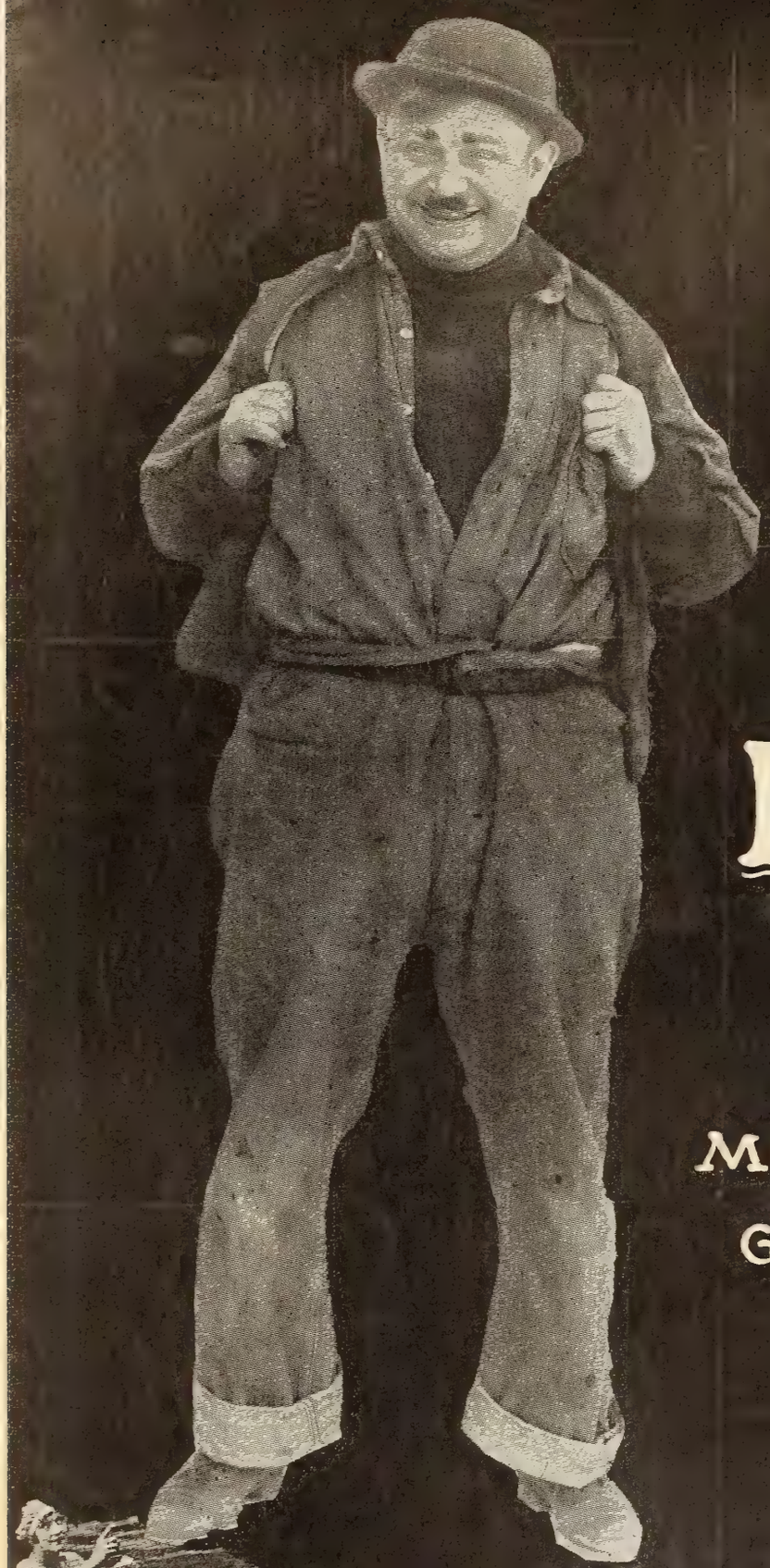


Louise Lovely in her first feature as a Fox star

LOUISE LOVELY in The Little Grey Mouse

Story by Barbara LeMarr Deely
Directed by James P. Hogan





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AND

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MOSTLY GIRLS



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VON STROHEIM—AGAIN !

"FOOLISH WIVES"

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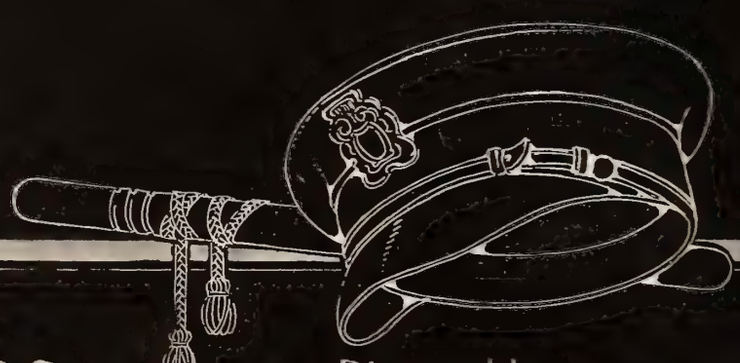


Carl Laemmle
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PRISCILLA DEAN

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Directed by
Tod Browning



THERE is a whole picture in those four words, spoken towards the end of one of the most heart-touching photodramas ever screened.

"Mother—I've come home!"

Instinctively, you know the story—and you know, as a showman, that never before have your patrons been so eager for a real home-and-mother play—for a story that would touch every heart—for a cast that could play such a story to perfection—for a production that would satisfy in every last faithful detail.

It was Mother Love which made "The Heart of Humanity" the one great outstanding triumph of its year—Mother Love and the acting of DOROTHY PHILLIPS and MARGARET MANN—and it is Mother Love and these same two splendid players which make "ONCE TO EVERY WOMAN" the picture of the hour today.

From small-town to big city goes the action of "ONCE TO EVERY WOMAN"—from the shabby little parlor of a village blacksmith to the mighty stage of the Metropolitan and back again. And when you have come back—back home with Aurora Meridith, the gorgeous songbird whose voice will never charm the world again—you will have run the gamut of human ambitions and passions in an unequalled drama of Mother Love whose appeal for you personally, no less than for your patrons, will live forever.

Directed by Allen Holubar

DOROTHY PHILLIPS

Supported by
Margaret Mann
the Mother Mine of
"The Heart of Humanity"
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"ONCE TO EVERY WOMAN"

Reason No. 3



WHY "The Devil's Passkey" is the one great dramatic achievement of 1920

THE hour is midnight—the place, the Paris apartment of Warren Goodwright. They sit there—Goodwright's all too pretty wife, and the man who, Paris, says, is her lover—the candles flickering down to their sockets, the conversation halted, the wine untasted. Down in the dark street below the echoing footsteps of Warren Goodwright, the author who knows that two people have ruined him forever, the poor cuckold who now will take his just revenge, are coming nearer—and nearer—and nearer. And they know that he is coming.

Inevitable! That's the word! The oldest art of the dramatist—the art of the oldest dramatist—the art of the youngest of those dramatists who will never grow old—the art of Von Stroheim. You know that the woman is not guilty—yet you concede that there is no way in which the husband can know what you know—and you can not see what can prevent a terrible catastrophe. Why not view this remarkable picture and try to figure out the probable ending of this situation?

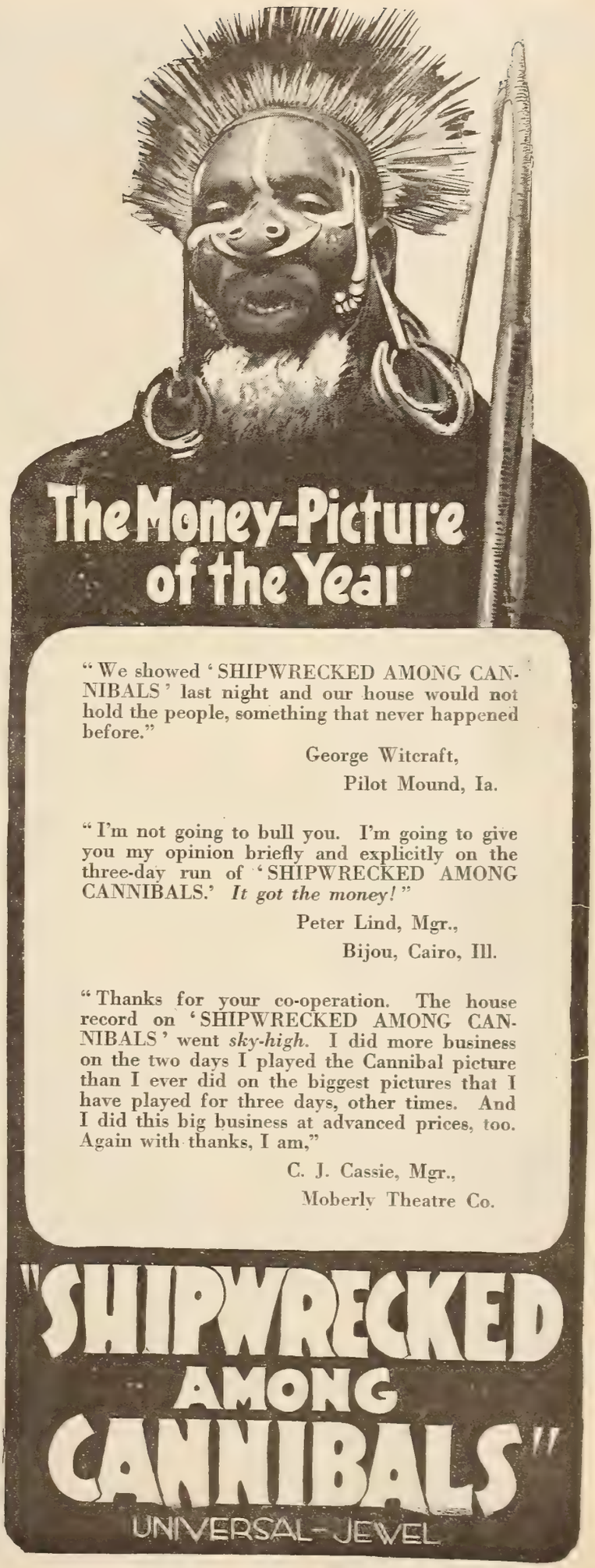
Carl Laemmle offers Von Stroheim's Universal-Jewel Master-Play

The DEVIL'S PASSKEY

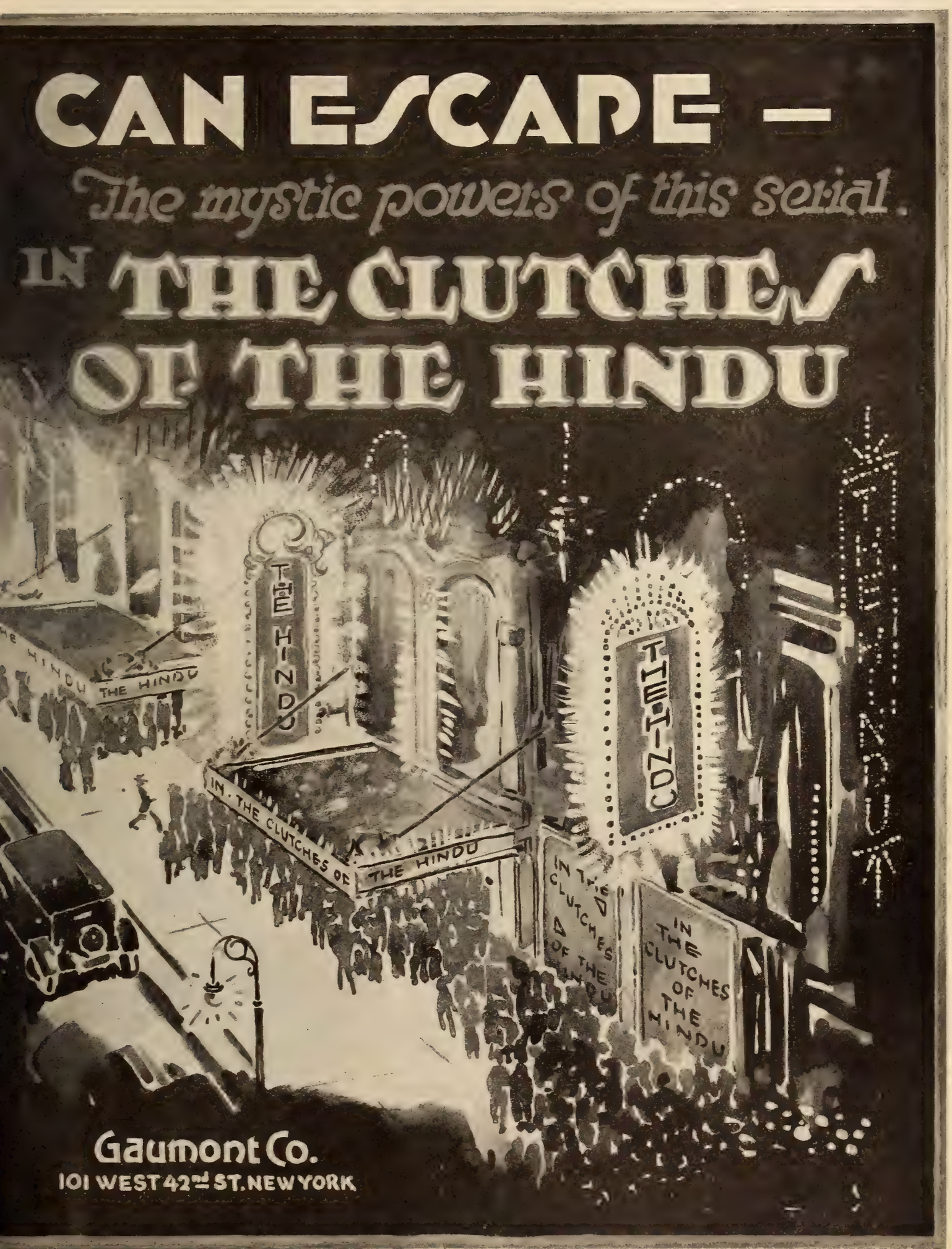
EVEN if International News did not give you the majority of your news scoops it still would be your favorite news reel for the same reason that you have a favorite newspaper. Every newspaper in your town carries the same stories, but you buy one particular paper because it presents the same subjects in a better manner. It's exactly the same way with International---you play it because you know that every news event covered is so covered as to bring to your screen the most striking and appealing views, and because every feature used is the choice of perhaps a score of useable subjects. And this care and knowledge of how best to present news is only one of your many reasons for showing

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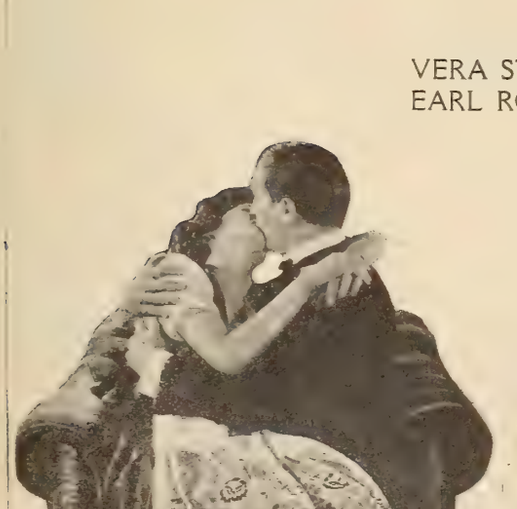
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CHARLOTTE MERRIAM
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PHOTOPLAY Magazine declared that "Kiss Me Caroline," the first of the New Christies, was the best comedy of the month.

We repeated this to you and asked you to watch the rest of them—told you that they would be better and better.

Every NEW Christie comedy is just a little better than the one that went before—because they have behind them the inspiration of exhibitor success, appreciation of audiences, praise of newspapers everywhere.



No woman will forget it

Released by
EDUCATIONAL FILM EXCHANGES, INC.
729 Seventh Ave. New York

And no man can

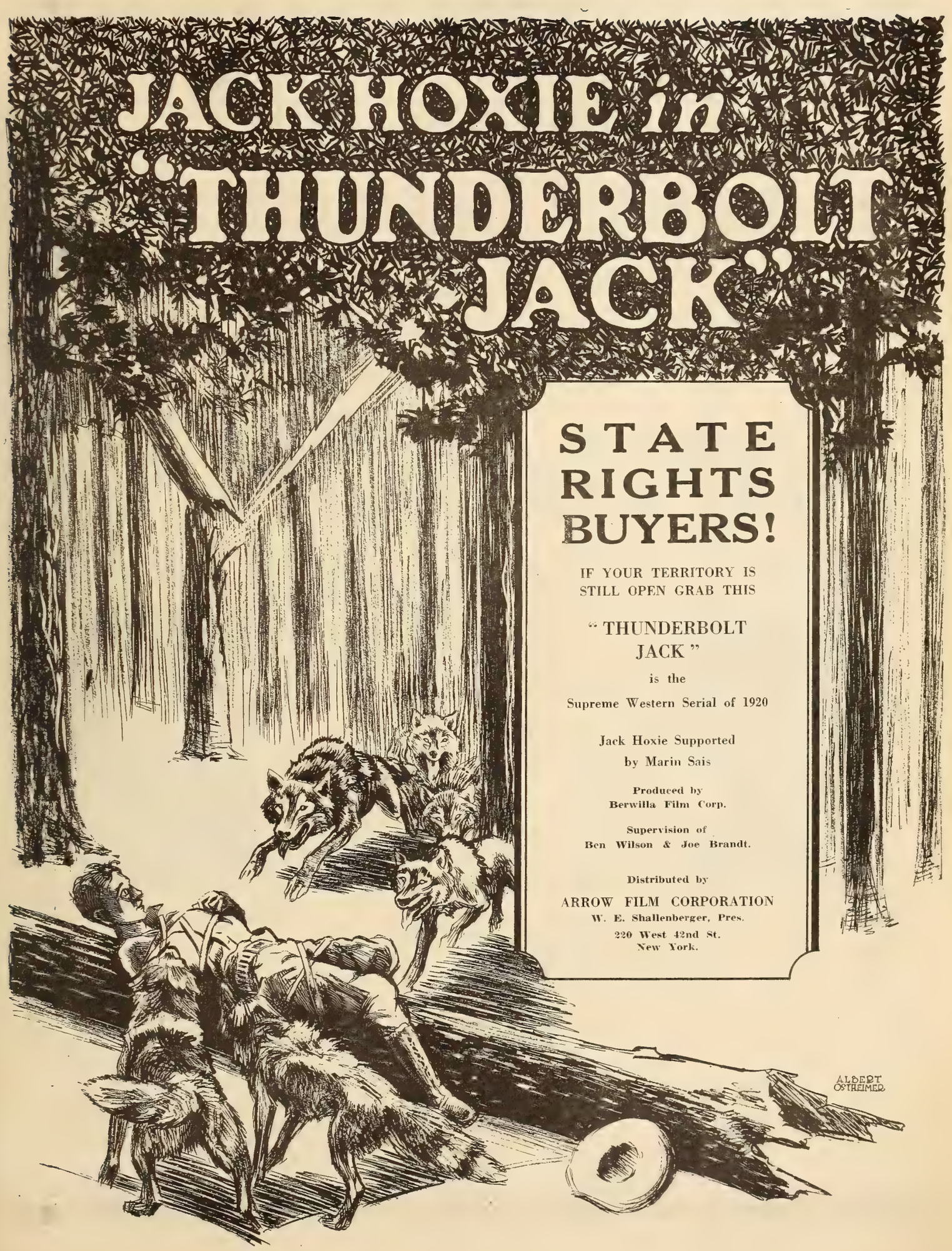
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EXHIBITORS' CO-OPERATIVE ASSOCIATION OF GREAT BRITAIN AND IRELAND, LTD.

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BIG FEATURE
PRODUCTIONS
FOR THE
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"THUNDERBOLT JACK"
STATE RIGHTS BUYERS!
IF YOUR TERRITORY IS STILL OPEN GRAB THIS
" THUNDERBOLT JACK "
is the
Supreme Western Serial of 1920
Jack Hoxie Supported by Marin Sais
Produced by
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Supervision of
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"Sherman is right"

SHERMAN PRODUCTIONS
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presents as its
FIRST ATTRACTION PRODUCTION
Released November 15

MAN & WOMAN



A startling story of love, mystery, intrigue and adventure in the South Seas -

A big elemental drama of supreme *box office quality* with a cast of distinguished players -



Written and directed by
CHARLES A. LOGUE

SHERMAN PRODUCTIONS
CORPORATION
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NEW YORK -

A PERSONAL GUARANTEE

By HARRY A·SHERMAN



CONCERNING my announcement of the formation of SHERMAN PRODUCTIONS CORPORATION, I cannot urge the *Independent Distributor* too strongly to consider the profit-making possibilities, which the plan offers him·

I have two productions now ready, and a third well on the way toward completion, which I will match against the best attractions on any program now in the field for bona fide entertainment and box office value·

I PERSONALLY GUARANTEE TO EVERY FRANCHISE HOLDER IN

SHERMAN PRODUCTIONS
CORPORATION

that if any release at any time during the five year period covered by the franchise is below this standard or in any other way unsatisfactory, I will take it off his hands without question, upon his simple say-so, and relieve him of all obligations as far as his share of the production's cost is concerned·

If you are interested, *don't delay!*
wire me today, Longacre Building, New York, for full information as to territory still open and details of plan of operation·

Harry A. Sherman

Don't hesitate-investigate

Then you'll say- *"Sherman is right"*

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YANKEE PHOTO CORPORATION

hereby announces that

B. Y. S. FILMS, INC., through HERBERT H. YUDKIN, General Manager, 130 W. 46th Street

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"BABE" RUTH *in* "HEADIN' HOME"

and have scored a phenomenal success have completed arrangements whereby

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Herbert H. Yudkin, General Manager 130 W. 46th St., New York City

Respectfully

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National Productions present

The KENTUCKY COLONEL

by Opie Read

featuring JOSEPH J. DOWLING
"The MIRACLE MAN of the screen"

All that your audiences hope for in a Southern picture

You may offer this picture to your patrons with the utmost confidence. It must please them, for aside from the fact that it is splendidly produced and enacted, it has innumerable points of appeal. There are certain things that they expect to find in a Southern drama; it's got them—plus!

First—ROMANCE—Charmingly is presented the love-tale of Phillip and Luzelle among surroundings that delight the eye.

Second—CHIVALRY—Their hearts will warm to the gallant old Colonel whose life is dedicated to the service of another.

Third—ACTION—A fierce-fought feud furnishes many a thrill and there is a rare display of horsemanship on spirited mounts.

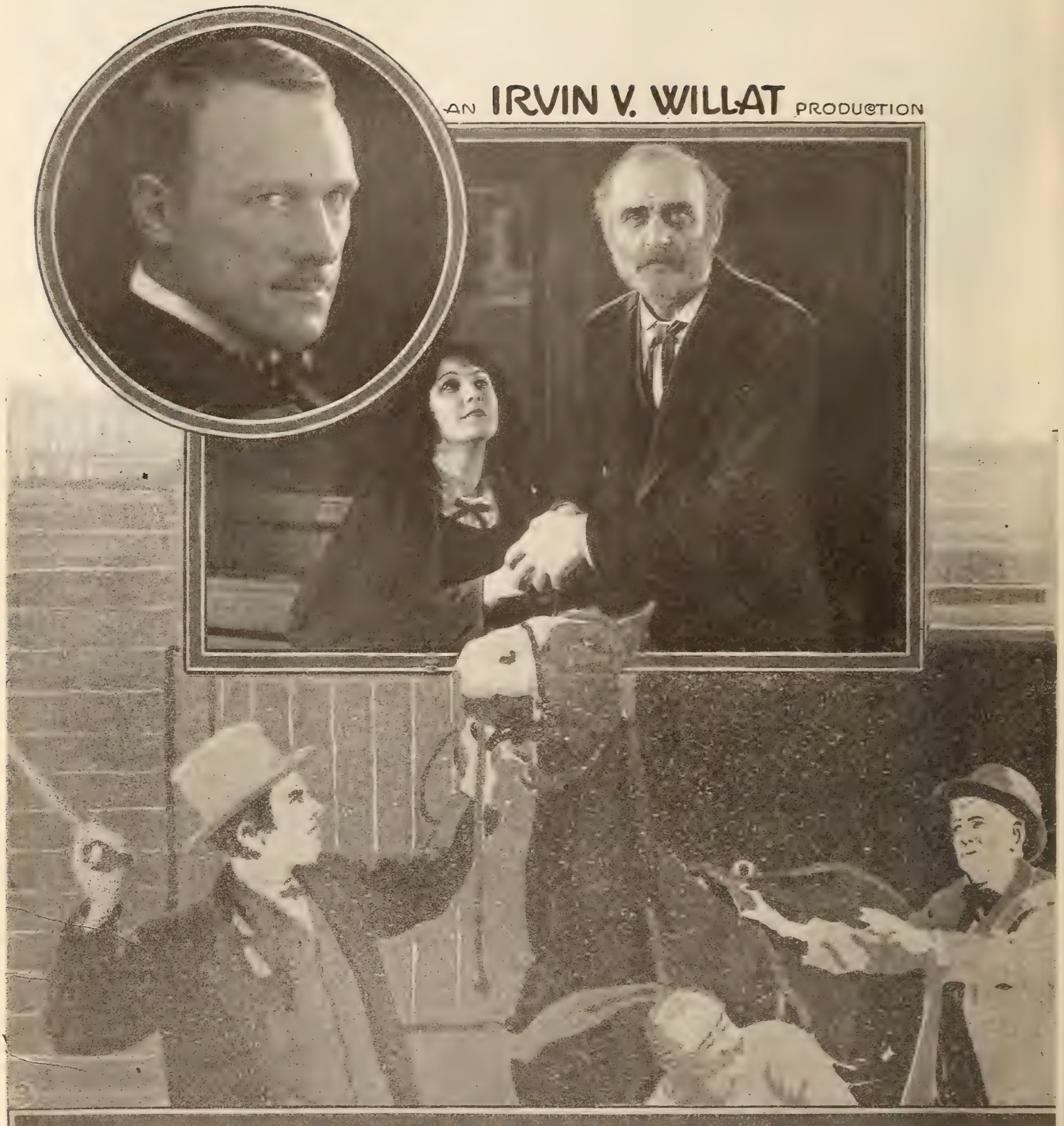
Fourth—ATMOSPHERE—So real, so true, that it will almost seem to transport them from their seats to the very heart of the blue-grass country.

It's "The Greatest Southern Drama Ever Screened"





W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Canadian Distributor CANADIAN EXHIBITORS EXCHANGE Ltd



The tear is never far removed from the smile in the strong, simple drama which is builded about the lives of "folks you know". Produced with all the superb artistry of Irving V. Willat—the man who gave the screen "Behind The Door" and "Below The Surface"—"Down Home" will be acclaimed by your audiences as foremost among the worth-while productions of this or any other season.

"DOWN HOME"

FROM THE WELL KNOWN BOOK "DABNEY TODD" by F·N·WESTCOTT.

WILLAT PRODUCTIONS INC. C·A·WILLAT, PRES.



Inlaid in this picture like a choice bit of mosaic is a revival scene which will stir the fountains of pity in every heart, and there is achieved the most moving of all spectacles—the breaking of light in a human soul too long shrouded in darkness.

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ROBERT BRUNTON PRESENTS

J. WARREN KERRIGAN

AND HIS OWN COMPANY

in "The HOUSE of WHISPERS"

BY WILLIAM JOHNSTON

Directed by

ERNEST C. WARDE



A popular star in a powerful picture, splendidly produced.

"The House of Whispers" furnishes Kerrigan with the best vehicle he has ever had.

William P. Sheridan, a world-famous detective, who was for twenty-three years in charge of the Bureau of Identification of the New York Police Department, says:

"Experienced detective though I am, accustomed to unraveling complicated plots, I must say that "The House of Whispers" had me baffled right up to the very last few feet of film. It is without a doubt the greatest picture of its kind I have ever seen."

Your patrons will agree with Mr. Sheridan.

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JUANITA HANSEN
in The
PHANTOM FOE
with
WARNER OLAND



Directed by
Bertram Millhauser

Produced by
Geo. B. Seitz Inc.



A Pathé Serial

JUANITA

THE PHANTOM



Pathé
Distributors

HANSEN IN FOE WITH WARNER OLAND

Persecution, relentless and ferocious.

The girl and her whole family suffered it, constantly, inexplicably.

Who was doing it and why was more than they could answer. Suspicion pointed to a member of their own household, but no sooner was he apparently caught red-handed than he partially proved, at least, his innocence.

Strange footsteps in the hallways, with the maker unseen; a sinister figure in a fur overcoat whose eyes only were visible; spying eyes and listening ears; of all these they were conscious always. And often one of their number would disappear, forcibly removed by one of their numerous but unknown enemies.

A great mystery serial with the finest feature production, the finest of feature casts, and action, thrill, action, all the time!



Pathé
Distributors

JUANITA HANSEN
in The
PHANTOM FOE
with
WARNER OLAND

A Message to the Exhibitor Who Thinks "Serials Are Not Classy Enough for My House"

There are some exhibitors who are not "sold" on the value of Pathe serials.

They are wont to say "serials are good, I know, for many houses, but my audiences are high class; they don't want them."

That may have been true, Mr. Exhibitor, several years ago, but did you know that Pathe serials have made just as big an advance in quality as the best features of today have made over those several years ago? Why assume that serials have stood still while all other classes of production have advanced? Your house is better, your presentation is better, your exploitation is better. Do you think that while everything else has progressed the Pathe serial producer has stood still?

Pathe serials today are feature productions, feature casts, feature stories and feature stars of the best quality. Your audiences will admit it and flock to them, if you'll let them!

Prove it for yourself; ask the nearest Pathe exchange to screen for you the first five episodes of "The Phantom Foe."

Pathé Distributors


FASTER THAN LIGHTNING
JACK HOXIE
in
"THUNDERBOLT JACK"
A SERIAL SENSATION
FOR
STATE RIGHTS BUYERS
Distributed by
ARROW FILM CORPORATION
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New York
ALBERT OSTHEIMER

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A SLOW-MOTION CAMERA EXPOSÉ

Especially posed—not a collection of news weeklies

The **Speed Camera** used in photographing this picture shows the trickery of crooked baseball players in dishonoring America's National Pastime

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The Biggest One Reel Feature Ever Offered

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JOE BRANDT, President

Phone 6212 Bryant 1600 BROADWAY, NEW YORK



Now Ready

Announcement of Releasing arrangement will be made in an early issue of this publication

The FANARK Corporation presents

The Crimson Cross

Story and Scenario by
N. BREWSTER MORSE.
Directed by GEORGE EVERETT

A powerful human drama of mystery, thrills and romance.

A Picture for every man, woman and child in America with an all star cast including:
EDWARD LANGFORD, MARIAN SWAYNE, VAN DYKE BROOKS, EULALIA JENSEN, WILLIAM E. HALLMAN, AUGUSTUS PHILLIPS *and* ARCHIE CLARK.

The Fanark Corporation

D. J. H. LEVETT, *President*
40 West 32*nd* Street,
New York.

No, not giving them away—

This is not a FREE OFFER

in any sense. But it IS striking proof of our belief in th exhibitor's integrity and sense of fairness.

Run these three great Mayflower Specials and pay us for them after they are run, what your box office says they are worth:

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SOLDIERS OF FORTUNE

(5911 feet)

An Emile Chautard Production

THE MYSTERY OF THE YELLOW ROOM

(6345 feet)

An Allan Dwan Production

THE LUCK OF THE IRISH

(6607 feet)

Read carefully the simple agreement on this page. Fill out coupon and mail to us at once.

E 7 Rev.

IT IS AGREED

n ....., an exhibitor operating the.....

e at No. .....Street, ...City,

.....State, and Realart Pictures Corporation, distributor, as follows:

First—That the distributor shall deliver to the exhibitor for showing at his theatre, as nearly as possible on one of the five of playing dates specified below, one print each of the following special feature productions:

PRODUCTION	First Choice of Play Dates	Second Choice of Play Dates	Third Choice of Play Dates	Fourth Choice of Play Dates	Fifth Choice of Play Dates

Second—That the exhibitor shall exhibit each of these special feature productions in his theatre for.....days;

Third—That promptly after the completion of each day's exhibition the exhibitor shall pay as rental to the Realart Pictures Corporation the amount of money to which he considers the distributor to be honestly and fairly entitled.

Fourth—That the exhibitor will pay transportation charges both ways on each print, will also pay to the distributor a sum equal to five per cent. (5%) of the amount paid as rental for the film (this being the tax imposed by Section 906 of the Revenue Act of 1918), and will further pay, cash on delivery, for all lithographs, cuts, matrices, lobby display, and advertising accessories ordered by him, the same to be provided, if available, at the rates regularly charged by the distributor.

Fifth—The exhibitor will fully protect the prints and other property of the distributor while in his possession, returning or forwarding prints immediately after use in the same condition as when they were received, reasonable wear and tear due to the proper use thereof excepted.

Sixth—It is further expressly agreed, in consideration of the waiving of advance payments, and of other valuable concessions granted herein by the distributor, that the exhibitor shall make unusual efforts, through advertising and publicity, to induce the public to come to his theatre on the days when he is exhibiting the special feature productions herein named.

Seventh— It is also agreed, in part consideration hereof, that the exhibitor shall give as early playing dates as possible, preferably in the months of September and October, but in no event later than November 30th, 1920, and that the distributor shall not be obligated to provide the service heretofore specified if it shall develop that a satisfactory agreement cannot be reached promptly regarding such playing dates.

Recommended ..... 1920. Signed .....
(Name of exhibitor)

.....

..... .
g prints)

..... 1920
ignature).



COUPON

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

GENTLEMEN:

I have carefully read the agreement which was attached to this coupon, containing your offer to exhibitors to run the three MAYFLOWER SPECIALS:

"SOLDIERS OF FORTUNE"—"MYSTERY OF THE YELLOW ROOM"—"LUCK OF THE IRISH"

It is understood that the signing of this coupon does not obligate me in any way.

Please send copy of formal agreement, so that early playing dates may be arranged.

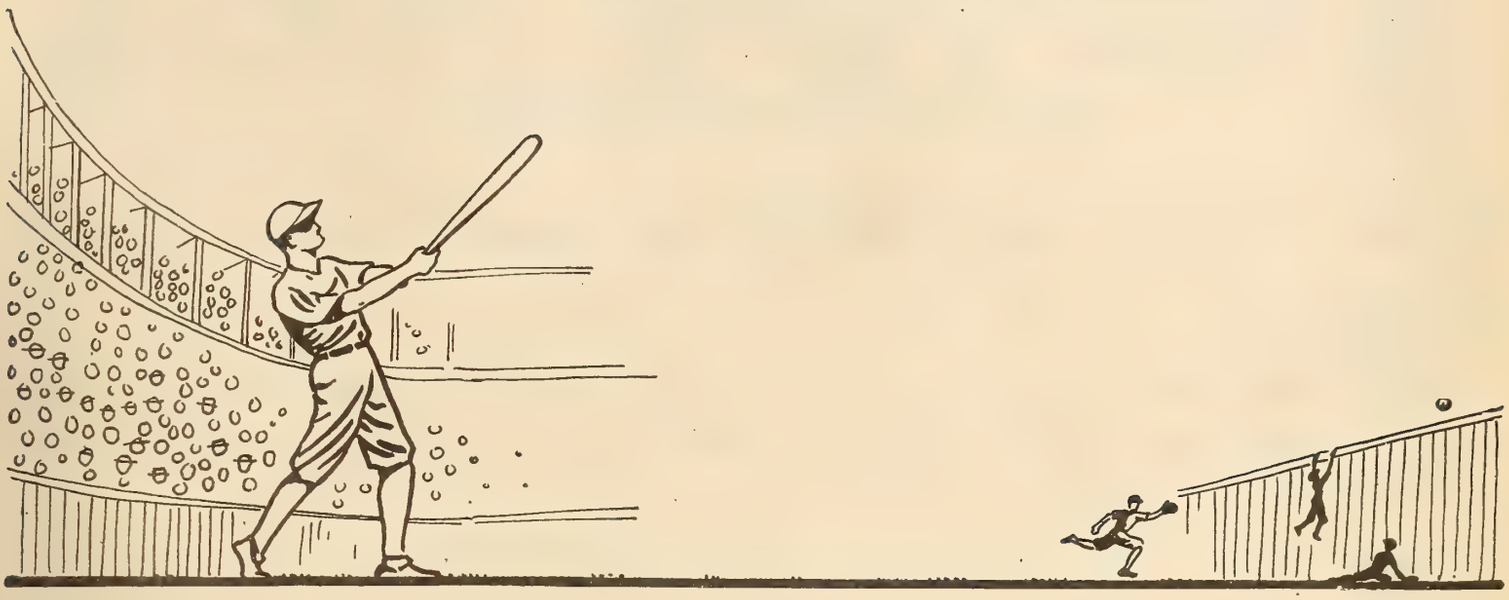
*NAME*_____

*THEATRE*_____

M.P.N.-3

*ADDRESS*_____

REALART TAKES THE RISK!



Keeping Up the Average

THE baseball player whose name is listed with the leaders is the one who bats and fields consistently, day after day, throughout the playing season. If he slumps in any series, his fall is reflected in his final averages.

It's the same in motion picture production. The company that makes the high average for the season is the one which pays careful attention to detail with each individual picture and which has the proper physical equipment.

Realart has secured and will hold a very high average with its productions. Its studio equipment is the finest obtainable. Infinite care is taken in selecting titles and supporting casts.

A Realart production is synonymous with the best obtainable in every component part—star, title, continuity, cast, studio equipment.

Investigate and you will sign up for a Realart Franchise.

REALART PICTURES

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469 FIFTH AVENUE NEW YORK CITY

INDEPENDENT FILMS ASSOCIATION NEWS

VOL. 1. No. 8 CHICAGO, U. S. A.

NEAL HART BOOKINGS SWAMP EXCHANGES!

NEW DIRECTOR TO BE NAMED FOR NEAL HART PRODUCTIONS

Man Who Made Best of Mix, Fairbanks and Carey Hits a Possibility

"The best director in the country at any cost.

Eddy Eckels, the electric spark of the Independent Films Association, Chicago, shouted these words as the California Limited pulled out of the Dearborn Station for Pinnacle Studios at Glendale, Calif., a week or so ago.

Eddy abandoned tons of vitally important work at Chicago headquarters, canceled all engagements, and grabbed a rattler for the coast to give Neal Hart, outdoor film star extraordinary, "the best director money can buy."

This decision was reached by Eckels upon receipt of the following telegram from Neal Hart himself:

NEAL HART TELEGRAPHS

"Third picture's possibilities require greatest director money can buy. Otherwise suggest another story, but am shooting enthusiasm on this one, and eager to get started. If get crack director, capable of anything, third picture positively will put the term 'knockout' in with discarded adjectives. I stake my reputation on this."

The fact of the matter is that Neal Hart, himself as capable a director as he is a versatile outdoor star on the screen, has been taking care of a lot of his own direction, at his own demand, although he has been ably assisted by the widely-known Frank Messinger.

During the shooting of Hart's second big super-special, "Skyfire," released by Pinnacle Productions, Inc., through the Independent Films Association, Chicago, Hart and his coworkers decided that a BIG director was needed. When Hart got the third picture story, he wired Eckels to that effect.

NAME IS WITHHELD

Before leaving for the Pacific coast, Eddy Eckels gave out this statement:

"I am going after the best director in the world—a man who positively can be given credit for the success of Douglas Fairbanks, Tom Mix and Harry Carey, for he directed all of the big successes of these stars. A lot of folks know who I mean now, but as the deal has not been definitely consummated, I cannot as yet mention his name.

"I am firmly of the conviction that Neal Hart realizes the vast possibilities of the pictures we have in mind for him, and I know that the third Neal Hart production will be hard to equal over again in the film era. So I am going out and see that Hart has the best director that money can buy. That he will do the rest is a cinch."

Published in the interest of INDEPENDENCE By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg. Chicago
Richard Robertson, Editor

EXTRA! LAST CALL ON PINNACLE COMEDIES

During the last week almost half of United States territory on the new Pinnacle Comedies was closed —and much of it BY MAIL!

About 65% of the territorial rights have been sold, and exchangemen report that from exhibitors, the public, and from every quarter the cry is "Rush the Pinnacle Pippins!"

The first comedy—"Cedarbrook Farm"—will be released promptly on Nov. 1, so you can see the little time left to grab these beauty bonanzas.

If you are uncertain about your territory, wire Independent Films Association, Chicago, immediately.



LEO WHITE
One of the "Damfool Twins" in Pinnacle Comedies

Squidgelums

"Boys, we sure gotta hand it to you. If you get anything else to sell, just send us the contracts. We're sold all the way on your line." This from Seifert, Detroit, and his contract for Pinnacle Comedies came with it.

THISSURESOUNDSGOOD

While we're slipping the boomerang compliments, what do you think of this one; Ritchey, the lithographer from way back, writes Eddy Eckels "we knew we had something when we finished the Hart paper, but when you raved about it, we knew we had the world beat."

JUSTABOUTHIGHCTOO

Neal Hart is a powerful strong boy, but he oughta pass away complete when he gives his 24-sheet the north and south. It's a big knockout drop and stands out like that meteor that figured was going to burn up the earth. Plenty mentioned.

OH,BABY!THAT24—!!

"I have never run a western picture in my theater since its doors were opened," said Sam Hefley. Wonderland Theater, Cameron, Texas, "but I am going to run HELL'S OASIS and give my patrons a real treat."

ATTAOLDBABYSAM

Reports from All Parts of the Country Indicate Popularity of Star in His New 5-Reel Series

FITZGERALD SETS PACE IN BOOKINGS

Pellerin at Dallas Also Close to Top in Number and Class of Theatres

Neal Hart is sweeping the United States!

Motion picture exhibitors from Halifax to San Diego are preparing to cash in BIG on the series of eight Neal Hart super-outdoor special productions, beginning with "Hell's Oasis," released October 1.

Exchanges handling the Neal Hart super-pictures are simply SWAMPED with contracts, inquiries, advertising orders—all from exhibitors demanding priority on Neal Hart productions.

The spontaneous, extraordinary advertising and publicity campaign carried on by Independent Films Association has had a whole lot to do with this phenomenal demand for Neal Hart productions, but the superiority and supreme calibre of the productions, themselves, will make this condition a perpetuity.

NOW was only a milestone. It's DONE!

LYNCH CIRCUIT BOOKS ENTIRE HART SERIES

The S. H. Lynch Circuit of Theatres—the most powerful theatrical organization in the South and one of the foremost in the country—has booked the entire series of eight Neal Hart productions, and Hell's Oasis, the first release, already has been set in for first-run play in the best Lynch houses everywhere. A big advertising campaign also has been inaugurated.

TWENTY FIRST-RUNS IN MILWAUKEE SECTION

H. J. Fitzgerald, First National manager at Milwaukee, obtained 20 first runs on Neal Hart in "Hell's Oasis" in his territory, which is the state of Wisconsin only.

The theaters signed for Hell's Oasis are Lyric, Stoughton; Majestic, Oshkosh; Bijou, Racine; Majestic, Rhinelander; Stewart, Wausau; W. M. A. Hall, Hancock; Monroe, Monroe; Strand, Marinette; Rainbow, Milwaukee; Appleton, Appleton; Mozart, Milwaukee; Fern, Milwaukee; Palm, Green Bay Junction; Bijou, Green Bay; Riveria, Milwaukee; Majestic, Cudahy; Star, Racine; Climax, Milwaukee; Unique, Tomah; Rex, Beloit, and Modjeska, Milwaukee.

Mr. Fitzgerald is plenty proud of this first-run record, and has good reason to be, for the above theaters are all first run houses in their respective towns.

DALLAS REPORTS LARGE BOOKING LIST

L. T. Pellerin, manager of the R. D. Lewis Film Company, Dallas, Texas, reports that he has lined up thirty-four bookings on that series of eight Neal Hart super-outdoor productions. The theaters lined up, and their respective towns, are as follows: Old Mill, Dallas, one week; Crystal, Dallas, one week; Grand Central, Dallas, one week; Palace, Dallas, one week. Hippodrome, Ft. Worth. Rex, Ft. Worth. Blue Mouse, Ft. Worth; Gayety, Ft. Worth; Circle, Ft. Worth; Roseland, Ft. Worth; Douglas, Ft. Worth; Empire, San Antonio, two weeks; Zoe, Houston, ten days; Key, Houston; Texas, Houston, six days; Unique, El Paso, one week; Majestic, Austin, one week; Olympic, Amarillo; Olympic, Wichita Falls; Amusu, Corpus Christi; Temple, Ranger; Liberty, Ranger; Pearce, Pt. Arthur; Queen, Pt. Arthur; Colonial, Greenville; Queen, Bonham; Lyric, Terrell; Palace, Cleburne; Star, Eagle Pass; Strand, Laredo; Queen, Tyler; Rex, Waco; Casino, Austin.

ST. LOUIS EXCHANGE STARTS OUT "ON HIGH"

Bookings on Neal Hart and Roy Stewart, outdoor stars extraordinary, have started out "on high" in St. Louis Roy Dickson, in charge of the new St. Louis Film Exchange announces.

MEMBERS OF INDEPENDENT FILMS ASS'N

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
Minneapolis	First Nat'l Ex. Ct.	Loeb Arcade	J. F. Cubberly
New Orleans	Pearce Films	608 Canal	Gene Pearce
Boston	Major Film Corp.	54 Broadway	E. J. Farrell
Pittsburgh	S. & S. Film Co.	414 Penn Ave.	Abe Steinberg
Syracuse	Dooley Exchange	445 S. Warren	Thos. Dooley
Dallas	Lewis Film Co.	1913 Commerce	L. T. Pellerin
Milwaukee	First Nat'l Ex. Ct.	Toy Bldg.	H. J. Fitzgerald
Detroit	Ind. Master Films	105 John R.	W. B. Seifert
Atlanta	Pearce Films	146 Marietta	Gene Pearce
Little Rock	Lewis Film Co.	1114 Markham	L. T. Pellerin
Omaha	St. Louis Film Ex.	1312 Farnum	C. C. Bridwell
St. Louis	20th Century Film Co.	3628 Olive St.	Roy Dickson
Philadelphia	Federated Film Ex.	256 No. 13th	Gene Marcus
Kansas City	Lewis Film Co.	Film Bldg.	Al. Kahn
Oklahoma City	Magnet Film Co.	114 Hudson	L. T. Pellerin
Buffalo	Dooley Exchange	338 Pearl St.	Thos. Dooley
Davenport	Magnet Film Co.	418 Harrison	C. C. Bridwell
Cleveland	Warner Attractions	Erie Annex	Dave Warner
Washington	Exhibitors' Film Ex.	Mathers Bldg.	Abe Dresner
Cincinnati	Fine Arts Film Ex.	310 Film Bldg.	L. W. Foster
New York	Commonwealth Film Co.	1600 Broadway	Sam Zierler
Denver	Arrow Photoplays	1735 Welton	E. J. Drucker
Chicago	Ill. & Ind. Film Ex.	63 E. Adams	A. Lowy
Birmingham	Queen Feature Service	Potter Bldg.	W. S. Bell
Buffalo	Gardiner Pictures Co.	47 W. Swan St.	T. C. Gardiner

E. S. Walker, Orpheum Theatre
Sault Ste. Marie, Ont.

"I have been playing First National ever since the service came to Canada and have been much pleased. I feel that the franchise protects me against competition. I recommend this franchise to every exhibitor." THAT'S ANOTHER REASON WHY

There'll be a Franchise exhibitor

Book Them Now and Clean Up!

Two Phenomenal
Screen Successes

"Tarzan of the Apes"

and

"The Romance of Tarzan"

Everyone knows of these remarkable pictures through their wonderful success when first presented. They'll make more money now as

Reissues

All new advertising accessories

New Prints — New Paper

Produced by

National Film Corporation
of America

C. A. Willat, Vice-President and Gen'l Mgr.
Ernest Shipman, Sales Manager

At All First National Exchanges

M. Luckel, Bijou Amusement Co., Mobile, Ala.

"We take great pleasure in saying that we have used First National attractions from its infancy, which have both pleased our patrons and made us money. Believing that you will continue to release only first-class attractions is the reason we purchased a franchise." AND THAT'S A BIG REASON WHY

There'll be a Franchise everywhere

One of the Best Sellers Now Picturized!



A story which attracted wide attention when published in the Woman's Home Companion and now having a tremendous run in novel form.

A startling story of college life, of interest to young people and grown-ups alike.

Your Audiences Ready Made

Louis B. Mayer Presents

Mildred Harris Chaplin

in

"OLD DAD"

By Eleanor Hallowell Abbott

Directed by Lloyd Ingraham

FIRST NATIONAL PICTURES

A First National Attraction

Authorized Prints

J. A. Dundas, Mgr., The Strand,
Sioux Falls, So. Dakota.

"I feel more and more satisfied and pleased with the fact that I am a First National Franchise holder, and am convinced that we have the only selling plan that is fair to all." AND THAT'S A REASON WHY

There'll be a Franchise everywhere

A Picture We're Glad to Endorse!

It's the most pretentious Norma Talmadge production ever created.

It surpasses all her previous pictures in scenic grandeur.

It's the greatest role in the career of the screen's premier emotional actress.

It's a story that gives the widest scope to her wonderful interpretation of human feeling.

It strikes a deep response on the Heart chords.



Joseph M. Schenck presents

Norma Talmadge

in

"The Branded Woman"

From Oliver D. Bailey's play "Branded"

Adapted by Anita Loos and Albert Parker

Directed by Albert Parker

Photographed by J. Roy Hump

Tech. Director, Willard M. Reineck

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Katherine Pierce

FIRST NATIONAL PICTURES

A First National Attraction

G. I. Wright, Dunfield's Star Theatre, Colusa, Calif.
"The franchise is, in my estimation, the best thing for the exhibitor, producer and star. The franchise means success." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Film Beauty



Katherine MacDonald Pictures Corporation
B. P. Schulberg, President; B. P. Fineman, Vice-President and General Manager

present

Katherine MacDonald

The American Beauty

in

"Curtain"

A love story of an actress from the Saturday Evening Post Story

By Rita Weiman

Directed by James Young

By arrangement with
Attractions Distributing Corporation
B. P. Schulberg, President

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

FIRST NATIONAL PICTURES

A First National Attraction

C. D. Cooley, Strand Amusement Co., Tampa, Fla.

"I consider a First National Franchise a great asset to my theatre. It assures me first-class productions at a fair price, and I know of no better insurance to the independent exhibitor." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Acts Superbly"

—New York Herald.

Read what they all say:

STORY MAKES PULSE THROB

"At last Miss Katherine MacDonald has found a screen vehicle that enables her to register something besides the fact that she is one of the loveliest of film beauties. It is 'Curtain,' shown this week at the Strand, which is an adaptation of a story by Rita Weiman.

"It is a photoplay of stage life, and so far as the usual physical aspects of existence behind the scenes goes it is correct.

"Miss MacDonald discloses that she can act superbly as well as have her hair dressed becomingly. The story itself always moves with a finger on one's pulse."—*New York Herald.*

SECOND TO NONE

"'Curtain,' the starring vehicle for Katherine MacDonald, for sheer intelligence of production, is a capital example of what a motion picture ought to be.

"James Young's direction is expert, especially in his behind-the-stage scenes. He carefully avoids the popular misrepresentation of the theatrical folk.

"Miss MacDonald's Nancy Bradshaw, the Broadway favorite, is something to be remembered. She is effusive, emotional and generous. As a mother she bestows her affection on her son, not in gushful closeups, but through a thousand and one subtle gestures. Miss MacDonald's equipment as a cinema artist should bring her fame second to none. There is no actress more conscientious in avoiding the commonplace and the tawdry; no actress more skilled in limning character. Furthermore, she is rarely beautiful."—*New York Evening Mail.*

A CHARMING HEROINE

"'Curtain' is an excellent example of what good taste and competent direction can do toward making a story interesting on the screen. The care which has been taken in casting the picture, the fine photography and the attention to details have resulted in a picture which has far more merit than the average feature film.

"Katherine MacDonald has the stellar role, and made a very charming heroine. 'Curtain' is a theatrical story and many of its scenes are laid in the theatre."—*New York World.*

A MAGNETIC ACTRESS

"The screen version of 'Curtain' has caught much that was unusual in its theme. The atmosphere of the stage which runs through the story has been faithfully reproduced, so that the personal drama is interspersed with fascinating glimpses of the life backstage.

"The development of the woman is faithfully carried out through the excellent work of Katherine MacDonald, who has proved that she can act the role of a magnetic actress as well as look like one."—*New York Globe.*

SHE'S "COMING UP"

"Katherine MacDonald is 'coming up' in the world of silent drama. In 'Curtain' there is a punch."—*New York Telegram.*

GOOD TO LOOK AT

"Katherine MacDonald, in 'Curtain,' is a star that one does not tire of looking at."—*New York Tribune.*

MASTERLY INTERPRETATION

"Here's a story of the theatre that takes you back of the stage into the dressing rooms of star and understudy and introduces you to property man and call boy and stage door Johnny, too.

"You learn something of the palpitations of the star during the anxious first night performance, of the old bachelor who watches her prayerfully from the wings and of the playwright who sits tensely alert in the gallery to hear the opinion of the 'gods.' These scenes are realistic enough to set your own heart beating until you are sure that Nancy Bradshaw, the new star, is a success beyond doubt.

"Katherine MacDonald, who plays the role of Nancy, does a fine piece of work. She never overacts, although she has plenty of chance to do so, and her interpretation is sure throughout and masterly."—*New York News.*

SHOULD BE RECORD BREAKER

"Katherine MacDonald in 'Curtain,' splendidly directed by James Young from a scenario that is consistent and of sustained interest, mostly about the stage, should prove a record-breaker for attendance at the Strand theatre this week."—*New York American.*

A POPULAR STORY

"Rita Weiman's stories are proving popular as motion picture material. Her stories as in 'Curtain' are clearly, interestingly and logically developed. Katherine MacDonald's beauty is always pleasing to gaze upon."—*New York Morning Telegraph.*

THE QUESTION!

The simplest answer to the question—"Why use RITCHEY posters?" is another question,—"Why not?" Any other answer would of necessity be long drawn out.

For the poster is supposed to attract attention. The RITCHEY poster does. A poster is supposed to interest the public in the photo-play it advertises. The RITCHEY poster does. A poster is supposed to persuade the public of the fact that the film is well worth seeing. The RITCHEY poster does.

A poster is supposed to sell tickets to the show in the maximum degree. The RITCHEY poster, and *only* the RITCHEY poster does just that!

It does these things because the men responsible for the conception, design, and execution of the RITCHEY poster have the knowledge and the experience and the genius necessary to do them. The result of their efforts is the RITCHEY poster. —unsurpassed, and unsurpassable!

Ritchey LITHO. CORP.

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. **Phone Chelsea 8388**

OCT 11 1920
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Motion Picture News

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"Bunk"—and the Public

"WHEN we were managing a house we found that the *truth* about a picture, told in a terse, attractive manner, would get us more business than all the adjectives we could use or the press agents devise—"

We give this excerpt from a letter which is printed in this issue and which gives some practical sidelights on "bunk" as the exhibitor sees it.

We have spoken before of advertising "bunk," many times; we speak of it now with renewed emphasis because the better pictures of today completely eliminate what little excuse may ever have existed for advertising "bunk."

There is no reason today why producer advertising should "bunk" the exhibitor; there is no reason why exhibitor advertising should "bunk" the public. And there is every reason why it shouldn't, because the "bunk" kind of advertising is the worst kind of advertising and about the most disastrous merchandising policy that ever existed.

Certainly it is *now* time to quit it — in the picture business.

And certainly it is *now* time for the head executives of the business to take the matter straight to heart, to place the problem uppermost upon their desks and not to quit dealing with it until "bunk" advertising quits.

If advertising is of fifty-fifty importance along with the pictures — as we often say it is and as we know it is—then it will pay any executive to devote as much thought to his advertising as he does to his pictures. It is just as necessary to have good advertising as good pictures. "Bunk" advertising is as poor a product, as flimsy an asset or, better, as dangerous a liability, as "bunk" pictures.

The plain facts in the case are these:

We merchandise pictures. We have a large, modern organization embracing producers, jobbers and retailers — just like any other industry dealing in any other product of general consumption. A weekly business is done — fifty-two times a year, and for the years to come. We build and are dependent upon good will — the exhibitor with his public, the producer and distributor with the exhibitor. We endeavor to build business trademarks, to establish permanent good will. The basis of this good will, of its establishment and its continuance is — the confidence of the buyer, and confidence is only established by straightforward advertising.

We emphasize this industrial line-up to point the wide difference between the picture and the circus or the attraction that simply gambles with Broadway.

The exhibitor will only succeed through advertising by which he can hold his public's confidence, but we put the problem here to the producer and distributor because they are not only equally interested in the exhibitor's success, but because they are generally responsible for the exhibitors' advertisements.

Truthful advertising doesn't have to be dull. There's a heart in every picture. The public wants to know about it. The successful exhibitor advertiser today is the man who's able to pick it out and tell what it is. The producer must help him.

It's a big and broad issue.

* * *

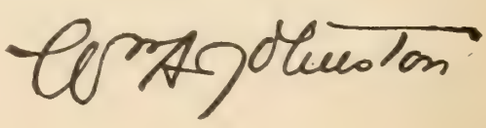
"OVER THE HILL" — the new title of "Over the Hill to the Poorhouse" — offers a lesson in production to those who care to analyze its construction.

To illustrate, in a homely way, it is a picture made from the inside out rather than, as is usual, the picture made from the outside in.

By the latter type of production, we mean the picture made after there have been gathered together the big book or play, the big star, the big director and the other main elements considered essential to what we are pleased to style a big picture. Sometimes the result is a picture that is either a credit to the art or a successful box office attraction or both, and too often, the result is failure. The big elements don't mix in a harmonious whole, or some one or more overestimated factors fall flat.

In "Over the Hill" there was nothing to start with save a poem and a showman's vision of its picture possibilities. Its evolution is an enlightening story of intelligence and sincere effort upon the part of all concerned with the picture. The situation is reversed and the picture itself produces a new star and adds laurels to producer, director and all others who had chiefly to do with it.

We need, and we predict, we shall have more of this distinctive policy in production.



DEALING IN PERSONALITIES

OWING to the serious illness of his mother, Frank J. Carroll, one of the industry's veterans, and President and General Manager of the Lone Star Pictures Corporation of Fort Worth, Texas, has made a flying trip to New York.

Concerning his Texas company, Mr. Carroll had little to say. Big specials he intimated would be the order of the day. The concern is soundly financed.

Mr. Carroll has been in the oil country of Texas for about a year, leaving New York to recover from a serious attack of influenza. His experience in the film business dates back to the pioneer days, and in that time he has developed numerous directors and stars. He has also dabbled with lights of the stage and brought them to the screen. In his early days in the business he was responsible for some of the first multiple reel specials made independently.

"Polly of the Circus," the Goldwyn hit, reached the screen through his guidance. The same company also accepted "For the Freedom of the World" from him, the first big independently made special they handled. "The Cavell Case" scored high throughout the country.

THAT English announcement is all but ready to break in an official way. Meanwhile, without the least desire to take the edge off a news story, but merely in our capacity of official stenographer to the Gossip League, we must chronicle a few facts.

Ralph Proctor, so we understand, is to assume the title of general manager of the American distributing activities of the Stoll organization, one of England's biggest. He will overlook the distribution of a consistent program of English-made features. The "wise ones" will also slip you the information that this Stoll outfit has made some honest-to-goodness big pictures.

Distribution, so we are told, will be handled physically by the Pathe offices.

And here's another bit of good news. Good old George Blaisdell—for so many years synonymous with Moving Picture World—is to hang his hat in the Stoll offices on an important executive hook.

We'll say that this fellow King, of the Stoll organization, has been a quiet worker but a blamed good picker. The aggregate amount of good wishes and hearty boosts that follow such regular fellows as Proctor and Blaisdell should send any proposition off to a flying start.

RALPH PROCTOR'S move left a hole in Harry Leonhardt's independent distributing proposition which has been filled by Phil Ryan, recently active with Associated Exhibitors. Ryan will also be remembered some few years back because of his association with the Standard Film, when that proposition was among the king pin independents of the middle west.



Frank J. Carroll

Harry Leonhardt himself is a busy man these days. What with the piloting of his organization to aid the independent producer and the production of "The Devil," he has his hands full. Our own J. C. Jessen, unable to resist the studio-visiting habit, journeyed to the Leonhardt stages in Jersey last week and came back an enthusiastic booster. Jimmy Young is directing the picturization of the George Arliss stage success which induced that veteran to consider the screen.

SPEAKING of directors reminds us of a scene we witnessed the other day when someone showed Arvid Gillstrom a copy of a script as it is handed to the directors drawing salary from one of the largest producing organizations.

Gillstrom took one look—and he hasn't recovered yet.

"Ye gods!" he said. "Are there companies where directors get the whole works handed to them that way? And here I have been grinding away for years on propositions where I had to write the stories, build the sets, dig out the locations, and do almost everything but turn the crank. And at times I have done that."

We are surprised that one of the bigger organizations hasn't grabbed such a "young veteran" as Gillstrom. All-around experience backed by such efficiency as the big up-to-date producer offers should certainly produce the goods.

THE weekly batch of in-and-out-of-town notes must get their attention.

Fred Warren said good-by to the boys on Tuesday and started for the sunny Coast clime.

Harry Sherman is Pullmaning around the principal Eastern exchange centers. Harry's announcement last week created some stir. Harry says he'll hand them a second one when they see the first picture.

B. Herbert Milligan, treasurer of Capital, president of Creation Films, and owner of the Kalem Cliffside studio, blew into the office for a chat.

J. C. Jessen started for Los Angeles on Monday. He started again on Tuesday. And again on Wednesday. This is Thursday and he's still here.

Eddie MacManus is hopping the boys so hard he sold us into going out to a newsstand to get a copy of *Collier's* yesterday. Yes, we paid cash, too.

IT'S our own private conviction that we will soon have to announce the desertion of the publicity field by one of the best fellows in that branch.

Some few weeks ago the name of Randolph Lewis reached our desk as the author of a forthcoming Pathe serial. We were willing to forgive that offense. There is much in common between serials and publicity.

And now we learn that Randy has been chosen to go abroad and sit at Rudyard Kipling's elbow when that literary light starts fulfilling his Pathe contract.

That will never do. Randy is reverting to type. We knew that the best Sunday editor New York ever saw would have to return to fiction of a better class than publicity.

Associated Exhibitors' Election

H. H. WELLENBRINK, of Newark, one of the foremost exhibitors in the East, was elected president of the Associated Exhibitors, Inc., at a meeting held Wednesday, October 6th, and which was attended by the most representative motion picture showmen in the United States. Mr. Wellenbrink was selected to succeed Harry M. Crandall, of Washington, D. C., who, owing to the pressure of business in his theatrical interests, was obliged to resign. The Washington exhibitor was given a warm vote of thanks for his energy in furthering the interests of Associated Exhibitors, Inc.

Paul Brunet was chosen chairman of the Executive Committee, immediately following the convening of that body which also includes Sam Harding, E. Stern, H. B. Franklin, J. H. Cooper and President Wellenbrink.

Other officers of the organization are: First Vice-President, Paul Gusdanovic, Cleveland; Second Vice-President Ellis Bostick, Milwaukee; Third Vice-President, Charles Olsen, Indianapolis; Secretary, Sam Harding, Kansas City; Treasurer, H. B. Franklin, Buffalo.

The Board of Directors is composed of H. H. Wellenbrink, Newark; J. H. Cooper, Wichita, Kan.; H. B. Franklin, Buffalo; H. M. Crandall, Washington, D. C.; E. Stern, Minneapolis; Dennis Harris, Pittsburg; Isaac Libson, Cincinnati; Sam Harding, Kansas City; H. C. Lembach, Spokane, Wash.; F. H. Dowler, Chattanooga and Paul Brunet.

The meeting was most harmonious, and was productive of large plans of future activity.

Drama and Comedy Blend In Portland Theatre Strike

Both Sides Contribute To Unique Battle That Is Amusing All Onlookers

(*Special Correspondence to* Motion Picture News)

UNIQUE exploitation is being done in the interests of the motion picture houses of Portland, Oregon, through no efforts of theatre managers or publicity men.

Since June 30th a strike against the twenty-seven motion picture houses owned in the Northwest by Jensen and Von Herberg has been conducted. Until the latter part of September no results of the strike were felt on the box office receipts. The arrival of what are termed "concentration men" to help the strikers put through what looked as if it might be a losing fight has certainly brought results. Queues have formed in front of each of the theatres termed by the labor element "unfair" at hours when never before has there been any difficulty in obtaining seats. One theatre retained a film three weeks, breaking all previous runs, in which fourteen days of consecutive first showing was considered excellent.

The "intensive" campaign, as the unions termed it when outside help arrived to add impetus, opened with a spectacular air raid. A seaplane was chartered and leaflets bearing on either side, "Columbia Theatre Closed, Unfair," in big, black type, were dropped by the hundreds over every part of the city. Upon close scrutiny in wee, small letters between the lines of huge type the leaflets proved to actually read: "Columbia theatre orchestra has closed its engagement at the Columbia theatre because the house is unfair." Identity of the persons who dropped the dodgers is not known, but a warrant for arrest has been issued—giving an indication of how both sides are scrapping for every point.

"It was the best advertising the Columbia could have received," said A. C. Raleigh, at whose theatre "Humoresque" was then in its third week, and each night queues from one to two blocks were forming. "The Saturday afternoon that these leaflets were distributed about the city broke all former Saturday afternoon attendance records at this house."

Union men, however, viewed the matter from a different angle. "It was a great victory for us," one of them told a press representative. "Just as if they had been dropped from heaven by angels these dodgers flooded the city. One might just as well term them manna—they certainly served as useful a purpose."

Two more outcomes of the strike that same day served further to advertise the Jensen and Von Herberg houses. The Edgar Lewis picture, "Lahoma," was having its opening day at the People's theatre, of which A. A. Bruce is manager. Manager Bruce had with great difficulty obtained an antiquated prairie schooner on which he had attached "Lahoma" banners and in which he planned to put a small size calliope as it paraded through Portland's business section. It so happened that C. S. Jensen, senior member of the firm of Jensen and Von Herberg, had been spending the week in Seattle, and having just arrived in his home city was going up the streets in search of a late breakfast when he saw several score persons gathered about the People's theatre entrance. He arrived in time to see a woman, whom the theatre men declare was informed by union representatives, demanding that the driver get down from the wagon and unhitch one of the horses, which she asserted to be in a pitiable condition. The driver was troubled, and despite Manager Bruce's orders to remain where he was, got down.

"Who owns this horse?" asked the woman, secretary of the Oregon Humane Society.

"I do," said Mr. Jensen, jumping into the schooner and picking up the reins, "Want to buy him?"

"That horse must be 29 at least," shrieked the Humane officer. "If you drive that animal I shall arrest you."

"Well, if its 29 it's only two years older than I," fabricated Mr. Jensen, as picking up the reins and clucking to the horses he proceeded to drive off much to the anger of his attacker and to the great amusement of the crowd.

This incident occurred on Saturday, and the following Monday Mr. Jensen celebrated his thirty-ninth birthday by presenting himself in the police court, where five charges had been filed against him. Foremost among these charges was that of the Humane officer, who had been unable to order his actual execution as she had of the old gray mare. This case was dropped against him as were the others, which involved a disorderly charge made because of a fist fight that took place some hours later of the same Saturday on which the "Lahoma" charge had been interrupted and the seaplane had dropped its cargo of union literature.

For several days attempts had been made by photographers alleged to be in the employ of the unions to take flashlights of the Jensen and Von Herberg theatres. On each occasion they had been frustrated in their plans. At 11 o'clock this evening Mr. Jensen was driving by the Liberty theatre when he noticed a tripod being put in place and a flashlight holder raised. Quicker than a flash he turned the wheel of his huge Packard so that it crossed the curb in a vain attempt to knock down the tripod. The photographer made a lurch for the plates and Mr. Jensen jumped out of the car and on top of him. This took place at 11 P. M., when the theatre was empty and the streets almost in the same condition. Yet not five minutes later several hundred excited Portlanders stood about the Liberty theatre entrance watching a speedy fistic encounter. Just which profession—photography or theatre owner—serves to keep a man in the best physical condition will never be known for the struggle was ended by police who asked that the men accompany them to the police court, where warrants for their arrest were issued and they were summoned to appear the next day.

An injunction similar to one issued to stop picketing of Jensen and Von Herberg theatres shortly after the walk-out by musicians and operators first went into effect was gotten out to restrain the photographers from continuing their efforts. The injunction is thought to have been willfully violated, the man being now out on $250 bail, which he had with him in his pockets though he alleged that he was not under union instruction.

Although the strike of the motion picture operators and musicians has been in progress since July 10, Mr. Jensen has repeated recently that the firm had no intention of giving quarter to labor unions and that so far as he is concerned the strike or walkout can go on indefinitely. His organists returned with one exception within three days after the strike went into effect. The man who made the exception returned during the week, but by that time his place had been filled. Jensen and Von Herberg have had no trouble in filling the positions left open by the operators. The orchestras, which were before features in the People's and Columbia theatres, have not been continued since the union musi-

Read Karleton Hackett's comment: "The brilliant music critic of the Chicago Daily News has written a splendid contribution to the question of The News' Music-Motion-Picture Big Conference.
See what he says in this issue of the News—see Charles D. Isaacson's section, page 3064.
Leo Feist commends the News Music Department—see page 3064.

His View of "Bunk!"

Motion Picture News, New York City.
Gentlemen:

I WANT to congratulate you upon your NEWS on "Bunk." While I am not editorial in a recent issue of THE actively interested in the business just now, past activity and present nominal interests, causes me to read your publication each week and I cannot refrain from commending this editorial—but more could have been said.

This "more" I refer to is the "bunk" handed us in the advertising of the producers and distributors. If there was a "pure food law" on advertising most of the companies would soon be in jail for putting "poison" in their advertising copy. If any other line of business would "stretch the truth" to the extent that the producers and distributors do in their advertising, they would soon be out of business as the people would soon lose all confidence in them. Sooner or later the people—the exhibitors—will come to this place in the buying of pictures, but as yet we have not gotten away from the idea that the business still has some connection with the old circus days when everybody expected to get fooled—and were never disappointed.

When we were managing a house we found that the "truth" about a picture, told in a terse, attractive manner, would get us more business than all the adjectives we could use or the press agents devise. "Super-special," "de luxe," "extraordinary," "sensational," and all other kindred words mean very little to the public. The exhibitors have already learned that they mean nothing except an excuse to make them pay more for their picture than it is worth (in most cases) and there is sure to be a reaction. Your campaign of "fewer and better pictures" was a great thing and the exhibitors hailed it with delight, but the producers have used it as a means to make the exhibitors pay more—particularly the small exhibitors—until today most of the small town theatres are struggling for their very existence.

We believe that the time is coming when the picture business will be on the same commercial basis as any other legitimate business. Your efforts along this line are hastening the day. And we believe that this day will be heralded when the producers and distributors begin to use the same honesty in their advertising that you find in the advertising of the department stores, the manufacturers of automobiles, of steam engines—and other commodities.

Something over a year ago, when we were managing a small house in Southeast Missouri, we wrote you making a prophecy about the day coming when some system of exchanges would employ exploitation men at each branch to plan campaigns for the exhibitors. We do not know whether the suggestion was the father of the idea or not, but following your publication and editorial comment on the matter, one or two of the big distributing organizations have adopted the plan, in a measure at least. We are just as firm in the belief that honesty of advertising will pay in the long run as we were then that publicity assistance would be worth while.

We are not saying these things for publicity, but as one editor to another—from a "little" editor to a "big" one, who, we are sure, has that same pride in his publication we have, in making it an instrument of truth, not only in the matter that comes from our own pen (typewriter), but the matter that we use that comes from the pens of others.

Fraternally yours,
H. H. JAMES,
Publisher, *The Rector Post*,
Rector, Arkansas.

(*Continued from preceding page*)

cians walked out. But a new $30,000 organ has been installed in the latter house and the instrument in the other cinema entirely rebuilt.

A history of the walkout against Jensen and Von Herberg interests shows that it originated in Tacoma, Wash., June 30 last, when the Moore Amusement Company declined to submit to an increased wage scale as offered by the operators of that city. Ten days later the operators and musicians in Portland, Seattle, Butte, Bremerton and Yakima theatres operated under the name of Jensen and Von Herberg were ordered out. Strikers refuse to call the movement a sympathetic strike, claiming that all persons who left their jobs were working for Jensen and Von Herberg and that therefore it was all against the one firm. This is a false premise according to the theatre interests, which claim that the Tacoma houses are in no way controlled by Jensen and Von Herberg.

"The theatres there are owned jointly by the Moore Amusement Company, the Greater Theatres Corporation of Seattle and John L. Baker," C. S. Jensen has given out in court. "The Greater Theatres Company owns 50 per cent of the stock and the Moore Amusement Company and John L. Baker own the remaining stock. Jensen and Von Herberg own but 50 per cent of the stock of the Greater Theatre Company holdings, so that in reality our firm actually owns but 25 per cent of the four Tacoma houses operated under our name. Our company has an ironclad agreement with the Moore Amusement Company to the effect that it cannot in any way dictate the policies of the Tacoma houses other than purchasing all pictures shown therein. H. T. Moore, part owner and manager, has entire control over the employment of all persons in Tacoma theatres. He refuses to submit to the union raise, which he declares will mean an additional $80,000 to his annual payrolls while the four theatres have never yet netted more than an annual $20,000."

Even strikes have their funny aspects.

A. C. Raleigh, manager of the Columbia theatre, tells the following incident on himself. "Trouble was expected to concentrate on this house," he said, "and I was keeping both eyes peeled for suspicious characters. My attention was attracted by a fellow who continued to loiter in front of the theatre from shortly after the opening hour until well along in the afternoon. I measured him from a physical standpoint and decided I might stand a chance with him, but when I came to order him to move on he appeared such a nice chap I simply didn't have the nerve to start anything. Finally, however, it got on my nerves. Deciding to shift responsibility, I got Mr. Jensen on the wire. He suggested I get into conversation with him and see if I couldn't find out his reasons in that manner. Casually I approached him and soon we were talking about the weather, the presidential election and everything but the strike. Finally I mentioned it.

"'Yeah, I'm expecting to see a right pretty little rumpus here between you guys and the union boys,' he answered, and then after a pause that seemed an eternity continued: 'I've been here watching the Columbia since 11 A. M. Mr. Jensen had me assigned to it as a plain clothes man.'"

Paul Noble, manager of the Liberty, was not without his troubles. During the opening day he had five huge trucks, each bannered with one word of the title of Wallace Reid's latest release, "What's Your Hurry?" and also the words: "Liberty" and "Today." During heavy traffic hours he was forbidden to parade the huge motors through the business streets and so had them parked just outside the Liberty theatre entrance, which is against a city ordinance forbidding parking directly outside a public entrance. Union men called on the Chief of Police, informing him of this offense. "We want that Noble guy arrested," they told the chief.

"Well, I can't pinch him," the officer replied, "but you may swear out warrants of arrest for the drivers."

"But the drivers are union men," they gasped, "we don't want union men arrested."

"Then your union drivers will have to remain in the drivers' seats while the trucks are parked and the trucks will have to be parked with reference to the Liberty entrance," was the Chief's decision.

A small auto truck muchly bannered with "Liberty, Columbia, People's, Majestic and Star theatres—Unfair" and "Jensen and Von Herberg Unfair" signs has been constantly on Portland streets since the unions have renewed activities. During its first day a calliope gave forth sounds alleged to have been music and which were successful in their mission of attracting public attention. But the calliope outlived that mission when the Columbia and Liberty theatre truck proceeded to trail it. The trailing truck was bebannered with "This is a sample of the music we do not want in Jensen and Von Herberg theatres" signs.

National Association Committees for Ensuing Year Announced

Harry Crandall Reports Satisfactory Progress in Americanism Work

STATEMENTS just received from the offices of the National Association of the Motion Picture Industry set forth the names of those who have been appointed to the various committees for the ensuing year and also contain a report of the work which has been done by the Americanism committee up to the present and which this body is planning to do in the future. In the selection of the members for the various committees, declares the statement issued, William A. Brady, president of the National Association of the Motion Picture Industry, has endeavored to enlist the services of those men who have been active in carrying on the work of the organization and who have expressed their readiness to serve the interests of the industry by their participation in the work of the committees to which they have been assigned.

The membership of the committees, as submitted in the statement from the National Association's offices, consists of the following :

EXECUTIVE COMMITTEE—Chairman, P. L. Waters; Arthur S. Friend, Gabriel L. Hess, W. E. Atkinson, William Wright, Chas. C. Pettijohn, T. G. Wiley, Lewis Innerarity, J. E. Brulatour, Paul H. Cromelin, R. H. Cochrane.

FINANCE COMMITTEE—Chairman, Arthur S. Friend; Paul Brunet, R. H. Cochrane, John M. Quinn, Lewis J. Selznick, J. E. Brulatour, Gabriel L. Hess, Harry Schwalbe, P. L. Waters.

CENSORSHIP COMMITTEE—Chairman, Gabriel L. Hess; J. W. Alicoate, Paul H. Cromelin, Arthur S. Friend, Paul Gulick, Paul Lazarus, S. E. Rogers, Harry Schwalbe, P. L. Waters, James R. Quirk, R. H. Cochrane, Howard Dietz, D. W. Griffith, Lewis Innerarity, Chas. C. Pettijohn, J. Robt. Rubin, M. Silverstone, William Wright, Martin J. Quigley.

LEGISLATIVE COMMITTEE—Chairman, Chas. C. Pettijohn; Nathan Vidaver, Harry Schwalbe, R. H. Cochrane, Arthur S. Friend, John M. Quinn, Gabriel L. Hess.

FIRE-PREVENTION COMMITTEE—Chairman, J. E. Brulatour, Albert DeRoode, W. E. Atkinson, H. H. Bruenner, J. F. Coufal, Major Tom Evans, Eric Schay, Lewis Innerarity, D. P. Howells, Alfred Weiss, C. H. MacGowan, Will C. Smith, S. E. Rogers, A. M. Asher, W. R. Rothacker, C. C. Pettijohn, Geo. A. Skinner, E. M. Porter, A. I. Siegel, Reginald Warde, W. H. Hulings, Al Lichtman, C. C. Ryan, Murray Silverstone.

MEMBERSHIP COMMITTEE—Chairman, W. R. Rothacker; Chas. Christie, Fred J. Beecroft, Sam E. Morris, Thos. G. Wiley.

FILM THEFT COMMITTEE—Chairman, H. Minot Pitman; Bert Adler, L. E. Franconi, G. E. Kann, A. I. Siegel, Sam E. Eckman, Jr.

TRANSPORTATION COMMITTEE—Chairman, P. H. Stilson; E. M. Asher, H. H. Bruenner, J. F. Coufal, Major Tom Evans, John Hahn, W. H. Hulings, M. Johnson, J. S. MacLeod, M. J. Mullin, F. N. Rothenberg, A. H. Sawyer, A. I. Siegel, Geo. A. Skinner, Will C. Smith, R. Ward, D. Berman, J. E. Brulatour, A. Du Mahaut, Will Francke, D. P. Howells, John T. Richards, B. J. Knoppleman, M. Moran, H. Robbins, C. C. Ryan, Herbert Lubin, M. Silverstone, Chas. A. Dean, J. V. Warde.

NEWS WEEKLY COMMITTEE—Emanuel Cohen, F. B. Hattrick, L. J. Darmaur, David Selznick.

LAW COMMITTEE—Chairman, Nathan Vidaver. (Each company to name representative lawyer.)

LABORATORY COMMITTEE—Chairman, Major Tom Evans; H. H. Bruenner, S. E. Rodgers, Jos. A. Golden, Arthur S. Friend, R. H. Cochrane, H. M. Goetz, Gaston Chanier, Mr. Brown, Mr. Hardeen, Geo. C. Dobbs, W. B. Cooke, J. R. Brophy, M. E. A. Tucker, S. D. Matthews, Albert Lowe, Nicholas Kessel, William Wright, Wade Hulings, Mr. Aldous, Mr. Dubulet, Wm. B. Levy.

P. L. Waters has succeeded Walter W. Irwin as chairman of the executive committee, while practically all of the other chairmen have been reappointed in recognition of the efficient services rendered by them. This, says the National Association statement, is especially true of the finance committee, Arthur S. Friend, chairman; the censorship committee, Gabriel L. Hess, chairman; fire prevention committee, J. E. Brulatour, chairman; membership committee, W. R. Rothacker, chairman; film theft committee, H. Minot Pitman, chairman; transportation committee, P. H. Stilson, chairman; and the law committee, Nathan Vidaver, chairman.

A new committee has been created under the title of Legislative Committee, which will take over the work of the former Sunday Opening committee, with Chas. J. Pettijohn as chairman. The membership includes Nathan Vidaver, Arthur S. Friend, Harry Schwalbe, John M. Quinn, R. H. Cochrane and Gabriel L. Hess.

The members of the new executive and finance committees have held meetings during the past week. The executive committee will hold regular meetings hereafter on the first Wednesdays of each month.

A meeting of the censorship committee has been called by Chairman Gabriel L. Hess for Tuesday, and this is to be followed by meetings of the other committees for the purpose of organizing and outlining their policies for the year.

The members of the law committee, of which Nathan Vidaver is chairman, are to be nominated by each member-company so that when complete, this committee will be composed of the attorneys from the legal departments of the various corporations.

The growth and extension of the association's work has made necessary a complete revision of the by-laws, and with this in view two committees have been appointed which will undertake the preparation of a tentative set of by-laws for submission at a special meeting of the members to be held early in the fall.

The general committee on the revision of the by-laws consists of: Arthur S. Friend, Gabriel L. Hess, Nathan Vidaver, J. Robert Rubin and S. E. Rogers. This committee to be assisted by the following, representing the Fifth Division: T. G. Wiley, chairman; Paul H. Cromelin, Fred J. Beecroft, Lesly Mason and Will C. Smith.

Lesly Mason has been appointed chairman of a committee on International Affiliations by President Brady and given power to appoint the other members of his committee. It is proposed to make a survey of the organizations existing abroad which are similar to the National Association of the Motion Picture Industry of the United States, with a view to affecting some reciprocal arrangements.

Previous to the recent annual meeting of the board of directors, President Brady announced the appointment of a vigilance committee with James R. Quirk as chairman; and a committee on the Buenos Aires Exposition, of which Albert E. Smith is chairman.

The Americanization committee, of which Hon. Franklin K. Lane, former Secretary of the Interior, is chairman, is now conducting its work through the offices of the National Association. This committee is composed of the following: William A. Brady, Adolph Zukor, Lewis J. Selznick, H. M. Crandall, J. Hampton Moore, Mayor of Philadelphia, representing the Municipalities, and Col. Arthur Woods, representing the American Legion.

With the exception of one or two of the standing committees the routine work will continue under the direction of Frederick H. Elliott, executive secretary of the National Association.

In its report on the work done by the Americanization committee the National Association statement declares that with the release of two new pictures this week and about a dozen others nearing completion, the campaign of the motion picture industry against Bolshevism is progressing most satisfactorily.

Harry M. Crandall of Washington, D. C., the chairman of the exhibitors' branch of the committee, sent a statement to the exhibitors of the country this week, urging them to continue their co-operation and interest in the work. Mr. Crandall, after pointing out the tremendous influx of foreigners to the shores of America, continues as follows:

"No other country has been confronted with so many foreigners as we have had during the past half century. Under our

(*Continued on following page*)

The following newly incorporated motion-picture concerns have been announced from the West Coast:

Los Angeles, Cal.—Motion Picture Records, Inc.,—Cap. $100,000; David C. Hutchon, J. Lander Scott, Harold J. Binney; E. C. King att'y: L-Ko Motion Picture Company (Application to change name to Century Film Corporation); William Horsley Film Laboratories,—Cap. $75,000; William Arthur T. and Wm. C. Horsley; J. B. Irsfeld, att'y: Motion Picture Securities Co.;—Cap. $100,000; Clyde L. Clarke, E. J. Alpaugh, W. D. Curtis; James E. Mahon, att'y.: A. Lincoln Miller Production,—Cap. $1,000,000; A. Lincoln Miller and Anna C. Weigand; Edna Turner, notary.

Phoenix, Arizona—Super Feature Film Co.,—Cap. $500,000; I. J. Bipsohn and A. Smith.

WE regret the publication in the October 2nd issue of MOTION PICTURE NEWS of a letter addressed to Sydney S. Cohen by Frank Rembusch. We printed the letter in good faith. We are advised by Mr. Cohen that the letter is false in its entirety, and that the copy of a similiar letter he received from Mr. Rembusch was unsigned; that he has sent a registered letter to Mr. Rembusch asking him to advise whether he authorized the sending of the letter, but has received no response other than the return of the Post Office card.

The exhibitors of Indiana have since the publication referred to held a state convention in the City of Indianapolis to which every exhibitor in the State of Indiana was invited. A strong state organization known as the Motion Picture Theatre Owners of Indiana was formed, officers elected and Mr. Rembusch holds no office in the new organization.

Speeches of regret were made on the floor of the convention by the exhibitors present for the attack Mr. Rembusch had made on the National Organization and its President, Mr. Cohen, and a resolution was adopted warmly endorsing the Motion Picture Theatre Owners of America and its officers and pledging the full support and cooperation of the Motion Picture Theatre Owners of Indiana to the Motion Picture Theatre Owners of America.

At this convention we are informed Mr. Rembusch was asked whether he authorized the sending of the letter as contained in the issue of October 2nd, but he refused to reply.

MOTION PICTURE NEWS has been a warm supporter of Mr. Cohen's administration of state and national league affairs. Our pages bear ample testimony to this fact. He has devoted nearly all his time and his exceptional energy and ability to the very important issue of exhibitor organization. We have today a rapidly growing list of large, representative and well financed state organizations and the next national league convention will unquestionably see what the industry has so needed and what MOTION PICTURE NEWS has diligently worked for, namely a powerful and effective national organization of this country's exhibitors.

Due to the issue involved Mr. Cohen's administration has from its inception been a stormy one. This paper has endeavored to be, throughout, an impartial referee, to be utterly fair, and to uphold the present and ultimate interests of exhibitor organization. We deplore mud slinging. We deprecate any unfair and unsupported charges against the League President. We did not and we do not see that a man like Mr. Cohen, whose work stands for itself, would be injured in the slightest degree by the letter we printed; but if so, or if Mr. Cohen feels so, we regret our utterly innocent connection with so unfortunate an incident and we are pleased to say so frankly.

National Association Names Committees

(*Continued from page 2967*)

Constitution these people were given more freedom and privileges than they ever enjoyed before. We have no Kaisers or Czars and we did not use our army to tell the people what they should or should not do.

"Our people are governed by the masses. If the masses are wise then we will be ruled wisely. If they are not wise then we will be ruled otherwise. As a result of our form of government the question of naturalization in this country is more important than in any other country in the world. We have in the past been accustomed to treating our immigrants in a casual way. They have been allowed to get away from the spirit of America and what it means. A great many of them, because of lack of education and knowledge, were beginning to hate America and to love the red flag of the Bolshevists. They were not learning to love our government or to understand it.

"The public schools together with thousands of welfare organizations throughout the country are today in the field and are performing a constructive service. The motion picture theatres in America should be leaders in this work because of the influence that they have when properly used.

"The making of good Americans in this country is a patriotic duty which appeals to all public spirited men and women who seek to help serve their community and their nation.

"All that the exhibitors of the country are asked to do is to run the pictures that are now being made by the various producing companies under the direction of the Americanization committee. These pictures are being made by the biggest men in the industry, and not only do they serve their purpose but they are especially entertaining as well. As good American citizens it is up to every exhibitor in this country to take it upon himself to do his share in this work. Never mind what your opposition is doing, you show the pictures in your theatre. The first picture, 'The Land of Opportunity,' you all know, was a big winner. The second picture, 'The Land of Lafayette,' was also very well received.

"The two new pictures that are to be released are, 'Strangers Beware' and 'One Law for All.' The former picture has been made by Metro. The story and production are by Arthur Zellner. The scenario was completed by Julia Burnham, and the picture was directed by Addison Smythe.

"The other new picture has just been completed by the Universal Film Manufacturing Company and will be ready for distribution on October 16th. It is called 'One Law for All,' and stars Hoot Gibson, Universal's popular cowboy screen actor.

"The story was written by Ford Beebe of the Universal scenario staff, who has taken great pains to incorporate in his script the reasons why American laws, ideals and human relationships are better than any others in the world and why this country is the best to live in. The story is typically western and should prove to be a big box office attraction."

Illinois Exhibitors Expect Strong Alliance

As a result of the convention held last week at Springfield, Ill., President Hopp and the other officers of the Illinois Exhibitors' Alliance are greatly encouraged over the prospects for a strong exhibitors' organization in Illinois, and to give the members located in the western section of the state an opportunity to get together have decided to call a one-day convention at Peoria on November 18th. Although it will be for the convenience of the western section of the state, already many Chicago motion picture men, as well as those in the eastern part of the state, have signified their intention of attending the meeting. Later in the season a convention will be held in Chicago, according to plans perfected at the Springfield Convention.

The exhibitors who attended the Springfield Convention include:

Charles Lamb, Rockford; Joseph Hopp, Chicago; M. M. Rubens, Joliet; B. F. Uran, Mattoon; W. N. McConnell, Quincy; George D. Hopkinson, Chicago; Louis Landau, Granite City; Henry Imming, Newton; Ed. Deason, Hurst, H. E. Nelson, Quincy; G. M. Luttrell, Jacksonville; J. F. Dittman, Freeport; Peter E. Pinkelman, Quincy; Chas. J. Law, Pana; Wm. McNamara, Virden; T. S. Scott, Jacksonville; Verne Coffman, Moweaqua; A. W. Barth, Carbondale; Will H. Sohn, Quincy; Reid W. Hays, DuQuoin; Jean Dagle, Gillespie; O. H. Giese, Edwardsville; J. L. Spaulding, Taylorville, D. H. Bestor, Kankakee; D. Frisinia, Taylorville; G. B. Wills, Olsey; Tony Serra, Pawnee; Dr. H. W. Pitner, Fairfield; W. L. Spar, Wilmette; A. Sigfried, Decatur; Cecilia K. Zah, Mt. Pulaski; W. D. Burford, Aurora; J. A. Siepker, Edwardsville; W. B. Knoedler, Litchfield; Mrs. M. Duer, Springfield; F. W. Steimle, Washington; Frank Hocking, Jr., Taylorville; Ben Rovin, Springfield; Steve Burns, Lincoln; Gus Kerasotes, Springfield; L. A. Burnstine, Springfield; A. C. Metcalf, Paris; E. O. La Roche, Clifton; W. B. Sudduth, Clinton; Mrs. Lawrence Watkins, Petersburg; F. W. Hartmann, Chicago; A. A. Gagnon, Forrest; J. R. Kramer, Geneva; H. C. Daley, Carlinville; V. Hick, Marion; Fred Schneblin, Mascoutah; Louis Daniels, Benld; Henry V. Metteren, Chicago; B. A. Wormwald & Wife, La Salle; Belaban & Katz, Chicago; J. A. Rubens, Aurora; Wm. H. Cadoret, Kankakee; Dee Robinson, Peoria; W. W. Watts, Springfield; H. C. Loper, Springfield; Ray Pftcher, Rossville; Harry Koffman, Chicago.

Illinois Exhibitors Feted by First National

One of the pleasant features of the Springfield, Ill., Exhibitors' Convention was a dinner tendered to the exhibitors and members of the press, by First National, at the St. Nicholas Hotel. Sam Katz, of Chicago, presided, and J. D. Williams, general manager, made a special trip from New York to make an address. Mr. Williams took the opportunity to deny reports that the Talmadge Sisters are leaving First National, and he declared that these rumors were false and that Norma and Constance would continue making features for the First National organization and will carry out their contracts in every respect. He also declared that his organization had no connection with National Bookings.

Mr. Katz announced the appointment of three directors in Illinois: Messrs. Watts, of Springfield; J. J. Rubens, of Aurora, and Cadoret, of Kankakee. These gentlemen will confer with the franchise holders from time to time and will look after the interests of all members in the state.

Manager Seery and Sales Manager Eichenlaub of First National's Chicago office were also present at the dinner.

Names Philadelphia House "The Stanley Theatre"

Jules E. Mastbaum, president of the Stanley Company of America, announces that the name, Stanley Theatre, has been selected for the new motion-picture house which that organization has now under construction at 19th and Market Streets, Philadelphia. It is explained that it was thought fitting by the officials of the company that this new $2,000,000 theatre should be named after the founder of the organization, Stanley V. Mastbaum, so that it might serve to perpetuate his memory.

The building has a frontage of 143 feet on Market Street and 176 feet on 19th Street. Besides the principal entrances on the street level there is also an entrance to the subway. The structure is of stone, brick, terra-cotta and art glass. It will have a seating capacity estimated at 4,000. Marble and ornamental plaster work will add to the magnificence of the interior decorations, which include a wall covering of silk damask especially designed for this theatre.

It is expected that the theatre will be opened to the public sometime around the Christmas holidays.

Arthur S. Kane Addresses A.M.P.A. Meeting

Arthur S. Kane, of Arthur Kane Pictures, was the first speaker called on by President Paul Lazarus at the last meeting of the Associated Motion Picture Advertisers, which, due to the initiative of the speakers' committee, was featured by three interesting talks and a record attendance.

After an introduction by Bert Adler, Mr. Kane discussed the growth of motion picture advertising from the early days of the industry to the present time. He showed how the old "nickel showman" was educated to the idea of advertising, and also how extensive advertising campaigns had been an important factor in putting over the palace-like picture theatre of the present day.

Other speakers who addressed the members were Geoffry Nye, far-eastern representative for Goldwyn, who told of conditions in the Orient, including China, Japan and the Malay Peninsula; also William Brandt, president of the Theatre Owners' Chamber of Commerce of New York, who was present with four fellow members as a committee from the T. O. C. C.

Jack Steinhauer on Staff of Boxing Promoter

Jack Steinhauer has resigned from *Exhibitor's Trade Review* and henceforth will make his headquarters in the publicity offices of "Tex" Rickard, the promoter, at Madison Square Garden. Mr. Steinhauer will aid in the publicity campaigns that will precede the boxing shows which Rickard will stage there twice a month.

They Call Them "The Flying Squadron"



First National's Buffalo staff: R. J. Hayes, sales manager; G. Emerson Dickman, Murray Hawkins, and Hugh Rennie, branch manager

THE sales staff representing First National in Buffalo proved that they deserved the title, "First National's Flying Squadron," for, at a minute's notice, three First National standard bearers packed their grips and boarded the first fast train for New York.

R. H. Clark, treasurer and general manager of the First National Exchange, decided to hold a convention with the Buffalo representatives, and bring them to New York for this purpose. On Saturday he wired Hugh Rennie, the manager of the Buffalo office, to present himself and his staff at 729 Seventh Avenue, New York City, in the offices of the First National Exchange, Inc., at ten o'clock, Monday morning, September 13th.

On the dot of ten, Monday, these salesmen presented themselves to R. H. Clark, and were received by H. L. Knappen, greater New York sales manager for First National. The convention was an informal one. R. H. Clark received Mr. Rennie's report as to business conditions in general in the Buffalo territory. E. J. Hayes, the sales manager for Buffalo, turned over to Mr. Clark a grip full of contracts, which otherwise would have been mailed in, and told of conditions prevailing in Buffalo and vicinity. G. Everson Dickman and Murray Hawkins pleased Mr. Clark and Mr. Knappen with their reports on the sale of franchises as well as the outlook for contract business in their respective territories. Constructive talks on salesmanship were given by Mr. Clark and Mr. Knappen.

Work for the 1920-21 season was outlined. The business meeting came to a close at twelve o'clock, and the Buffalo boys in a body paid a flying visit to the Home Office to see how things worked on the inside.

South American Exchange Increases Activities

Marcel Morhange, co-partner and manager of the New York Film Exchange of Buenos Aires, who are the distributors of all the Vitagraph productions in Argentine, states that his firm, represented by his partner, W. F. Gaulke, and in partnership with Gonzales & Co., of Buenos Aires, and Oliver & Co., of Montevideo, has just bought all the holdings of Saenz & Co., who are the distributors in the Argentine of Goldwyn, Robertson-Cole and Gaumont productions.

Under the deal the New York Film Exchange will have charge of all of the distribution of the films under the management of Mr. Morhange, the theatre will be under the management of Manuel Gonzales.

Shipman Off for Far East with Many Features

Among the passengers sailing on the Imperator this week were Frederic Shipman and his wife en route to the Far East via London and Paris. Mr. Shipman sails to complete negotiations for the exploitation of First National Pictures and other products with Morris Greenhill and David P. Howells who have called him to London for completion of plans.

The consummation of this deal, it is stated, secures for the chain of theatres now controlled by Frederic Shipman, and for all the territories of India, China, Japan, Java, Straits Settlements, etc., pictures of a high quality.

Fifteen of the most successful features recently released are now in transit.

120,000 Vote in First National Balloting

Politicians and Press Interested in Straw Vote in Theatres: Harding Far Ahead

WITH 120,000 votes cast, interest in the nation-wide straw ballot under the auspices of Associated First National Pictures, Inc., on the part of newspapers and political headquarters continues unabated two weeks after the close of the balloting, declares First National. Many circumstances in connection with the counting of the ballots cast in individual theatres have delayed the forwarding of returns to the home office of First National for tabulation and although the returns are yet far from complete hundreds of newspapers throughout the country are featuring the story daily and the national headquarters of both political parties are still demanding a telephone supplement to the list of returns which are sent them daily.

The unabated interest in the event is due, probably, to the large number of theatres which co-operated in the taking of the vote. This resulted in a comparatively large number of returns being received daily at the offices of Associated First National Pictures, Inc., in New York, with the result that numerous new cities were added to the total on each daily list. The keen interest felt by politicians as to the state of affairs in Ohio and Indiana, and a question as to whether the Republicans will be able to cut into the "Solid South" of the Democrats, and the fact that the returns in the Straw Vote have indicated that election day is the only time at which a definite answer can be obtained to these things, has aided in keeping the tabulation of the theatrical vote a matter of prime importance.

The service which is supplied the Democratic National Committee and Republican National Committee was arranged by Associated First National Pictures, Inc., at the request of the two parties. Both parties make no secret of the fact that they are "doubtful" as to the outcome in the November election in Indiana and Ohio, and both requested detailed returns from both these states. The Democratic Committee also made a confidential request for the detailed returns in some other territories as soon as the returns began to arrive in New York. As the balloting progressed and proved itself as being well in line with expected results in territories in which they felt no doubt, the Republican National Committee also evinced interest in territories aside from the two states mentioned, from which they detailed information.

Many of the theatres which conducted straw balloting had experiences with it that will occupy a space in the history of the houses. In many places, especially the small towns, the mayor and other city or county officials, according to First National, took charge of the ballot box from the time the voting started and personally signed the tally sheet that was forwarded to the home offices of First National. In the larger cities it was the usual thing to have the district leader in the districts where the theatre is located appointed as a teller. This resulted in an assurance of an absolutely non-partisan return, for in all cases, unless it was possible to have a teller appointed by both of the larger parties, the theatre manager himself appointed non-political tellers.

The present standing of the votes gives the following line-up of states: For Harding: Connecticut, Colorado, California, North Dakota, South Dakota, Florida, Illinois, Indiana, Kansas, Michigan, Minnesota, Massachusetts, Maine, New York, Nevada, Pennsylvania and Wisconsin. Total tabulated vote, 75,656.

For Cox: Alabama, North Carolina, South Carolina, Kentucky, Missouri, Ohio, Virginia and West Virginia. Total tabulated vote, 45,054.

In regard to the League of Nations the state line-up as shown by the votes tabulated is the same as it is for the candidates, the states favoring Harding being opposed to the League. The total vote tabulated, however, stands at 50,154 for the League and 58,338 against the entry of the United States into it.

Famous Players Sales Classes Will Open

THE Famous Players-Lasky Corporation will open its new school of salesmanship at the home office, 485 Fifth Avenue, on Monday, October 11, when the first of a series of classes, each lasting four weeks, will hold its initial session. Fred C. Creswell, who for some time past has been Field Sales Supervisor of the distribution department, will be in charge of the school.

Between twenty-five and thirty men have enrolled for the first class and of these, Mr. Creswell states, about half are from outside the Famous Players organization. Ever since the first announcement of the school Mr. Creswell has been interviewing applicants for enrollment, and so carefully have the men been chosen that not more than one of every ten who have applied have been admitted. Each applicant has been subjected to the most rigid cross-examination, as to his reasons for desiring to enter the school, his ideals of salesmanship and his ideas concerning the motion picture business. Careful investigation of the applicant's past record in business has then been made before the final decision.

The remaining men, from within the organization, have been designated to attend by the District and Branch Managers. Each one has been selected as a reward for faithful service and in appreciation of his worthiness for promotion and general qualifications for salesmanship. Every section of the country will be represented in the school, some coming all the way from the Pacific Coast.

It is estimated by the Famous Players-Lasky officials that the cost of training each man in the school will approximate $1,500. All expenses of the students throughout the four weeks of the course will be paid by the company, reservations for their living accommodations having been made at the Hotel Bristol, 48th Street. They will have the best rooms available and will have their meals in a private dining room, giving them an opportunity for intimate and unrestrained discussion of their daily classroom problems if they should so desire.

The work of remodelling and furnishing the classroom is about completed. Thirty-five desks, of the most approved type now in use in the colleges, have been installed, and for each desk there is a swivel office chair. At one end of the room, which is about fifty feet by twenty, there is a platform for chart demonstrations by the instructor and special speakers.

The sessions will be held daily from 9:30 to 4:30 and each session will be addressed by some official of the company or department head. Special attention will be paid to productions and the work of the production department, on the theory that the best salesman is the one who has a thorough knowledge of what he is selling and of its points of superiority over competitive product. Vice President Jesse L. Lasky, who is in charge of production, will speak often and there will be addresses by other production officials and by leading directors. There will be projection room demonstrations of old and new subjects, showing the improvements in production art and technique. Short subjects as well as features will receive attention and among the speakers will be Burton Holmes and Louis Francis Brown, manager of the Burton Holmes business organization. Supplementing the classroom work there will be trips to the Long Island studio and special theatre parties of a combined business and social character, giving the men an opportunity to study the up-to-date methods of presentation in the Rialto, Rivoli and Criterion Theatres as well as to familiarize themselves with many of the new Paramount productions which are being shown in advance of release dates.

Goldwyn's New York Exchange Moves

Goldwyn's New York Exchange will move on Saturday, October 9, from the outgrown quarters which it has occupied since July, 1917, on the eleventh floor of 509 Fifth Avenue, to the twelfth floor of 729 Seventh Avenue, where many motion picture concerns have their headquarters. The eleventh floor of 509 Fifth Avenue will be taken over by Goldwyn's Foreign Department which has been located on the tenth floor of the same building. The old projection room at 509 Fifth Avenue will continue to be used for showings for the present at least.

The Exchange will occupy but a part of the twelfth floor at 729 Seventh Avenue until February 1, 1921, when the leases of the other tenants expire. After that it will occupy the full 10,000 square feet of space on that floor.

Robertson-Cole Manager Turns Benedict

Jerome Safron, manager of the New York branch of the Robertson-Cole Distributing Corporation, was married Sunday, September 26th, to Miss Sally Zanderer, of New York, the daughter of Mr. and Mrs. George Zanderer.

Willis Leaves National Picture Theatres

Lloyd D. Willis, Franchise Manager of National Picture Theatres, Inc., has tendered his resignation to accept the position of Secretary and Treasurer of the Sealed-Air Laboratories, Inc., of New York, manufacturers of a process to preserve automobile tires.

The repeated appearances of "Wesley Barry" in person at theatres in various parts of the country, when the real Wesley Barry was miles from the points scheduled for the "personal appearance," has at last been explained, states First National. The mystery was solved as the result of an investigation instituted by First National following the announcement of a theatre manager of Detroit to the effect that Wesley and his father were to appear personally at his theatre on Wednesday, September 29.

Harry Scott, the Detroit manager for First National, promptly started "the ball rolling" on the announcement of the local theatre-manager, who like others had been fooled into believing the pair were young Barry of screen fame and his parent, says First National. Wires were exchanged between Detroit, New York and the Coast, and steps taken to prevent the public appearance of any so-called Wesley Barry in the Detroit houses. The Detroit police have also been asked to investigate.

When questioned at the Hotel Cadillac, where he was stopping, the alleged father, according to First National, gave his name as Alfred Scott and that of the boy as Sidney Ward Scott. The boy is said to bear a close resemblance to the original Wesley and to travel about under the sobriquet of "Freckles." The father also admitted, says First National, that a similar "personal appearance" had been staged in a New Jersey town some fourteen months ago.

What Exhibitors Are Thinking

"'Canned' Others for News"

"Motion Picture News,"
"Gentlemen:

"A poor woe begone exhibitor wants to look on 'his editor' as a *friend* and hopes and prays to Allah that he always will be one. For if the editor isn't a friend, who for the love o' Mike can he look to outside of his organization?

"As for the reviews, more power to you. You tell 'em and tell 'em true. I canned all the others for the NEWS, for somehow or other I've got faith in the NEWS, and faith is about all we have got left these profiteering days. More power to you, and I'll send you more vitriol for your pen if you run shy.

"As to grievances, I have had all that the other fellows have told about and a private collection of my own, i. e., bad films, broken promises, overcharges, advance deposits held back, 'n everything.

"When friend salesman breezes in (and by the way some of them are darned good fellows at that) and gravely informs me that my Quota for Bath on Her Husband's Wife is so much—well, I used to register an ironic smile, but now I just yawn. Who in Sam Hill makes up those Quotas? I never heard of one that takes local conditions into consideration. All they go by is the census reports.

"Best wishes,
"C. H. THOMAS,
"Park theatre,
"Bath, N. Y."

Maximum in Prices Reached

"Motion Picture News,"
"Gentlemen:

"Regarding film prices, etc., we all have to live and I want the producer to have a fair rental for his product; but I do not want to pay any more for film than I am paying at this time. I have to resort to every device possible (I mean legitimate device) to keep my business open or paying under present conditions. I have had to raise my prices, but have put on better shows with the raise. There is no serious complaint, but I realize I am at the limit with prices, and unless the producers realize this too, something will happen in Orofino, as I believe it will in many other small towns.

"Taxes and film rental never let up, and with each added expense I have let out another effort to meet it and so far have been successful, but I want to say for my town—and say it good and loud that all may hear—I believe we are at the top right now. I have been here in the same business for over five years, and feel I know the conditions.

"Just where the blame for the high prices is I can not say, but I believe it is partly with overpaid stars and partly with the exhibitors themselves. I might be able to pay extra price for a certain feature and make money with it, but it does not follow that I would be able to pay as much for a string of pictures every week following, even though they were equally as good. The business is not here for them. There is a happy medium, but it looks like the producer failed to see this and had his eye on the one big thing as a measuring stick. If this course is persisted in, it will lead to serious trouble for all concerned.

"Yes, I like the NEWS, it is one of the most valued assistants I have. In fact it is assistant manager at the Rex.

"This is all for now, but there is no telling how soon I might get the fever again.

"Yours very truly,
"J. H. MILLER,
"Rex theatre,
"Orofino, Idaho."

"Mr. William A. Johnston,
"Motion Picture News,"
"Dear Sir:

"Mr. Nathan Myers, of Newark, N. J., seems to have little regard for such places as Blooming Grove, Texas.

"I agree with him; the exchanges make a mistake in running films until they become scratched and torn, but I do not agree that they should be kept away from the little towns until the second, third and fourth-run houses have had them.

"The fact is these second, third and fourth-run houses in the cities put a film through the machine from eight to ten times a day, and the little towns run it only three or four times.

"The scratching and tearing seems to be done by the second, third and fourth-run houses, if ordinary wear and tear is taken into consideration.

"Another thing, where did Mr. Myers get the idea that the equipment in the small town is so poor? I visit from three to five small towns a week, and I find pretty good equipment.

"If the exchanges would see that the films they sent out are on a par with the equipment, the great eighty per cent would get more for their money.

"A. D. POWERS,
"Photoplay theatre,
"Blooming Grove, Texas."

The second of the special cartoons—Page 3011.

Six Firms Incorporated in New York State

During the past week but six firms filed papers of incorporation with the Secretary of State of New York stating their intention as that of engaging in the motion picture business. The recently formed corporations include the International Church Film Corporation of New York, capitalized at $50,000, and directors Thurman Hull, Troy; Thos. C. Brown, and Mason W. Hall of Schenectady; the Wyckoff Theatre, Inc., Brooklyn, $20,000; Louis Goldberg, Nathan Mass, Sophie Goldberg, Brooklyn; Motion Picture Booking Corporation, $25,000, New York; Michael Hoffman, Henry C. K. Mattinson, Marie Shelton; Odeon Pictures Corporation, $42,000; Jack J. Ratcliffe, Mabel Strauss, Marion D. Kendall, New York City; White-Hamilton Comedies, Inc., $100,000; Arthur W. Britton, Samuel B. Howard, A. Roy Myers, New York; Upper-Brooklyn Trading Corporation, $5,000; Brooklyn; David Heyman, Henry Hammond and Leo Grossbard.

Censorship Committee in Well-Attended Session

The first meeting of the Censorship Committee of the National Association of the Motion Picture Industry to perfect its organization was held on Tuesday at Delmonico's, New York, with Chairman Gabriel L. Hess presiding. Mr. Hess briefly outlined the Committee's accomplishments during the past year, and called attention to the fact that the industry faces censorship fights in 36 states in the coming year. He also recommended the appointment of several sub-committees, the personnel of which will be announced later.

The meeting was one of the most representative ever held by the committee, being attended by representatives of nearly all the large motion-picture organizations in New York.

Power's Projectors at Exposition

THE Electrical Exposition of 1920, the thirteenth annual display and demonstration of invention and development in the electrical field, will open in Grand Central Palace, New York, on October 6th and continue for ten days.

The Nicholas Power Company will have Space 39 on the main floor, in which will be exhibited Power's No. 6B, Type E lamp and lamphouse equipment, and also Incandescent Excelite equipment. On the third floor, 46th Street and Lexington Avenue end of the building, a Power's projector will be in operation, showing a film of the factory of the Nicholas Power Company and other pictures of interest to visitors to the Electrical Show.

Will C. Smith, general manager of the Nicholas Power Company, is in full charge for the Nicholas Power Company at the Electrical Show, and it is needless to say that the exhibit of this company will be put over in good shape.

Kipling Will Adapt Personally Works for Pathe Release

Paul Brunet Effects Important Arrangement with Famous British Author

AS a result of negotiations conducted between Paul Brunet, president of Pathe Exchange, and Rudyard Kipling, the celebrated British author, the latter, according to a statement just received from the Pathe headquarters in New York, has agreed to the picturization of certain of his novels and has moreover signified his willingness to adapt personally some of his well-known literary publications for showing on the screen. These screen adaptations will be released by Pathe.

The screen author, continuity writer and technical expert commissioned to advise with Kipling in the preparation of the scenarios is Randolph Lewis, well known as a pioneer of picture-writing in this country, and whose services as scenario editor have gained especial value from his intimate knowledge of all the details, mechanical and otherwise, which enter into picture productions. The statement issued by Pathe Exchange follows:

"Probably no news could be more welcome to the multitudes of motion-picture patrons all over the world than the authoritative announcement that Rudyard Kipling, at last, has been won over to screen authorship. This achievement of the seemingly impossible is to the personal credit of Mr. Paul Brunet. Under the arrangement effected by Mr. Brunet, Kipling does not merely consent to the picturization of certain of his novels and poems; he becomes in effect, the scenario writer, personally adapting celebrated examples of his published works for picture presentation by Pathe.

"Mr. Brunet admits that this projected winning of the greatest of modern English novelists to the field of picture writing was one of the most important objects of the three months' visit to Europe, from which he has recently returned. In the course of several conferences, Kipling's characteristic and well-known objections were overcome, details agreed upon and the arrangement consummated. In making this, his first public announcement on the subject, Mr. Brunet says:

"It is not necessary for me to remark that Rudyard Kipling in literature is the voice of the century. For more than a quarter of a century he has been read everywhere, in all languages. He knows no fear and makes no apology. More effectively than any other in modern letters has done, he combines the powers of the inspired prophet and the born story-teller. Governments are influenced by the clarity of his insight and the force of his warnings, while the people, delighted with the entertainment he gives them, are guided—unconsciously, perhaps,—by the valuable constructive truths which underlie all that flows from his pen. He never is obscure; all can understand him. And it is this combination of qualities which is so rarely found in an individual of the writing craft, that have given him so lofty a place in the literature of the world.

"But there is another reason why, more than any other living author, Rudyard Kipling is needed as a writer for the picture screen. In his capacity, both as a poet and a story-teller, Kipling powerfully visualizes, and he contributes that power to his readers. In their mind's eye they see his character in action. Thus even the humbliest of his creations is naturally and easily translated into terms of a motion picture. This scarcely could have been more evident had he adopted the picture medium in the first instance. But he chose the printed word, and, to that he has adhered with even more than the customary fidelity of a master of his art, until finally convinced that both his art and his public would benefit from an excursion into the world of pictures.

"Many and various attempts have been made to bring Kipling to this state of mind. They were unsuccessful formerly because the cinema had not received general recognition as a literary art medium; and, latterly, owing to lack of faith in the knowledge, judgment and good taste of the picture producers to whom he would have to intrust his work. Kipling was not so stubborn as to cling unduly to the former objection, and what the name of Pathe stands for, and has stood for since the beginning of motion pictures, has finally removed the latter objection.

"Up to the present time the works of Rudyard Kipling are represented in motion pictures by two examples only. These were Pathe productions, by special arrangement with the author, of the novel, 'The Light That Failed' and the poem 'Naulahka.' Kipling took no personal part in their picturization. But the adaptations were faithfully made, and public reception of the result more than equalled anticipation. In the three years that have elapsed since the making of these productions, many improvements, both mechanical and in the technique of picturization, have been made. A definite technique applied to writing for the screen now is established, and many distinguished novelists have become masters of it.

"Although Kipling is not ignorant of the art of original composition for picture production, he welcomes expert suggestions. He is especially interested in the vastly enlarged resources of the motion picture camera during recent years, and the screen's ability to avail itself of the enormous art advantages of control of all degrees of light and natural atmospheric effects. In his original writing, and adapting from his published works, for motion pictures he will have the assistance of a technical expert, who is considered one of the most capable continuity writers in this country.

"Kipling is under contract to write several picture features. His technical assistant sails this week to join him in England. The first Kipling script is expected to arrive in November. These productions will be supervised by Robert Brunton, who is a lifelong admirer of Kipling and an authority on his writings.

"Mr. Brunet is frank in his enthusiasm over results to be anticipated from bringing Rudyard Kipling into the motion picture field. He was not ready to name the popular published works which would figure in the pictures to be written by the famous English poet-novelist, but he felt assured that the selection would meet the approval of the mass of picture theatre patrons, as well as of those who considered Kipling pre-eminent in the world of literature."



Two views of "A Son of the North," the first of the Red Rider's series, Universal two-reel dramas of the Royal Northwest Mounted police

Roger Lytton Recovers from Accident

It is not generally known that the motion picture industry narrowly escaped losing another well known actor, and one of sterling ability and character, Roger Lytton. Only Mr. Lytton's intimate friends are aware that he has returned from abroad, because upon the day of his arrival he was the victim of a dangerous accident, being run down by a motor truck and hurled against a lamp-post, injuring him severely in several ways, and rendering him unable to walk, the ligaments of his ankle being torn and a most painful strain, in addition to other serious lacerations.

"Jesse James" Picture Making Progress

Director Franklin B. Coates, is reported to be busily engaged in making "Jesse James Under the Black Flag," for Mesco Pictures Corp., of Kansas City. All locations and principal characters have been secured and the picture is entirely cast.

Indian Picture Given Preview on Coast

"The Daughter of Dawn," written and directed by Norbert Myles, in which only native Indians appeared, was given a preview at the College Theatre in Los Angeles this week. The picture was made in Oklahoma by the Texas Film Company.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Lyman L. Ballard is now connected with the Chicago office of the United Artists Corporation in the capacity of Assistant Sales Manager. Mr. Ballard has had a long experience in the Chicago territory, both as salesman and branch manager, and has a legion of friends. Mr. Ballard was associated with Cresson E. Smith, Chicago Sales Manager, United Artists Corporation, a few years ago, with the company he, Ballard, has just left.

The official opening of Pathe's new Chicago exchange on South Wabash avenue, which lasted for an entire week, brought crowds of film men to the commodious new quarters. The large number of out of town exhibitors among the visitors was notable. The size, up-to-date equipment and handsome furnishings of the office, paper department, inspection rooms and huge vaults, brought forth much favorable comment. Manager Aschmann, Assistant Manager Anderson and the entire staff gave all visitors a warm welcome and personally conducted them through the different departments. Manager Aschmann is, at present, in New York for a ten days' or two weeks' stay.

With the removal of moving picture from Orchestra Hall to make way for the winter season of symphony and other concerts, and the taking over of the Playhouse by the Wood's interests, the Ziegfeld theatre will become the only moving picture house on the Boul, Mich., and exchangemen are fighting hard to get their big pictures booked by Manager Kenzie.

Universal put on a trade showing of "Once to Every Woman" with musical accompaniment at its projection room in the Consumers Building this week. It was the forerunner to an exploitation campaign calculated to put Dorothy Phillips over in a big way in the Chicago territory. The campaign, according to Harry Rice, will equal in interest the one which made "Shipwrecked Among Cannibals" a record breaking success in Illinois.

Arthur Lowy, head of the recently organized Illinois and Indiana Film exchange, has closed with Independent Films Association for the northern Illinois and Indiana rights for the Neal Hart series of eight-five reel out-of-door pictures, the forthcoming series of Pinnacle Comedies and "The Lone Hand." The Illinois and Indiana Film exchange will occupy new quarters at 63 E. Adams street, as Mr. Lowy found his present offices in the Consumers Building were not large enough to accommodate the increased staff made necessary by his acquisition of the Neal Hart and other pictures.

Peter J. Schaefer is leading a hard life these days. Having just purchased a Rolls-Royce he is now building a summer home at Eagle Lake, and he has just placed an order for a Curtis Aeroplane with which he will make the trip of five hundred miles from Chicago to his summer home. Another recent addition to his joys is a twenty-six foot motor boat.

B. D. Russell, of Russell, Griever & Russell, left last Saturday for Los Angeles in the interests of the Capital Film Company. Mr. Russell will be joined sometime during the week by C. M. Coverdale, president of the Capital Film Company. It is the intention of Messrs. Russell and Coverdale to make a contract, while on the coast, for a series of two-reel westerns, starring a well-known man of western film fame. When they return, they will bring back with them a print of Lester Cuneo's first five-reel western, which has just been titled "Lone Hand Wilson." There is a persistent rumor that the Capital Film Company has a well-known star signed for society dramas and that when they return they will have an important announcement to make.

Word has reached Carl Fulton of the E. E. Fulton Manufacturing Company that the installation of three Arc Controls in Rubens and Finklestein's big new Capitol Theatre at St. Paul has been completed, and that experts are now busy putting two controls in Marcus Loew's new theatre at Memphis.

In keeping with their policy of familiarizing their executives with the operation of various theatres, Jones, Linick & Schaefer will make a switch of assistant managers. Walter Moore leaves the Randolph to become assistant manager of the Orpheum. Mike Simons leaves the Orpheum to take Mr. Moore's place at the Randolph. Sidney Weisman, son-in-law of Adolph Linick, has joined the Jones, Linick & Schaefer forces beginning his theatrical career in the booking offices of the firm.

Watterson R. Rothacker has returned to his Chicago headquarters after a week in New York. S. J. Stoughton, production manager of the Rothacker Industrial Division, is vacationing in the Wisconsin woods. Douglas D. Rothacker and his cold went to bed for a week, but his assistant, George Kilgore, brought a stenographer out from the office and business proceeded as usual.

The Illinois Secretary of State has forwarded the charter of Gollos Enterprises, Inc., to that company. The officers of the new corporation are A. Gollos, president; A. R. Gollos, vice-president and E. O. Gollos, secretary and treasurer. Aaron Gollos announces that he has purchased the rights to "The Birth of a Race" for Colorado, Utah, Nevada, Wyoming, New Mexico, and North and South Dakota, which, with the fourteen states already controlled by him, gives him twenty-one states in which to exploit this big picture. The first of the Equity pictures, which he will distribute in Illinois and Indiana, will be released within a few days.

Independent Films Association is in receipt of advices from various exchanges throughout the country showing that exhibitors are booking Neal Hart's first feature release "Hell's Oasis" with remarkable rapidity. Among the latest to write in are H. J. Fitzgerald, First National manager at Milwaukee, who reports that he has obtained twenty first runs on "Hell's Oasis" in his Wisconsin territory and L. T. Pellerin, manager of the R. D. Lewis Film Company, Dallas, Texas, who writes that he has lined up thirty-four bookings on the series of eight Hart pictures. Advertising Manager Dick Robertson of independent states that during the last week almost half the United States territory on the new Pinnacle Comedies was closed and much of it by mail, and that exhibitors also are showing great interest in this series of forthcoming releases.

Arthur Lowy, former owner and general manager of the Mickey Film Corporation, who recently formed the Illinois and Indiana exchange, has appointed F. O. Nielsen, sales manager of the new company, which already has opened its temporary quarter at 63 East Adams street. In addition to handling the Mickey Film Corporation pictures, the new organization will handle the entire output of the Pinnacle Film Corporation including the Neal Hart pictures, the Damfool Comedies and "The Lone Hand," featuring Roy Stewart.

Salesman Tracey, of First National, reports the use of First National productions by the Household Science Club at Washburn, Ill., in their campaign to raise funds for children's playgrounds in the little city and the parking of these playgrounds in a way to make them beauty spots. The local picture manager, Mr. Butler, is co-operating with the ladies in their efforts, and they have chosen First National pictures for their benefit entertainments.

The interests of Famous Players-Lasky were well looked after at the recent Exhibitors' Convention at Springfield. District Manager Wolfberg, Messrs. Doob, of Chicago, and Charles Raymond, of St. Louis, exploitation representatives, and Mr. Braun, of the Chicago office, being the Paramount delegation which attended the convention.

Manager Lucas and Assistant Manager Rozzelle, of Robertson-Cole's Chicago office, went to Springfield last week for the Exhibitors' Convention, and put on a special showing of "The Stealers" for their benefit. The picture was shown at the Lyric at 11 P. M., with special orchestral accompaniment, and made a very favorable impression on the audience.

H. B. Milligan Selling "Freedom of Ireland"

Herbert B. Milligan, president of the Creation Film Company, of Chicago, which controls the rights to "For the Freedom of Ireland" was a recent visitor in New York.

Mr. Milligan announces that his picture, which he is now marketing in the independent field, is meeting with a warm reception. He has already sold the rights for Greater New York and Northern New Jersey to Sam Zeirler, of the Commonwealth Film Company, and Northern New York State to the Nu-Art Film Corporation, of Buffalo. His other sales include Illinois and Chicago to Superior Screen Service, of Chicago, and New England States to the Federated Film Exchange, of Boston, of which Sam Grand is president. The fact that these exchanges, all among the livest in their respective cities, is taken as proof of the drawing power of the production.

"For the Freedom of Ireland" is described as a thrilling and up-to-the-minute drama. It is from the pen of Hal Reid, one of the best known authors of filmdom.

Artola Production, Inc., Announces Stock Issue

Artola Productions, Inc., of Boston, announce the issue of 1,000 shares of 8 per cent cumulative preferred stock at a par value of $100 per share, and also of 400 shares of common stock at no par value. Artola intends to make one and two-reel comedies. Alfred A. Lionais is president; Arthur M. Holah, vice-president; Charles F. Smith, treasurer, and Frank A. Grady, secretary.

Foreign Rights Sold on Two Schwab Pictures

Negotiations were concluded recently whereby Sydney Garrett, Inc., will handle and distribute the sole output of D. N. Schwab productions in all foreign countries. This representation takes in "Girls Don't Gamble" and "Smiling All the Way," the two most recent productions made and completed by the Schwab interests, with David Butler as star. Prints of each were taken across by Mr. Garrett.

Representing the Schwab interests in the deal was Joseph Klein, general manager.

Titles Which Lend Themselves to Exploitation





(Above)

Window display arranged by the New Lyric theatre of Minneapolis for the showing of "Other Men's Shoes."

(Left)

Lobby display for "Go and Get It" on which credit can not be given as no caption was inclosed with the photograph. The originator of the display is requested to advise us as to ownership

PROGRAMS FOR THE WEEK OF OCT. 9TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

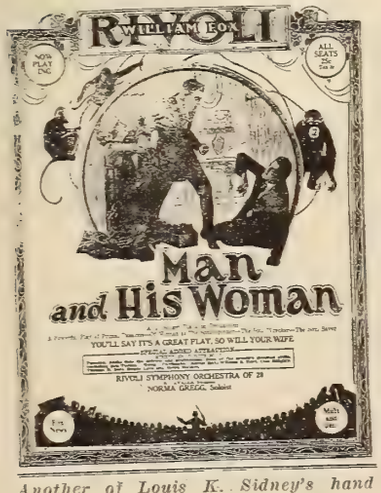
NEW YORK

Capitol Theatre—

Overture—Capitol Grand Orchestra, Erno Rapee, conducting, assisted by Gypsy Band. Bertram Peacock, soloist. Alexander Oumansky and Mlle. Gambarelli, dancers.
Scenic—The Heritage of the Red Man, showing natural beauties of the West before advent of the white man.
Vocal—Toreador Song from "Carmen," rendered by Desire La Salle, baritone.
Current Events—Capitol News.
Vocal—Capitol Male Quartette, Sudworth Frasier, Bertram Peacock, Le Roy Duffield, Raymond Holbrook, accompanied by Sepp Morscher, harpist, David Mendoza, violinist, and Joseph Czerniavsky, cellist. (a) When I Hear the Gate A-Swinging. (b) O Time Take Me Back.
Feature—Homespun Folks—Thos. H. Ince production.
Interlude—"Evolution of Dixie" by Capitol Grand Orchestra.
Comedy—The Suitor—Larry Semon.
Organ—Capitol Grand, Melchiorre Mauro-Cottone, organist.
Next Week—The Song of the Soul—Vivian Martin.

Strand Theatre—

Overture—Selections from "The Only Girl," by Strand Symphony Orchestra, Carl Edouarde, conductor. "When You're Away" sung by Mary Mitchell, soprano.
Current Events—Strand Topical Review.
Scenic—Balling the Junk.
Vocal—"Ole' Uncle Moon" by Strand Male Quartette, John Young, tenor, Frank Mellor, tenor, George Reardon, baritone, Donald Chalmers, basso.



Another of Louis K. Sidney's hand drawn displays, this one being for "Man and His Woman," a recent attraction at the Rivoli theatre, Denver



Half page in the Sunday Cleveland Leader for Loew's Stillman, Mall and Alhambra theatres, playing "A Village Sleuth" and "Little Miss Rebellion" this week

Feature—Curtain—Katherine MacDonald.
Vocal—(a) "Your Wonderful Eyes." (b) "Mother's Tears," sung by Redferne Hollinshead, tenor.
Comedy—A Flivver Wedding—Monty Banks.
Organ Solo—"Tales of Hoffman," Ralph H. Brigham and Herbert Sisson, organists.
Next Week—Peaceful Valley—Charles Ray.

Rivoli Theatre—

Overture—Second Hungarian Rhapsody, Frederick Stahlberg and Joseph Littau, conducting. Czymbalom solo by Bela Nyary.
Scenic—A Trek into Swaziland, South Africa—Prizma.
Vocal—Duet from "Lakme" rendered by Mary Fabian, soprano, and Georges du Franne, tenor.
Current Events—Rivoli Pictorial.
Special—"Bacchanal" rendered by Thalia Zanou and Paul Oscard, dancers.
Feature—You Never Can Tell—Bebe Daniels.
Musical—Variations on Yankee Doodle.
Comedy—My Goodness—Mack Sennett.
Organ Solo—Sixth Sonata, played by Prof. Firmin Swinnen.

Rialto Theatre—

Overture—"Tannhauser," Hugo Riesenfeld and Lionel Vanderheim, conducting.
Scenic—The Explorers—Bruce.
Vocal—Aria from "L'Africaine" rendered by Edoardo Albano, baritone.
Current Events—Rialto Magazine.
Musical—"Andante Cantabile in B Flat Major" by Rialto String Quartette. Sascha Fidelman and Louis del Negro, violin. Aaron Reichman, viola and Wm. Gonzalez, cello.
Feature—Sweet Lavender—Mary Miles Minter.
Comedy—Loose Lions.
Organ Solo—"Egyptian Suite," played by John Priest.

LOS ANGELES

Grauman's Theatre—

Overture—William Tell.
Current Events—Fox and Pathe News.
Organ—Salut a Pesth. Solo by Henry B. Murtaugh.
Feature—Behold Thy Wife—Melford—Paramount.
Given with an artistic prologue with a stage setting showing a western scene with a dense forest as a background and an Indian's cabin in the foreground. Indian melodies are presented by singers in Indian costumes.

California Theatre—

Overture—Southern Rhapsody.
Organ—In Old Manila. Solo by Milton Charles.
Vocal—Medley of popular songs rendered by the California quartette.
Feature—Honest Hutch — Will Rogers.
Comedy—Edgar's Sunday Courtship—Goldwyn.

Kinema Theatre—

Overture—Piqua Dame.
Scenic—Juggernauts of the Jungle—Bruce Educational.
Organ—Old Pal. Solo by Frank A. Leon.
Feature—In the Heart of a Fool—Dwan First National.
Presented with an atmospheric prologue under the title of "Visions of Faust" with pantomimic dancing.

Symphony Theatre—

Feature—The Untamed—Tom Mix.
Comedy—Barnyard Follies — Sunshine.
Cartoon—The Gumps.
Current Events—Fox and Pathe News.

Philharmonic Auditorium—

Special showing of "Shadows of the West" designed to appeal to California's fear of Asiatic invasion.

Tally's Broadway Theatre—

Overture—Martha.
Current Events—Fox and Pathe News.
Feature—Trumpet Island — Vitagraph special.

Clune's Broadway Theatre—

Feature—The Point of View—Elaine Hammerstein.
Current Events—Fox News—Mutt and Jeff Cartoon.
Special—Singing and dancing number.

Superba Theatre—

Feature—Once a Plumber—Lyons and Moran.
Current Events — International News.
Western—The Big Catch—Hoot Gibson.

Miller's Theatre—

Feature — Earthbound — Goldwyn Special.
Given with an atmospheric prologue patterned on the one staged at the Astor theatre, New York showing.
Vocal—Solo by Melba French Barr.

CHICAGO

Barbee's Loop Theatre—

Universal Weekly.
Comedy—"Knock Them Cold."
Feature—"It's a Great Life."
Coming feature—"The Penalty."

Randolph Theatre—

Organ selections.
Comedy—"Out For the Night."
Feature—Marion Davies in "The Restless Sex." 2nd Week.

Ziegfeld Theatre—

Comedy—"On the Golf Course."
Feature—"The Love Flower." 3rd Week.
Coming feature—"Trumpet Island."



Sid Grauman's Sunday papers ad. for "An Old Fashioned Boy," which played a premiere at Grauman's theatre, Los Angeles, last week. In size the usual five columns by twelve inches



This one nine inches by four columns for "The Leopard Woman" is the work of the Pantheon theatre, Chicago

Pantheon Theatre—

Pantheon Topics of the Day.
Universal Weekly.
Travelogue—A trip through the Island of Formosa.
Overture—"The Dance of the Hour."
Sennett Comedy—"My Goodness."
Specialty—Cap's Family.
Feature—"39 East."
Coming feature—"Held by the Enemy."

Band Box Theatre—

Organ selections.
"The Painted Doll."
Feature—"For the Freedom of Ireland."

Woodlawn Theatre—

Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Comedy—"Doing Time."
Overture—Excerpt from Leoncavallo's Opera, "I Pagliacci."
Feature—Constance Binney in "39 East."
Intermission—"Bells."
Coming feature—Charles Ray in "45 Minutes From Broadway."

CLEVELAND

Stillman—

Overture—Southern Fantasies, arranged by Director H. L. Spitalny.
Theme—Nordland—Marinella.
Current Events—Pathe News—Illiterate Digest.
Comedy—Striking Models—Christy comedy released by Educational.
Feature—The Price of Redemption—With Bert Lytell.
Next Week—Civilian Clothes—with Thomas Meighan.

Euclid—

Overture—Goddard's Berceuse Jocelin, rendered by piano, violin and cello trio.
Theme—Something to Think About—composed and orchestrated by Hyman L. Spitalny.
Current Events—Pathe News—Kinograms.
Comedy—The Big Show—Chester Comedy.
Feature — Something to Think About.
Next Week—Continued. "Something to Think About."

Metropolitan—

Overture — Midsummer Night's Dream.
Theme—original composition by Musical Director Phil Spitalny.
Current Events—Select News.
Educational—Bray Pictograph.
Comedy—June Madness—Vanity Fair comedy.
Feature—Midchannel, starring Clara Kimball Young.
Next Week—In the Heart of a Fool—First National.

Strand—

Overture—Semiramide.
Theme—Liszt's "Liebestraum."
Current Events—Literary Digest.
Comedy—Get Out and Get Under—Harold Lloyd.
Feature—Midchannel—Clara Kimball Young.
Next Week—In the Heart of a Fool.

Alhambra—

Overture—A Hunting Scene.
Theme—"Married" from "The Love Nest."
Current Events—Pathe News—Illiterate Digest.
Comedy—Chase Me—Fox comedy.
Scenic—The Trail of Where-Do-We-Go—Bruce scenic.
Feature—Sweet Lavender — with Mary Miles Minter and all star cast.
Next Week—Dorothy Dalton in The Half Hour.

DENVER

America Theatre—

Current Events — International News.
Scenic—Birds Supreme — Sunset Magazine.



Here is one of Louis K. Sidney's displays for "The Little Wanderer," when this picture played the Isis theatre, Denver



Hand drawn eleven inch by four column display for "The Joyous Troublemaker" by the Rivoli theatre of Denver

Feature — Madame X — Pauline Frederick.
Next Week—Going Some.

Rialto Theatre—

Current Events—Pathe News.
Cartoon—Mutt and Jeff.
Novelty—Topics of the Day—Pathe.
Feature — Something to Think About—De Mille special.
Next Week—Something to Think About.

Rivoli Theatre—

Overture—Selections from "The Only Girl."
Current Events—Rivoli Review.
Feature—While New York Sleeps—Fox Special.
Cartoon—Mutt and Jeff.
Next Week—While New York Sleeps.

Tabor Theatre—

Current Events—Kinograms.
Feature—The Mutiny of the Elsinore.
Next Week—Shipwrecked Among the Cannibals—Universal.

PHILADELPHIA

Stanley Theatre—

Overture—"Mary" (Hirsch).
Feature—The Village Sleuth—Charles Ray.
Violin Solo—"Souvenir."
Comedy—Edgar Camps Out—Goldwyn.
Stanley News—Compilation of all weeklies together with local events snapped by Stanley Camera Man.
Topics of the Day—Literary Digest—Pathe.
Cartoon—Brave Bordador (Mutt and Jeff)—Fox.
Next Week—The Round Up—Paramount.

Arcadia Theatre—

Feature — Something to Think About—DeMille Production.
Current Events—Pathe News.
Scenic—Burton Holmes.
Comedy—One Week—Metro.
Next Week—Something to Think About—DeMille Production.

Victoria Theatre—

Overture—"Extra" from Florodora.
Feature—Partners of the Night—Eminent Authors Production.
Comedy—Dynamite—Electro.
Current Events—Pathe News.
Comedy—Illiterate Digest—Metro.
Next Week—The Joyous Troublemaker—Fox.
A Young Man's Fancy—Mack Sennett.

Palace Theatre—

Feature—Half an Hour—Dorothy Dalton.
Comedy—Don't Blame the Stork—Electro.
Topics of the Day—Literary Digest—Pathe.
Current Events—Pathe News.
Next Week—Love Madness—Pathe.
Edgar Camps Out—Goldwyn.

Regent Theatre—

Feature—Darling Mine—Olive Thomas.
Current Events—Ford Weekly—Goldwyn.
Comedy—Illiterate Digest—Metro.
Next Week—Held in Trust—Metro.

Capitol Theatre—

Feature—Cleopatra—Theda Bara.
Comedy—Her Fliver Wedding—Masterpiece.
Topics of the Day—Literrary Digest—Pathe.
Current Events—Select News.
Next Week—City Sparrows—Paramount.
Get Out and Get Under—Pathe.

BALTIMORE

New Theatre—

Current Events—Pathe Weekly and Review.
Vocal—Operatic Selections by Soprano.
Feature—Madame Peacock—Nazimova.

Parkway—

Overture—Popular selections.
Current Events—Pathe News.
Pictorial—Bray Pictograph.
Vocal—"Just A-Wearyin' for You," sung by the "Little Blind Boy."
Comedy—"Edgar's Hamlet."
Feature—"The Price of Redemption."

Wizard—

Now entering in on the second big week of "Humoresque."



The Picture Garden theatre of Baltimore, billed "Occasionally Yours" with this two column by eight inch ad.

SAN FRANCISCO

Strand Theatre—

Features—Neglected Wives — A Modern Salome—Hope Hampton.
Current Events—Gaumont Weekly.
Next Week—The Skywayman.

California Theatre—

Overture—Il Guarny.
Orchestra—"Fair One" and "That Old Irish Mother of Mine."
Organ—Lost Chord.
Solo by C. Sharpe Minor.
Novelty—Topics of the Day—Pathe.
Current Events—Pathe News.
Feature—The Great Redeemer—House Peters.
Special—Musical novelty staged by Manager Partington.
Next Week—Food for Scandal.

Imperial Theatre—

Overture—I Love the Land of Old Black Joe.
Current Events—Pathe News.



Eight inch double column ad for "Firebrand Trevison" by the Regent theatre of Indianapolis

Orchestra—"Hungarian Fantasie" and "A Young Man's Fancy."
Vocal—Ten minutes of song and harmony by the Imperial trio.
Feature—The Restless Sex—Cosmopolitan Special.
Next Week—Something to Think About.

Tivoli Theatre—

Features—The Flapper — Olive Thomas. The Jack Knife Man—King Vidor.
Orchestra—The Evolution of Dixie.
Vocal—The Sweetest Story Ever Told. Sung by the Tivoli Quartette.
Next Week—45 Minutes From Broadway.

CINCINNATI

Walnut—

Overture—Magic Melody.
Current Events—Pathe 78.
Literary Digest—74.
Feature—Humoresque.
Special Attraction—Wm. Singerman, baritone, singing Hebrew melody, "Eli Eli."
Next Week—The Right to Love.

Strand—

Overture—Popular Hits.
Current Events—Pathe 79.
Literary Digest—74.
Feature—For the Soul of Raphael.
Next Week—The Riddle: Woman.

Gifts—

Current Events—Fox 65.
Comedy—Getting His Goat—Standard.
Feature—The New York Idea.
Next Week—The Mollycoddle.

Palace—

Kinograms.
Literary Digest—74.
Feature—Help Wanted—Male.
Next Week—It's a Great Life.

ST. PAUL

Capitol Theatre—

Overture—"The Evolution of Dixie"—M. L. Lake (As played by the Boston Symphony Orchestra).
A Fantasia depicting the gradual evolution of "Dixie." Slowly throughout "The Creation," "Dance Aboriginal," and "The Minuet" the melody is developed until there emerges the immortal "Dixie." This in turn becomes a "Waltz," then "Rag-time," and at last "Grand Opera."
The Capitol Symphony Orchestra.—Oscar F. Baum, conducting.
The Capitol Digest — Current Events, Pathe and International News.
Henry Taylor, Tenor—"Because" Guy D'Hardelot; "Why Don't You Answer Me?" M. K. Jerome.
"The Merry Cafe"—Bud Fisher, Introducing Mutt and Jeff.
"Collections of Geraniums"—Chester. With the Ifugao and Igorot head hunters in the Philippine Islands.
Miss Ruth Chase, Soprano—"Giannina mia" from "The Firefly," Friml; Selected.
Feature—"The Right to Love" with Mae Murray and David Powell.
Organ Solo, Arthur Depew—The War March, from "Naaman," Michael Costa.
Organ Recital, E. J. Dunstedter—William Tell, Rossini; The Evolution of Dixie, Lake; Popular Selections.



This display for "Madame Peacock," nine inches by three columns, is the work of the New theatre, Baltimore



Another of Edward L. Hyman's hand drawn displays advertising "The Branded Woman" this week's attraction at the Strand, Brooklyn

BUFFALO

Shea's Hippodrome—

Overture—"Hungarian Rhapsody"—Liszt.
Stage Setting—"Flying Shadows"—Striking western scenic setting painted by Horace N. Smith and staged by Harold B. Franklin.



Another San Francisco display by the Portola theatre and for "A City Sparrow." In size five inches double column

Vocal—Aria from "Ill Pagliacci." Sung by Bert Wilson, concert tenor.
Feature—If I Were King—William Farnum.
Comedy—"Get Out and Get Under"—Harold Lloyd.
Current Events—Hippodrome Review, consisting of Pathe, Gaumont, Fox and Universal News excerpts, hand colored scenics and Topics of the Day.
Next Week—Go and Get It—Marshall Neilan production.

Strand—

Overture—"Stradella"—Thomas.
Current Events—Latest Pathe News.
Feature—The Perfect Woman—Constance Talmadge.
Comedy—Get Out and Get Under—Harold Lloyd.
Next Week—The Prey—Alice Joyce.

Shea's Criterion—

"Humoresque"—Third week to tremendous business.

Palace—

Crooked Streets—Ethel Clayton.

Lyric—

The Fighting Chance—Paramount all-star cast.

BOSTON

Park Theatre—

Overture—Orchestra Organ.
Screen Smiles.
Universal Weekly—Two Issues.
Two-Reel Western Thriller.
Special stage setting—Red plush drop curtains, with floor lamps set about stage.
Two-Feature Bill—Under Crimson Skies—Elmo Lincoln; The Adorable Savage—Edith Roberts.

Modern Theatre—

Overture—Piano and Organ.
Topics of the Day.
Pathe News—Two Issues.
Special stage setting—Gold fibre screen.
Features—The Great Redeemer—All-star cast; You Never Can Tell—Bebe Daniels.

Shubert Majestic Theatre—

Way Down East—Griffith Picture.
Special 30-piece orchestra.

Boston Theatre—

The Untamed—Tom Mix.
Comedy—Kids Is Kids.
Vaudeville.

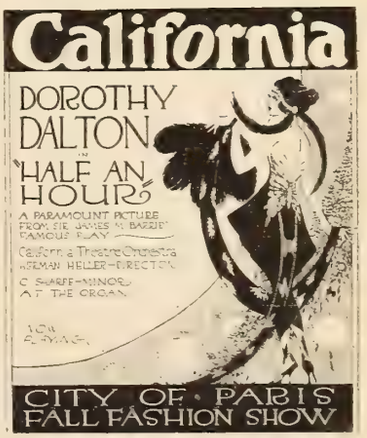
Old South Theatre—

The Master Mind—Lionel Barrymore.

BROOKLYN

Strand Theatre—

Overture—New World Symphony (Dvorak)—Strand Symphony Orchestra, Alois Reiser, conductor.
Scenic Prizma with soloists (specially compiled for Brooklyn Strand. a. Cello solo "Elegie" (Massenet) played by A. Sterrin, cellist. b. Vocal solo "Gypsy Sweetheart" (Herbert) sung by Walter Smith, basso. c. Cornet solo "My Heart at thy Sweet Voice" (Saint-Saens) S. Orestano, cornetist.
Violin Solo—"Celebrated air on the G String" (Bach) played by Catherine Stang, violin virtuoso.
Strand Topical Review—Selected



One of the California theatre, San Francisco displays, small hand drawn ads. used daily for "Half an Hour"



Ten inch by three column hand drawn display by the Strand theatre of San Francisco on "Homespun Folks"

and edited from Pathe and Fox News by Edward L. Hyman, managing director Brooklyn Strand.

Vocal solo and novelty prologue—Walter Smith, basso, singing "Armorer's" song from Robin Hood. Mr. Smith appears in costume as a blacksmith in blacksmith shop setting. Forge and anvil are used effectively, sparks flying and anvil ringing.

Feature—Constance Talmadge in "Good References."

Vocal solo and scenic panoramic—Estelle Carey, soprano, sings "The Bells of St. Mary" appearing as a bride. Two bridal suite drops are used. Miss Carey is seen in bridal attire at wedding altar with soft lights streaming thru church window.

Comedy film—The Kick in High Life—Lehrman.

Organ Solo—"Narcissus" (Nevin) by John Hammond and Edward Napier.

Next Week—Nomads of the North and Charles D. Isaacson's Interpretive overture (first time in any theatre).

ST. LOUIS

Del Monte Theatre—

Overture — Morning, Noon and Night.
Magazine—Paramount.
Current Happenings—Pathe Weekly.
Vocal Solo—Doris Kesner, singing selections from "Firefly."
Literary Digest Topics of the Day.
Feature — Pauline Fredericks in Madame X—Second Week.
Comedy—It's a Boy—Paramount.
Next Week—Fatty Arbuckle in "The Round Up."

Pershing Theatre—

Overture—The Mikado.
Five acts of vaudeville, Sunday only.
Rest of week—
Current Occurrences—Pathe News.
Paramount Magazine.
Topical Paragraphs — Pershing Views and News Reel.
Feature—Fannie Hurst's Humoresque.
No comedy.
Scenic—None.

Kings Theatre—

Overture — Selections from The Merry Widow.
Recent Importances—Pathe News.
Organ Solo—Whispering.
Topical Tips — Paragraphs from leading editors.
Feature—Lon Chaney in "The Penalty."
Comedy—Mr. and Mrs. Carter De Haven in "Kids Is Kids."
Next Week—"Soul of Youth."

New Grand Central Theatre—

Overture.
Selznick News Reel.
Universal Scenic.
Instrumental—Violin solo. Theme: Just Like a Rose.
Feature—Clara Kimball Young in "For the Soul of Raphael."
Comedy—Mermain Special—"Dynamite."

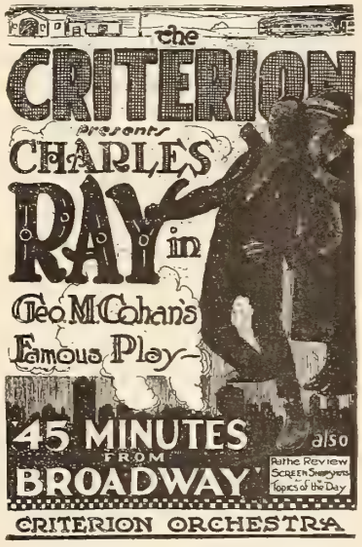
West End Lyric Theatre—

Overture—David Silverman's Orchestra.
Educational—Universal Scenic.
Universal Current Events.
Feature—Anita Stewart in "Harriet and the Piper."
Comedy—Christy—"Striking Models."

WASHINGTON

Crandall's Metropolitan—

Overture—Florodora (Vioni, Conducting).
Current Events — Pathe News Topics.
Scenic—Pathe Review.



Another Atlanta display, this one being for the Criterion theatre's current week's bill, "45 Minutes from Broadway"

Comedy—June Madness.
Cartoon—None.
Feature — Mid-Channel — Clara Kimball Young.
Next Week—The Woman In His House—Mildred Harris Chaplin.

Loew's Columbia—

Feature—The Right to Love—Second Week.
Next Week—The Great Redeemer—Metro.

Loew's Palace—

Overture—(Gannon, Conducting) Old Timer's Favorites.
Current Events—Pathe News—Topics of the Day.
Comedy—Don't Weaken—Sennett.
Overture—"William Tell."
Cartoon—Mutt and Jeff.
Feature—Little Miss Rebellion—Dorthy Gish.
Next Week—The Price of Redemption—Bert Lytell.

Moore's Garden—

Current Events—Fox News.
Comedy—The Striking Models.
Feature—The Leopard Woman—Louise Glaum.

Moore's Rialto—

Overture—(Breeskin, Conducting) Semiramide.
Current Events—Fox News.
Scenic—Actual Burning of Sissons, Cal., by Forest Fire (Dept. of Agr.)
Comedy—From the Farm to the Stage—Bobby Vernon.
Feature—Harriet and the Piper—Anita Stewart.
Next Week—The Notorious Miss Lisle.

MINNEAPOLIS

New Lyric Theatre—

Scenic—New Lyric Pictorial Review.
Novelty—Comedy Featurettes.
Current Events—New Lyric Screen Journal.
Vocal—(a) "The Bubble" from "High Jinks," (b) "Give Me All of You" from "Florabella," sung by Louise Gilbert, soprano.
Feature—Suds—Mary Pickford.
Next Week—The Penalty—Lon Chaney.

New Garrick Theatre—

Current Events—Cinema Periodical.
Comedy—Don't Blame the Stork.
Overture—"The Lost Chord" by New Garrick Symphony Orchestra and Organ, William W. Nelson conducting, Frederick Eganer, organist; trumpet solo by George Swanson.
Feature—Harriet and the Piper—Anita Stewart.
Organ Solo — Popular selection played by Frederick Eganer.
Next Week—The Master Mind—Lionel Barrymore.

DETROIT

Broadway-Strand Theatre—

Overture—Broadway-Strand Symphony Orchestra—Echoes from the Metropolitan Opera House. (a) Coronation March from Le Prophet, (b) Cavalleria Rusticana (c) Tannhauser (Evening Star) Trombone, (d) Aida (Celeste Aida) Tenor Soloist, (e) Nibelungen, (f) Pagliacci, (g) William Tell.
Novelty—Idle Hours with Screen Stars.
Special—Bally-Hooing the Big Show. W. Bertram, clown.
Comedy—"The Big Show."
Prologue—(a) Scene—"On the Bosphorous"—(1) Barcarolle (Tales of Hoffman), (2) "Carita." (b) Scene—"In a Turkish Garden." "Romance De Nadir" (The Pearl Fishers).
Feature—The Right to Love—Mae Murray and David Powell.

Adams Theatre—

Current Events—Adams Pictorial Review.
Scenic—"The Cloud."
Vocal — Emmons and Colvin. (Return engagement.)
Feature—Officer 666—Tom Moore.
Comedy—June Madness.
Next Week—Madame Peacock—Nazimova.

Madison Theatre—

Overture—"Masaniello."
Current Events—Madison Topical Review.
Scenic—"A Peep into Unknown Corners."
Comedy—Get Out and Get Under—Harold Lloyd.
Feature—Curtain—Katherine MacDonald.
Next Week—The Branded Woman—Norma Talmadge.

Washington Theatre—

Overture—"Raymond."
Current Events—Washington Animated Review.
Scenic—"Foam Fantasies."
Comedy—Chase Me.
Serial—"Bride 13."
Feature—If I Were King—William Farnum.
Next Week—The Love Flower—Richard Barthelmess.

SEATTLE

Clemmer Theatre—

Overture—Post and Peasant. Lullaby theme from light operas.
Current Events—Fox News.
Comedy — The Stimulating Mrs. Barton—Pathe.
Novelty—Will Rogers' Illiterate Digest.
Feature—Stop Thief—Tom Moore.
Next Week—The Cheater.

Liberty Theatre—

Current Events—Pathe News No. 77.
Comedy — Nonsense — Educational
Feature—The North Wind's Malice—Goldwyn Special.
Next Week—45 Minutes From Broadway.



Moon theatre, Omaha, ad for "The Untamed." In size twelve inches by three columns

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Something to Think About—
Capacity houses during second week's engagement. Title has a lot to do with its success. Simplicity is its keynote and it carries its message so simply that it appeals to big percentage of patrons. (Mid. West.)

The Village Sleuth—
One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along. (Mid. West.)

Little Miss Rebellion—
Just a nice little picture. Splendid for those who are tired of the big thrills. It's pleasing but not particularly startling either in theme or production. (Middle West.)

A Full House—
Below average business as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. "Skinner's Dress Suit" is the only Washburn that we have been able to do big business with. (West.)

The Roundup—
Very entertaining picture. Broke records. (West.)

Guilty of Love—
Picture fairly popular. Dorothy Dalton very well carries off her emotional role. (East.)

Humoresque—
Hangs up a three week record and packs them in on the last night of 21-day run. (East.)

Fourth week held up to good business. Patrons eagerly crowd the house to see it. (West.)

Lady Rose's Daughter—
Star attracted many as she has not been out for some time. Picture not one of her best. Fair amount of business. (East.)

Half An Hour—
Unusually good picture for Dalton. Good business. (East.)

Civilian Clothes—
Held up splendidly on third week run. Picture has very entertaining qualities. (East.)

Picture went very well. Patrons seem much pleased. Box office returns were very good. (West.)

Right to Love—
Very fine picture. Did big business. Playing second week. (East.)

The Restless Sex—
Interesting and lavishly produced picture. Played to capacity houses for one week and was held over for second week's engagement. (Middle West.)

FOX

If I Were King—
Big attraction for us—20,500 admissions in first three days (West.)

The Untamed—
Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction. (East.)

The Deadline—
As a film play and business proposition—not much! (East.)

The Joyous Trouble Maker—
A poor picture which singularly brought good business. (West.)

FIRST NATIONAL

The Perfect Woman—
Picture went very big. Drew well every day and was well done in the opinion of many patrons of the theatre. (East.)

45 Minutes From Broadway—
A very entertaining picture. Increased greatly box office receipts. (West.)

The Heart of a Fool—
A fair picture. Business about as usual. (West.)

Married Life—
A fun riot. Audiences smiled when it started and were roaring at the finish. Many enjoyed it more than feature. (East.)

A roaring Sennett farce, funnier than "Yankee Doodle" or "Down on the Farm." Packed houses. (East.)

Good References—
Brought crowded houses as do all Talmadge pictures, either Constance or Norma. (Mid. West.)

Above the ordinary Constance Talmadge productions, and was well patronized. (M. W.)

Pleases star's followers. Opened to excellent business. (East.)

Harriet and the Piper—
This picture pleased. Business normal. Anita Stewart is only fairly popular. (Mid. West.)

The Notorious Miss Lyle—
An average picture which brought usual business. (West.)

Don't Ever Marry—
This picture was entertaining and well-liked. Busness about as usual. (West.)

A good picture, bringing more than usual business. (West.)

Go and Get It—
A real thriller which was boosted by all the critics and which drew the crowds. (Middle West.)

Splendid picture full of action. Played to big audiences. (Mid. West.)

A picture with life and interest. It is a true representation of real life and takes well with the audiences. A feature that will be an asset to any theatre. (East.)

HODKINSON

Love Madness—
A pretty good picture but a poor box office attraction. (West.)

PATHE

One Hour Before Dawn—
Excellent mystery story. Drew good houses. H. B. Warner puts picture over and is given admirable support by Anna Q. Nilsson. (East.)

EQUITY

Midchannel
Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in "Eyes of Youth." Good support helps to make the picture interesting. (Mid. West.)

GOLDWYN

The Penalty—
A great picture. It went over exceedingly well. Was well liked and brought big box office returns. (West.)

Earthbound—
Went over big. The picture for the hour dealing with subject all are interested in. (West.)

A remarkable picture which has a strong apeal for high class audiences. Played to excellent business at this theatre for two weeks breaking one Sunday's house record. (Middle West.)

Man Who Had Everything—
Very good picture. Brought good business. (West.)

METRO

Clothes—
A fair picture. Picture drew well for first two days, rest of week mediocre. Average week's receipts. (East.)

Price of Redemption—
A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done. (Middle West.)

Held in Trust—
Fair picture. Normal business during run. (West.)

UNIVERSAL

The Devil's Passkey—
Played eight days and holds the house record. (Middle West.)

UNITED ARTISTS

The Love Flower—
Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week. (Middle West.)

Usual Griffith type. Business picked up every day. (East.)

A pleasing picture which brought more than normal business. (West.)

SELZNICK

The Flapper—
A very entertaining picture and brought good business. (West.)

The Figurehead—
Best thing O'Brien has ever done. Business splendid. (East.)

The Simp—
Average picture which pleased admirers of Owen Moore and played to good business for three days. (Mid. West.)

ASSOCIATED PRODUCERS

Homespun Folks—
An average picture in all ways. Pleased but had no box office draft. (M. W.)

The Leopard Woman—
Terrible picture. Awful business. Was not liked at all. (Mid. West.)

An excellent picture and a good box office attraction. (Mid. West.)

Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week. (East.)

REALART

The Soul of Youth—
A fine production. Business better than usual during run. (West.)

Plot of picture good. Good houses entire week. (East.)

Sweet Lavender—
Just a sweet little picture. Fair business. (East.)

A sweet little picture, daintily done. All star cast lifts it from the plane of mediocrity. Did consistently nice business all week. (Mid. West.)

Exhibitors' Service Bureau—Pages 2980-2996



Above is shown how Harry Hart, manager of the Princess theatre of Milwaukee, exploited "Shipwrecked Among the Cannibals." The Princess is one of the Saxe string

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Critcrion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Liberty theatre, Seattle, Wash.
Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Flowers Feature of "Love Flower" Display



(Above)
Interior of the lobby of the Riviera theatre, Anderson, Ind., decorated for the engagement of "The Love Flower"

(Right)
The outside of the Riviera showing how flowers were used to advantage in exploiting the above mentioned picture

Middle West Theatres Build Lobby Displays



(Left)
Here is the way B. I. Van Dyke, manager of the Royal theatre, Des Moines, dressed up his lobby for the showing of "Love Madness"

(Below)
This is Edgar E. Duncan's (Colonial theatre, Lincoln Neb.) lobby for the showing of "The Fortune Teller" selected as the feature picture for the Colonial's third birthday bill



Atlanta Exhibitors State "Teaser Stuff" Gets Results

New Ideas in Display Advertising as Written by Showmen in Southern City

Exponents of the "teaser" variety of advertising will find interest in the experiences of Atlanta, Ga., exhibitors who have recently been using this form of newspaper display extensively.

Manager James F. Jackson of the Tudor theatre has recently put over a campaign on "One Hour Before Dawn." He used "teaser stuff" for bill-boards, newspaper ads, and throw-aways. Before the picture was advertised at all, he carried a good deal of stuff in the daily papers—just "What Happened to Harrison Kirke, One Hour Before Dawn?" "A Riddle to Puzzle Woman's Intuition—One Hour Before Dawn," single-column stuff, in a "box." There were seven of these little ads, each with the single sentence, and each sentence different, in each of the three daily papers, for the entire week preceding the opening of the picture. On Sunday, a good big ad on the amusement page revealed the whole thing. The stunt is worthy of note, because it created interest and had the public guessing.

Another picture on which the newspaper teaser idea was employed with fine effect was on "Up in Mary's Attic," which was shown in Atlanta at the Rialto theatre, under the auspices of the S. A. Lynch Enterprises. The stunt was the idea of Frank Hammond, Exploitation Manager for Lynch, and it went over big.

Nothing whatever had been said, either on Film Row, or in the newspapers about the picture. So, for a week before the picture was to open, the market page of each of Atlanta's three daily papers carried quotations of food-stuffs at ridiculously low prices—as "Country hams—18c. per pound, Up in Mary's Attic," "New Irish potatoes, 3c. per pound," "Young broilers, very nice, 17½ c. per pound, Up in Mary's Attic," and so on. Anxious housewives stormed the offices of the three papers, demanding to know the location of the "new country store called Mary's Attic." So insistent were these queries, and so numerous, that the original plan of revealing the stunt on Sunday had to be abandoned, and the secret divulged on Wednesday. The stunt was a most successful one.

Manager George Schmidt, of the Alamo No. 2, is also a showman of good judgment, who is a live, wide-awake exhibitor. Although the usual policy of Mr. Schmidt's theatre is second-run pictures, he gets a new one now and then, and when he does, it is worthy of note. He put over one of the best campaigns this town has yet seen, on his showing of "The Girl Supreme," recently, and he employed the "teaser" idea with his screen-advertising to great effect.

Mr. Schmidt is a firm believer in the theory that an exhibitor's screen is his very best advertising medium and his best friend—so he makes the most of it.

His first slide made its appearance on the Monday of the week preceding the run of his feature picture. The first slide simply said, "What is the Gift Supreme?" The next day, to his opening line had been added, "We'll show you next week" On Thursday, this slide, which came immediately after the feature picture, was followed by another slide which said, "On next Monday and Tuesday, at 1 o'clock, we are going to give away money! The Gift Supreme made us do it!" People were inclined to be suspicious, but they read the slide and remembered it—which was what Mr. Schmidt was after. The newspapers carried the same sign, in a "box" displayed prominently on each page—but nothing else was given.

And it is worthy of note that there was a perfect swarm of people in front of the Alamo No. 2, the following Monday at 1 o'clock, some of them suspicious, some apologizing volubly to their neighbors for being there, some credulous—but all curious! And precisely at 1 o'clock, a tall young man, dressed in "cow-boy" togs mounted a box in front of the theatre, and —threw away pennies! He proclaimed that "The Gift Supreme" had made him do it.

And no announcement was made as to what the gift supreme was—the audience was left to find that out for themselves.

Thus does the epidemic of "teaser stuff" thrive in Atlanta.

"Hungarian Lustspiel" Given Artistic Presentation at the Capitol

KELER-BELA'S "Hungarian Lustspiel" is being used at the Capitol theatre this week as an overture number with an artistic and novelty presentation adding to the composition's musical qualifications.

The overture is begun in the regular manner by the orchestra but later goes to the stage, where a Gypsy band of string instruments, among which are the cymbalom, takes up the strains, the regular orchestra being stilled for the time being.

The Gypsy musicians have been provided with a stage setting, an exterior showing a small clump of trees and a night sky in perspective. At right is a camp fire with a kettle hanging over crossed sticks. Left of the fire Mlle. Gambrelli, costumed in the attire of a Gypsy, sits until the strains of the composition change to a dance, when, in company with Alexander Oumansky, she interprets the music being played.

A vocal and violin solo also are used in the number. During the ballet portion of the selection the Capitol orchestra assists the Gypsy band. The Gypsy musicians are attired in Hungarian costumes.

Hill Strong for Novelty "Window Displays"

Novelty window displays are as easily arranged for as they are effective, according to Clarence Hill, manager of the Antlers and the Majestic theatres, Roseburg, Oregon. For this reason Mr. Hill strives continually to arrange for small odds and ends that will fit snugly and appropriately into the display window of a store and then uses novelty cards to connect up the interest getters with attractions at one or the other of the theatres he manages.

All of his displays attract attention but the one that is still talked about is the one he used to exploit a showing at the Antlers theatre of the "The Virtuous Vamp." After emphasizing the "shimmy" dance shown by the star in the picture, he procured a pair of Japanese waltzing mice and placed them in the window of the drug store on the main street of the town. These waltzing mice are never still, except when asleep, due, according to scientists to non-development of that portion of the brain which enables other animals, as well as human beings, to maintain their equilibrium. They are continually twisting and turning, acting very much like a dizzy person and their antics had given Mr. Hill the idea for his tie-up. On top of the cage was a printed card anouncing:

"These two mice were caught in the Antlers theatre, the day after a showing of Constance Talmadge in 'THE VIRTOUS VAMP.' We'll say her 'shimmy' dance is some gyration."

"BACK TO GOD'S COUNTRY," featuring Nell Shipman, also a First National Attraction, was advertised by using a toy dog, which was brought all the way from San Francisco in a window display. A cut out of Wapi, the ferocious malemute in the picture, was utilized and the toy dog's kennel was affixed to it directly in back of the head so that the tiny dog walked through the mouth of Wapi every time it entered or left its bed.

Mr. Hill declares that the window displays are the only real effective means of exploitation open to him. Roseburg is credited with a population of 4,000 and Mr. Hill says that a window display on view three days which reach 3,832 of his possible patrons, the others being made up of infants, bed ridden invalids and people who wouldn't walk across the street "to see the Crucifixion in real life."

Small Town Exploitation of Exceptional Merit



(Left)
Float driven about the Lancaster, N. Y., streets advertising "Down on the Farm"

(Below)
Lobby display by the Liberty theatre, Colorado Springs, for "Sweet Lavender." The entire lobby was done in lavender hue. Dahlias from the celebrated Igo Dahlia Farm near Colorado Springs were used in the decorations



Albany Theatre Will Open Bills on Saturday

Fred Elliott, manager of the Clinton Square theatre, Albany, has decided to test out the benefits of running the feature picture from Saturday to Saturday, instead of opening on Monday afternoon, as is the usual custom. Mr. Elliott will try out his scheme with Marshall Neilan's "Go Get It," which is booked for the near future. Mr. Elliott believes that he will be the gainer by having his patrons of Saturday praise the picture among their friends on Sunday, and likewise that the display advertising which will be used in the two Sunday papers, will be more effective than if the picture opened on Monday. The stunt is entirely new to Albany and its outcome will be watched with keen interest not only by the managers of other houses, but also by the managers of the various film exchanges. Albany houses do not operate on Sunday.

Meyer Holds Straw Vote at the Palace

Among the theatres to see the exploitation possibilities of the present presidential campaign was the Palace theatre of Hamilton, Ohio.

F. S. Meyer, manager of the Palace, had special ballots printed and conducted a straw vote that was a most efficient business getter.

Publicity was given the event and considerable free space was secured both on the vote and the announcement that such an event was scheduled.

Exploitation Methods of Owen and Holmes

Down in central Arkansas—to be exact, within sixteen miles of the geographical center of the state—is located the progressive town of Conway. It's a college town and it boasts of a population of 4,600, two denominational schools, Hendrix College for young men, Central College for young women, and the Arkansas State Normal School or Teachers' College, and two moving picture theatres. And one of these theatres, the Ideal, located in this typical college community, is owned by two typical college young men. E. C. "*Bugs*" Owen is one of them, and Willis N. Holmes is the other.

When the pictures are booked and arrive they *can* get crowds. A few words in the ear of one of their college friends and the trick is turned as far as the boys are concerned. They get the town patronage a different way. The printing establishments cannot handle fancy advertisements or dodgers, as the boys make their own. One of them grabs his tack hammer each morning and proceeds to stick up one-sheet on boards in front of the post office, the three banks and the leading drug store. The other boy grabs the paint bucket—root beer stein to be explicit—and literally whitewashes the sidewalk with signs. For the benefit of students and children a matinee is run each afternoon beginning at 2:30 o'clock. The night show starts at 6:30 o'clock and the boys about the same time begin hunting seats for their patrons.

St. Louis Theatre Imports Artist

The management of the Del Monte theatre, the Famous-Players' latest addition to their galaxy of St. Louis cinema auditoriums, presented during the past week one of the most novel musical and song numbers seen here in a long period.

Arrangements were completed with Egbert Van Alstein, popular song-writer and composer, to have him play a number of his latest and old-time hits. After rendering a series of his song numbers which were the "rage" during former years, among which were "Pretty Baby" and "Under the Old Apple Tree," a local vocalist assisted Van Alstein in the rendition of some of his newer musical endeavors. Van Alstein made the trip to St. Louis from New York especially for the week's engagement.

It was an expensive feature for the Del Monte, but the unusual publicity afforded it by local newspaper critics was well worth it.

Budding Song Writers Get Try-out at 'Frisco

Ambitious and budding song writing geniuses are submitting their efforts to the San Francisco California theatre management where, this week, one of the songs written by these local amateurs will be sung at every one of the 35 performances during the week. The most popular song, to be decided by the audience, will be published by Sherman, Clay and Company, music publishers on the Pacific coast.

How Summers Got Lancaster All Excited

Enterprising Small Town Exhibitor Makes Hit by Giving Away a Baby Pig

An example of what exploitation in the small towns will do is to be found in the experience of Ed. Summers, manager of the Albert theatre of Lancaster, N. Y., a thriving town a few miles from Buffalo, in putting over "Down on the Farm."

Mr. Summers advertised far and wide through the countryside that a real live baby would be given away on Tuesday evening, September 14, at the Albert. Whooz Gon'na Win The Baby? asked the thousands of dodgers which were thrown to the four winds in the district. Long before the playing date, Mr. Summers began to send forth mystery advertising about the lost baby and he had the whole populace anxiously awaiting the date when the "chee-ild" would be given to some lucky resident of the town.

Mr. Summer gave away thousands of attractive dodgers, using several designs. He also put over a number of excellent window displays, special lobby exhibits and a lot of mighty good program advertising. The night of the big event arrived. The house was jammed and the walls were expected to fall in so great was the crowd against them. Everyone was keyed to a high point of expectancy.

The name of the prize winner was announced.

A man walked down the aisle to claim the baby. All was quiet as each and every member of the audience waited to get a peek at the cute little thing and then—THERE WAS A GRUNT!

Yes, there it was—walking out from the side wings to meet Mr. Summers—the cutest little porker that ever trod the gangplank to the sausage mill. The house broke into loud laughter—but he who laughed last was the man who won the "baby." He knew that many pounds of pork chops were inside that grunter's hairy coat. Bravely folding the "child" to his bosom, he hurried from the house while the rest of the audience settled back to enjoy the rest of the program.

Another good stunt put over by Mr. Summers was the driving of an old hay wagon about the streets of Lancaster, with a young man and an old darkey made up as farmers and the wagon decorated with corn stalks, pumpkins, etc. The wagon was also used as a sort of band stand in front of the theatre, when the two "rubes" drummed in patrons. A sign on the wagon read: "You'l di-a laffin at Mack Sennett's comedy 'Down on the Farm' at the Albert, Lancaster."

Velvet Drapes Used as Vocal Stage Setting

FOR the vocal offering at the Rivoli theatre this week the duet from "Lakme" is sung by Mary Fabian, soprano, and Georges Du Franne, tenor. The stage setting used is a velvet drop on which a strong scarlet flood is thrown.

The effect is to silhouette the figures of the singers in a blaze of warm light that is very pleasing to the eye.

The singers are attired in conventional evening dress and make much of the dramatic possibilities of the selection.

Lobby Display by the Victoria Philadelphia



On this page is shown the lobby display arranged for "Go and Get It" by the Victoria theatre, Philadelphia. A feature of the display was a remarkable life like cut-out of the apeman placed in a cage

Queen Theatre Does Things for "Mary's Attic"

The lobby display at the Queen Theatre, at Dallas, Texas, during the opening run of "Up In Mary's Attic," aroused widespread comment, not only for its novelty, but also for its beauty.

The ticket booth was removed from the centre of the lobby, and in its place, was erected a beautiful attic, with a figure of a bathing girl, sitting on the window ledge, while the pretty ticket seller looked smilingly over the throngs of people who flocked to see the show.

To the right and left of the lobby were free hand drawings on beaver board, making an unusual and attractive display. These harmonized in color and general scheme with the attic and drew considerable attention throughout the city. Various window displays were also employed, prominent among which was that of Spalding & Co. A full line of athletic goods and equipment were displayed around the large oil painting of one of the bathing girls, with an attractive card to the effect that all athletic goods, athletic costumes, bathing suits, etc., used in "Up In Mary's Attic" were of Spalding make.

In addition one of the largest department stores in Dallas had a painting of the baby in "Up In Mary's Attic" and a sign explaining that the "cutest baby ever seen on the screen" was probably wearing clothes bought at that establishment.

Plunkett Stages Great Novelty Act

A SPECIALTY number which is within the reach of every exhibitor no matter how small his theatre or how limited his appropriation for such extras is being staged this week by Manager Plunkett of the Strand.

Drab drapes are hung back of the tormentors in which four slits have been left or cut, "shoulder high."

With the stage and house dark except for small spots focused on the faces, just the heads of the Strand Male Quartette appear through the openings mentioned during the rendition of "Ol' Uncle Moon" and an encore.

The singers are made up in straight clown white with their hair covered by a smooth white bandage or specially made caps, so that the effect is most unique.

The spots just cover the faces exposed. On the encore the singers' heads disappear one by one as each, beginning with the tenor, renders his last note.

One of the best musical novelties ever presented on Broadway and so simple and inexpensive that its entertainment value seems almost unbelievable.

Brooklyn Strand Stages Song Prologue

A bridal suite and wedding altar with the radiant bride in veil and wedding gown . . . were employed this week at the Brooklyn Mark Strand theatre to add effectiveness to the song prologue of Estelle Carey, soprano.

Several drops and a variety of shaded lights were used, too. The prologue, arranged by Managing Director Edward L. Hyman, was called "The Bells of St. Mary." The orchestra played lightly the bell part from the Mendelssohn wedding march, the curtains parted revealing Miss Carey in bridal attire, a vision in white against the background of black plush. She was a bride complete from veil to corsage. She sang one verse and the curtains parted again showing a beautiful church window with light streaming through upon the altar. Kneeling at this shrine Miss Carey sang the second chorus of "The Bells of St. Mary."

The stunt particularly pleased the women. Manager Hyman said the novelty took only a few minutes, is different and inexpensive. It shows how the soloist may be used to the best possible advantage. This novelty was in conjunction with the showing of "Good References."

Exhibitors Overlook Their Biggest Bet

Metzger Isn't So Strong for "Jazz" Exploitation and Recommends Heart Interest Stuff Instead

Striking the heart chord that sends the everlasting human appeal reverberating throughout a city is an art that has been left to authors and musicians, landscape and portrait painters, preachers and mothers. Now comes another adept at this work. And the newcomer who bids fair to put the human note in his work is the exhibitor—and his work is exploitation.

This brings about a new exhibitor problem which can be summed up with the following questions:

Is the *jazz* in exploitation essential?

Are exhibitors overlooking a big bet by aiming at the circus-type of exploitation instead of trying to reach the heart?

Is there such a thing as human-interest, sympathy-arousing promotion?

And E. Metzger, manager of the Strand Theatre, Creston, Iowa, a city of 8,000 persons, is ready to stand before the exhibitor world and claim that "it is the promotion that carries a human note that sounds the message home—you can't get under a person's skin as well with a rawhide as well as you can with a heart-to-heart talk."

It is Mr. Metzger's sentiment as quoted in the foregoing that he has found his way to new exploitation methods and devices. He has steered clear of preferment that smacks of the parade, the brass-band and the screaming heralds. He has rather preferred to seek simplicity and economy in having school-children, if possible, or a small boy and girl, at least, serve as the exploitation devices for any attraction, regardless of cost and pretentiousness, that he may desire to exploit.

A number of successful exploitation campaigns were topped recently with Mr. Metzger's promotion of "The Greatest Question," when a simple device costing but a few dollars and requiring the services of two small children demonstrated what could be done to boost this attraction and create human interest therein.

A small boy and girl, each under eight years of age, were hired by Mr. Metzger to walk the business streets of Creston. Over the heads of the two, the small boy held an umbrella. On the umbrella in white letters were painted the following words:

"We are in love—we would be rich. See through what we must pass before our dreams are realized. D. W. GRIFFITH'S 'THE GREATEST QUESTION' at the STRAND."

For a day and a half prior to the showing of "The Greatest Question," Mr. Metzger arranged for the boy and girl to traverse the business streets of Creston. The tiny children aroused interest. They were appealing. The little girl smiled sweetly and with impunity at everyone she saw and the boy—a trifle larger—tried manfully to hold the parasol protectingly over his exploitation sweetheart and act dignifiedly at the same time. The local newspapers saw fit to run human interest stories in boxes on page one. It was interesting to fancy the feelings of two children who were hired to walk over the business streets of a city, supposed to be the exploitation medium for a picture. The very human atmosphere created about the picture was the greatest asset that Mr. Metzger could have commandeered.

"While not attempting to belittle circus exploitation, or press agent human-interest exploitation, I must confess that I have found the simple, little, unpretentious stunts to work out in my favor," said Mr. Metzger. "It is for the exhibitor to judge whether his own particular local conditions and the public sentiment toward his theatre justify him in risking the big pictures on simple exploitation devices. It is something that requires study, and the average exhibitor will find that the difference in the cost of a circus stunt and the cost of a human-interest exploitation effort will certainly justify him in preferring the latter, providing, of course, that the stunt is right and that the town is ready to receive a modest stunt. That's where the shoe pinches. Resolved to a few words, it all depends on knowing what you're doing, and then doing it in style and at the same time economically."

Truck Ballyhoos Boost "What's Your Hurry"



(Above)
Here is the ballyhoo which the Strand theatre of Knoxville, Tenn., put over for "What's Your Hurry?" in conjunction with the local Mack Truck agency

(Below)
Lobby display for "What's Your Hurry?" by the Rialto theatre, Denver. Also a Mack Motor truck which aided in the exploitation campaign

New Angle to Old Idea Originates on Coast

An inexpensive exploitation feature that proved a decided success in obtaining results was that employed by the Kinema theatre of Los Angeles, when they cooperated with the Los Angeles Evening Express in a contest under the name of "HEY! SKINN-A-A-Y!" A special photographer and two helpers were armed with a camera and nearly two hundred plates and told to visit all the city schools and take pictures of the boys, or rather some of the boys, at each school. No names were taken and no addresses. The boys were just lined up beside some convenient wall or fence and "shot on the spot." Shortly after the trip through school-land by the photographer, there appeared announcements in the Express that soon there would be published the picture of a Los Angeles schoolboy in the paper each day. If the boy saw his picture he could call at the office of the Express and receive two passes to the Kinema theatre. He would also receive, so the story said, a free picture of himself. In addition, the pictures of the week were run on the screen at the Kinema theatre each day. One picture on Monday, two on Tuesday, three an Wednesday, etc., as the pictures came out in the paper, until the full week's pictures (six in number) were run on the screen on Saturday of each week. "It was a very novel little plan," says Richard Spier, publicity director of the Kinema," and brought us a great deal of advertising in the form of news stories in the Express. While the result was very gratifying to the theatre, the paper also reports complete satisfaction with the idea as it netted them many extra subscriptions from families of boys who had posed for pictures at some city school.

"Bacchanal" Is Rivoli's Ballet Number This Week

"BACCHANAL" is the title of the ballet number presented on the Rivoli bill this week by Paul Oscard and Thalia Zanou.

The most notable portion of the specialty is the stage setting used.

A vivid scarlet cut-out drop is hung close to the front drapes, back of which is a green drop with a white center of semi-circular shape.

The setting is somewhat on the futuristic design, representing nothing in particular, but is very pleasing to the eye.

The dance, of course, is of the passionate type. Mr. Oscard is attired in a costume suggestive of those of the ancient Greeks and Miss Zanou's dress is also abbreviated.

Stillman Stages Semi-annual Style Show

The Stillman theatre of Cleveland, O., staged its semi-annual style show last week, the event being a box office magnet of real merit.

For twenty minutes the screen entertainment was interrupted by the mannequins who, in the most modern costumes of the day, stepped out from between the heavy velvet drop, walked across the stage, and retired behind the scenes. The models were introduced by a chic little maid who carried a placard which she held for all to see. It was all very neat and very classy, and the public took advantage of the three performances a day of the style show to stampede the theatre. Even the men were in evidence to see what Dame Fashion's latest decree is.

How Waugh Put Over "Everywoman"

When Howard Waugh, manager of the Winter Garden, Jamestown, N. Y., got around to his dates for "Everywoman" it was rather late and also his principal competitor had "Suds" as an attraction.

It was this latter fact that made Waugh extend himself even more than usual with his exploitation campaign, although the Winter Garden is a house that has demonstrated the fact that publicity pays.

Waugh opened his campaign five weeks in advance of the presentation date with a private screening. He arranged no less than fifteen splendid window displays, using striking cutouts in almost all of them.

Next he landed a double page tie-up with one of the local motor truck distributors, featuring all of the stores where window trims are used. The big ad was placed in the Jamestown Journal.

Waugh used twenty times the amount of paper usually put out by the Winter Garden, posting the countryside for thirty miles in the vicinity of the town with a specially printed one sheet card. Waugh also used the two county papers with good effect, giving them each a full page ad the day before the opening of the picture.

"There was an inspiration at first to lay low on this picture," said Mr. Waugh, "because it was comparatively old for Jamestown, and the opposition was running a new one. But I figured that enough advertising would put it over if it was worked up into a campaign that would thoroughly cover the district from which our theatre draws. I figured to cover every single point, not forgetting the automobile trade. The result was that we literally packed them in for five days."

Just another proof that small town exploitation pays and PAYS BIG.

Demonstrating the Influence of a Theatre

Quinn's Rialto Has Increased Business for the Whole Street

The influence of a theatre upon a locality has most strenuously been illustrated in the change of conditions that has been brought about at El Paso, Texas, since the reopening of the Rialto theatre under its present manager, James G. Quinn. This house, with a seating capacity of approximately 1,200 seats, up until a year ago was used for road show productions, Lyceum numbers, concerts, etc., remaining dark approximately three-fourths of the time. The house was leased by Quinn and his associates about a year ago regardless of the fact that all their business associates told them they were making a bad venture because the house was about three blocks out of the busy business district of the largest western Texas city. However, the lessees had faith in the project and made numerous improvements in the house so far as an outlay of $20,000 or $25,000 would extend. When this was done they opened the theatre at advanced prices with orchestra, uniformed ushers and gave their patrons a presentation of the picture with lights and other effects.

Shortly after the opening the owners of business houses in the vicinity of the theatre were asked to join with the theatre in putting in a street lighting system that would attract attention to the district. The business men refused on the assumption that it was not up to them to help pull people to a theatre. However, it is now estimated by a number of the business men that since the reopening of the theatre under the present management business in the district has been greatly increased, some estimating to the extent of 40 per cent. The movement for improving the lighting system of the street recently started from the outside of the theatre by business men and now every one is in favor and is spending money to make the three blocks from the Rialto theatre to the other business section of the city the brightest part of El Paso. The improvement will be completed by October 1st and a general celebration will be staged in the vicinity of the theatre, which will mark the opening of the new shopping district.

Rothapfel Presents "Homespun Folks" with Prologue

AS a prelude for the feature picture, "Homespun Folks," being presented at the Capitol theatre this week, S. L. Rothapfel is staging a vocal and instrumental number which fits the production very nicely.

A male quartette is grouped on the right of the stage singing "When You Hear the Gate A-swinging" and "O Time Take Me Back," accompanied by a string trio stationed at left.

A suitable stage setting has been provided by Artist Wenger and a few appropriate props are used to dress the stage.



Athospheric prologue and stage setting which the Kinema theatre, Los Angeles, presented on the bill with "The Notorious Miss Lisle"

Good Stunt for Election Time Originates in Quaker City

When the names of film plays are suggestive of two meanings, they easily lend themselves to facetious exploitation. Thus "Something to Think About" was given a great deal of publicity here at Philadelphia last week. In every polling place a sizeable card was tacked up bearing the words: "Something to Think About—

"Oct. 2 last day to register."

On that same card was announced the place and date of the showing of the motion picture.

Thousands of post cards were sent to various persons. They were gotten up to give the impression upon first perusal that they were calling to the attention of the recipient some important facts he had overlooked. However, not many words were wasted in coming to the point that "Something To Think About" was really a movie and was playing at such and such a house the following week.

The Stanley Company used this means of exploitation in Philadelphia.

Uses Unique Sign for "Humoresque"

One of the many original exploitation stunts put over for "Humoresque" at Frank Rembusch's Ohio theatre, Indianapolis, was the use of a thirty by three foot strip over the lobby of the theatre, bearing the first few bars of the musical composition after which the film was named.

A broadside use of the phrase "Second Big Week" was used for the extended run.

Sororio Gets Out Special Extra for "The Silver Horde"

Something different is what Thomas D. Sororio, manager of the Strand theatre, Lowell, Mass., depends on to get the attention of his patrons.

In presenting "The Silver Horde," Mr. Sororio resorted to the newspapers for his "something different." "The Silver Horde" was scheduled for presentation on September 27, 28, and 29. On the Saturday morning previous he ordered 1,500 copies of the Lowell Courier-Citizen, the only morning paper issued here, and had the following red-typed flare on the entire front page: "Extra! Extra! Rex Beach's Thundering Drama of the North, The Silver Horde, Strand theatre, Sept. 27, 28, 29." It covered the front page from top to bottom, and what made it startlingly effective in attracting attention was the fact that in was the first time that red print was used on a local paper.

By previous arrangement the first 1,500 papers to come off the press were hustled to a job printer and put in readiness for free distribution in all parts of the city. Boys were stationed at all of the factory gates and distributed; others in the downtown stores and residential sections of the city. The boys found some interference from the regular newsboys because it put a check in their sales, but aside from a few short free-for-all conflicts between the youngsters, everything went along swimmingly.

It was one of the biggest and most effective publicity stunts carried through in Lowell in many seasons, and to Manager Sororio goes a full measure of credit for the success of the venture.

Loveridge's "Ask Any Newspaper Man" Idea

"Ask any newspaper man?"

This was the exploitation slogan adopted by John Loveridge, manager of the Rialto theatre, Omaha, Neb., to put over a special feature attraction, the showing of which was handicapped by the lack of an orchestra. Mr. Loveridge figured that if he could refer the public, especially the theatre-going public of Omaha, to the newspaper men of the city, he was sure of making a strong appeal. Results proved that he was right.

Therein was built the exploitation campaign for "Go and Get It." The campaign, to be sure, was backed up by the stunts and daring of a "human fly," but stripped of all non-essentials it was the slogan of "ask any newspaper man" that put over "Go and Get It," according to the manager of the Rialto.

Stellings Has Novelty Program Idea

Ernest G. Stellings, manager of the Grand theatre, Wilmington, N. C., has inaugurated quite a novelty for his weekly program announcing the pictures to be shown.

On the inside of the third page, the program is six pages folding from the sides in to the center, he pastes a small photograph of one of the stars who will appear at the Grand during the week.

These photographs can be taken from the program and pasted on cardboard or in a scrapbook and many of the Grand's patrons are making a collection of their favorite players.

The cost of the program so decorated is not large and the idea is responsible for considerable added patronage.

How Portland Theatres Dress Their Lobbies



(Above)
Cut-out of Harold Lloyd used by the Majestic theatre, Portland, Ore., for the engagement of "Get Out and Get Under"

(Right Hand Upper Corner)
Melvin J. Winstock, who is manager of the Peoples theatre, Portland, Oregon, used many photos in decorating his lobby for the showing of "Lahoma"

(Right)
Lobby display designed by J. C. Hille, manager of the Rivoli theatre, Portland, Ore., for his showing of "Help Wanted—Male"

Osserman's Idea of the Road to Success

"Find out what the public wants and give it to them." This is the simple but sound creed upon which Jack Osserman has built his success as manager of the Duchess theatre, Warren, Ohio. His method of gauging the tastes of his public and keeping abreast of their changes is a true reflection of the keen showmanship with which he converted the Duchess into a consistent money-maker after several exhibitors had given up the house as a hopeless white elephant.

In determining the type of entertainment most suitable to his clientele, Osserman, unlike many exhibitors, does not rely entirely on box office figures. Rather, he injects the personal element into the task of finding out what the public wants.

"While cold box office figures are generally used to set a criterion of the public's likes and dislikes, from my own experience I have found that a considerably more accurate gauge can be made by personal contact with patrons," says Osserman. "In booking pictures I am guided almost entirely by the personal expressions of my patrons. I use a weekly report on which is tabulated the character of pictures played during the week.

"At the end of each show I make it a point to talk with at least twenty people who have seen the picture and get their opinions. I am personally acquainted with almost every person who patronizes the Duchess and find it an easy matter to get their candid opinions. I ask them how they like the star, the story and the general character of the picture. I then classify the consensus of opinions into three divisions—popular, acceptable and unpopular—and give each picture, its star and story a definite rating. I have found this system an almost infallible guide in providing my patrons with the type of picture and star they like. As a barometer of public taste it registers every changing trend and enables me to select my pictures with a large degree of assurance that they will appeal to my audience."

Osserman has had a varied and interesting experience in the show business as a stock actor, film salesman and exhibitor. As manager of the Duchess he writes all his own advertising matter and is recognized as one of the livest of the Middle West's live-wire showmen.

For Novelty Book "Household Moving"

A VERY timely and humorous strip of film is added to the Capitol current events number in an Educational release under the title of "Household Moving."

As a matter of fact the picture is so old that it is new, being a new print of one of the very first film comedy ideas, whereby inanimate objects move about of themselves, the method of producing the effect being to move the objects by human hands, clear the set, take a picture and then move them some more.

It has been a good many years since one of these trick films, most of them of French production, has appeared in any theatre we have ever entered, and for the majority of an audience the stuff will be brand new.

What makes "Household Moving" so much of a novelty is the fact that it is a complete moving process accomplished in the manner related above, and of sure interest in these days of a shortage in living apartments and high cost of moving vans.

Collins Appeals to Civic Pride with Results

There is a live wire exhibitor in an up-and-coming western town who realizes that a sure-fire method of putting over his pictures is by appealing to the civic pride and the public spirit of the citizens of his community in all his advertising matter. The name of this exhibitor is A. H. Collins and he is the proprietor of the Grand theatre, Jonesboro, Ark., a prosperous and thriving town just west of the Mississippi. Civic pride runs high in Jonesboro, and Mr. Collins is wide-awake to the possibilities of turning this fact to the profit of the Grand, with a good boost for the community at the same time. In all of his newspaper display advertisements for a recent special feature production Mr. Collins impressed that fact that there should be a certain amount of local pride attached to the fact that "Jonesboro sees 'em first, and sees 'em for less." A recent example of newspaper display, which is ample proof that Mr. Collins' method is a good and effective one, is his campaign in connection with the showing of "Go and Get It." Mr. Collins got the picture directly after the New York showing, ahead of all the adjoining cities, and this fact loudly proclaimed in the paper was a point of irresistible appeal to the good citizens of Jonesboro. A half-page spread in the Saturday edition heralded the approaching feature. Just a statement that they were to see the picture ahead of some of the largest cities in the country was enough to command the interest of local theatre-goers and those residents who supported any local enterprise that had a touch of progressiveness in it.

Brooklyn Strand's "Request Music Week"

Manager Hyman Obtains Many Fine Suggestions From His Patrons

"Request Music Week," put on recently at the Brooklyn Mark Strand Theatre by Edward L. Hyman, Managing Director, proved to be one of the most effective pieces of patronage cultivation and theatre exploitation yet conceived by the Brooklyn manager.

Mr. Hyman, prior to holding "Request Music Week," took a census of thousands of men and women Strand visitors, to ascertain their taste in music for Strand orchestra, organ and soloists. The findings will not only be of value to theatre managers throughout the country, but will prove beyond doubt that the public actually demands the best in music with its motion pictures. The census showed that while the transitory popular ragtime may be most used for family circles, when in a theatre with an orchestra to command, the public wants the masterpieces.

Mr. Hyman, in putting on "Request Music Week," deviated from the usual stunt of exploiting the picture feature. He exploited the theatre's aim to get a line on the music most liked by Strand patrons, and thus took the opportunity to inaugurate a permanent plan of allowing the public to control its own selection of music.

Making friends is the Hyman idea . . . not for himself particularly, but for his theatre. This is how he managed to add several hundred more friends through the agency of "Request Music Week."

First, he had cards printed explaining the why and wherefore of "Request Music Week." Upon these cards, circulated a week before the event, the Strand visitor was asked to signify in writing the music he or she wanted the Strand orchestra, organists or soloists to offer during "Request Music Week." All were asked to sign their names and addresses to their requests.

"In signing their names to their requests we were able to tie up the idea," explained Mr. Hyman. "We were able then to write a personal letter, telling them at just which performance we would play the selection they requested. In this way we proved that we were eager to please and were on the square with "Request Music Week," thereby strengthening our standing with our patrons.

"We sent out scores of such letters, and theorchestra, organists and soloists had a tough time giving these requests either in part or in full. Not only did the Strand get closer to many patrons, but also got a line on the music most in demand, and proved to its satisfaction that it had not been far off in the building of its own daily musical program. In addition, we have enough suggestions to keep the orchestra supplied for weeks."

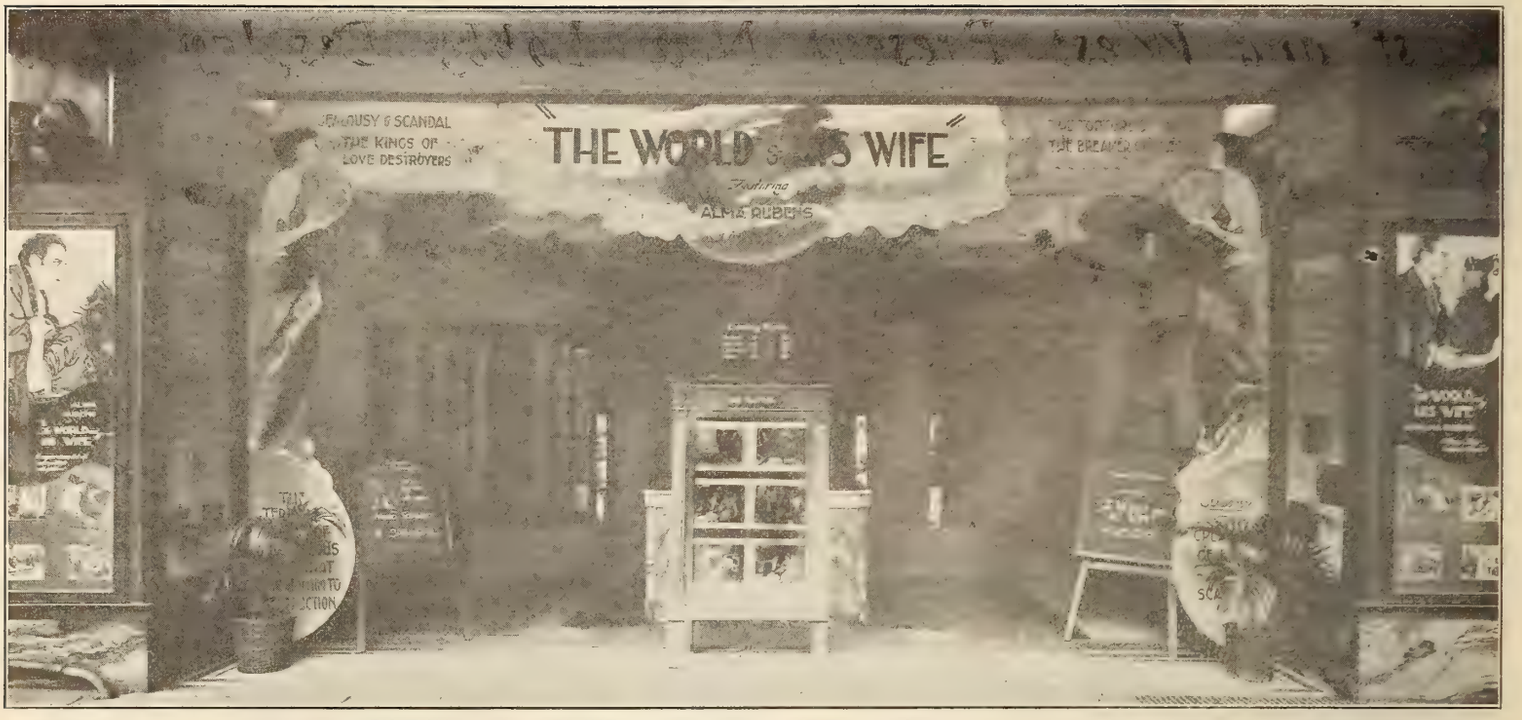
"Request Music Week" had a place in the one and two column newspaper advertising, as well as in the lobby and on the bill boards. It also proved that the Strand Symphony Orchestra is capable of playing anything that the public might demand.

East and West Present New Lobby Display Ideas



(Top cut)
Lobby decorations for "Blue Streak McCoy" for the showing at the Star theatre, Portland, Ore., one of the Jensen and Von Herberg houses

(Above)
Display by the Olympic theatre of Pittsburg, Pa., for "The Devil's Pass Key"



Lobby Display for "The World and His Wife" by the the Mark Strand theatre, Brooklyn

Tank Town Idea That Went Big Even in Los Angeles

In the lobby of the Kinema theatre of Los Angeles, Calif., stood a long scoot-mobile. Now, a scoot-mobile is a little semi-auto propelled by a motor wheel of the type we have all so often seen attached to, and furnishing power for a bicycle. There was nothing remarkable about the appearance of the scoot-mobile, yet there was at all times a curious lot of onlookers gathered about the machine. The answer was simple enough and was explained by a card bearing a few short words and placed in a conspicuous place on the seat of the vehicle. It was this card which aroused the interest of the people and it also explained all matters mysterious which might otherwise have hovered over a lone, slightly worn scoot-mobile standing in the entrance of one of California's most beautiful theatres. On this card were printed the words: "This is the super-six used by Wesley Barry in his adventures during the picture, "Go and Get It." Wes and his gang will appear in person at this theatre tonight and in the picture continuously throughout this week." According to Richard Spier, publicity manager of the Kinema theatre, "No lobby decoration, no matter how expensive or novel, could have proven more effective or have been a greater drawing card than did Wesley Barry's little motor-car."

There was hardly a moment when the car on exhibit was not surrounded by at least a few smiling and curious gazers, all of whom were anxious to see what part the scoot-mobile would have to play in the picture, and most of whom went in to find out for themselves.

Allen Chain Reaches Half Hundred Mark

The recent opening of the New Allen theatre in Vancouver, British Columbia, has completed the Canadian chain of Allen theatres from the Pacific to the Atlantic oceans, this being the 50th link in the largest chain of picture theatres owned and controlled by one company in the world.

The New Allen represents all the improvements in theatre architecture which have been suggested by the building and managing of the great number of theatres previously constructed by this firm as well as the newest houses in the United States.

Architect Crane, of Detroit, is responsible for the plans, and he with Jay J. Allen has recently left for England to supervise the erection of two huge theatres in London.

O. D. Cloakey, who has had charge of Allen theatres in Brandon, Edmonton, Calgary and Winnipeg, and is well-known as one of the most successful managers of moving picture houses in Canada, is manager of the New Allen. His strong exploitation of the opening produced the somewhat unique effect of not only filling his house to capacity at a season of warm weather and popular bathing beaches, but also improved business in every other downtown theatre during the whole of the opening week, as thousands were unable to secure seats for the Allen each night.

The opening show was Norma Talmadge in "Yes or No," and the first number on the program was a short speech by the Vancouver Mayor, R. H. Gale, who read wires and cables of congratulations from officers of the company and film celebrities. A wire from Norma Talmadge was warmly appreciated by the audience.

The public of Vancouver have taken the theatre as their own and shown their appreciation

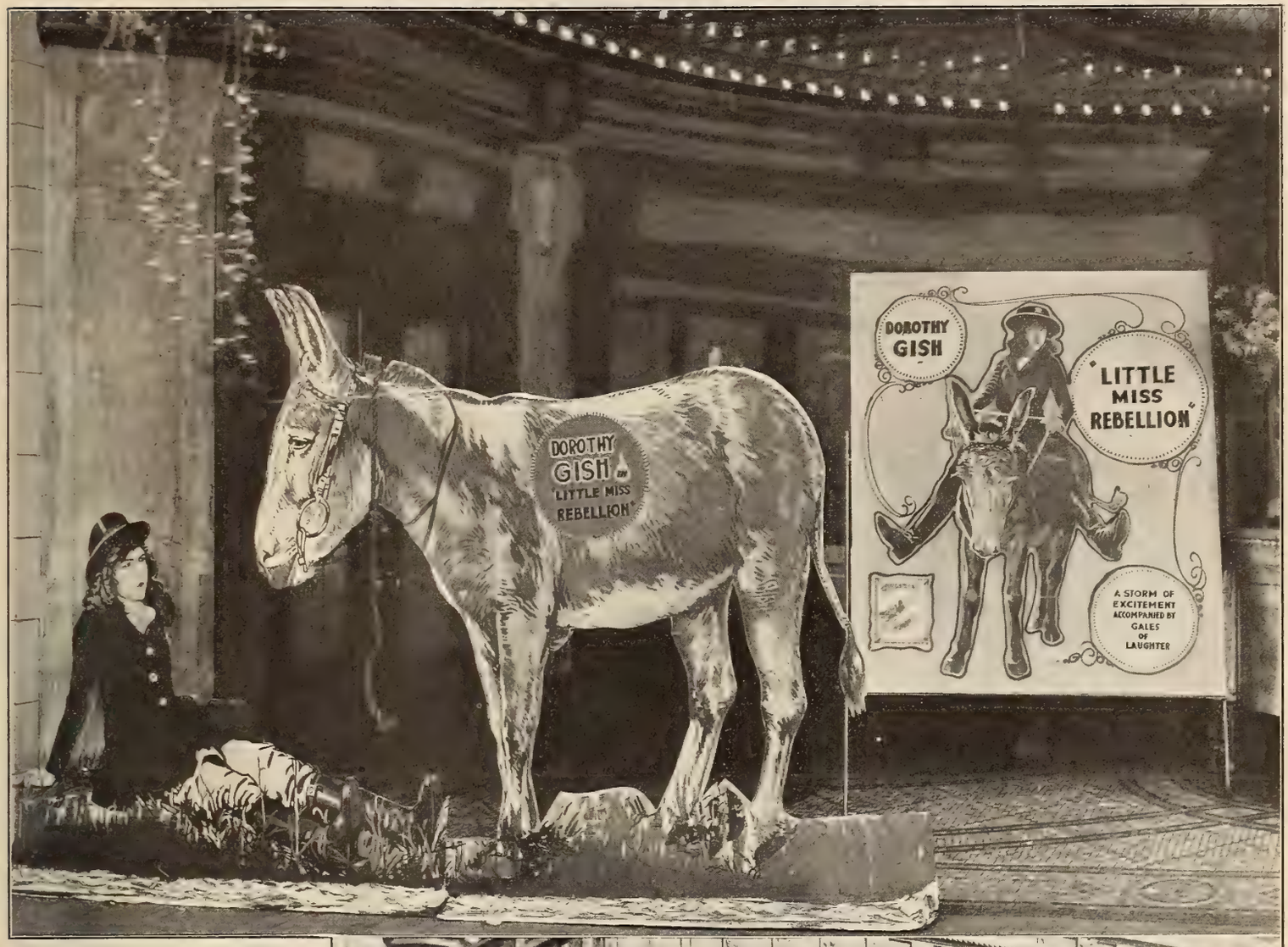
Omaha Exhibitors Decorate for Ak-Sar-Ben Festival

Ak-Sar-Ben festival in Omaha, a notable attraction for hundreds of miles, opened September 12 with glamor for the motion picture theatres. During the ten days of the festival Omaha theatre men took due advantage of the opportunity in caring for the thousands of visitors in the way of entertainment. Nor did film exchange managers disregard the chance of popularizing their productions, for their bookings at downtown houses showed keen business insight.

In form with the lavish street and building decorations, managers of downtown theatres "dolled" their houses to a fare-thee-well. Red, green and yellow pennants, the official colors of Ak-Sar-Ben, were scattered high and wide about the lobby and dome of the Rialto theatre. Harry Watts, manager of the Strand theatre, put up a novel front and lobby display in the way of Ak-Sar-Ben colors and American flags. The Sun and the Moon theatres, under the direction of Harry Goldberg and S. R. Ballantyne, were decorated in flashy style, and nobby displays of the pictures booked there.

One of the most active teams of movie men in the city comprised Howard Graham, manager of Pathe in Omaha; Harry Watts of the Strand theatre, and E. R. Trabold, Pathe cameraman. Moving pictures were taken of the horse races on the newly completed Ak-Sar-Ben turf; Jack Williams, the "human fly," performing acrobatic stunts on an airplane over the city; the street parades, including the electrical parade, and street scenes brought a multitude of visitors to the city.

Using Cut-outs as a Basis for Lobby Displays





(*Above*)
Cut-outs used at the Coliseum theatre, Seattle, Wash., to dress the lobby for the engagement of "Little Miss Rebellion"

(*Right*)
Illustrating how Manager Helmts of the Rialto theatre, Des Moines, Iowa, used cut-outs for his showing of "The Right to Love"

How the Criterion Exploited "The Restless Sex"



(Left)
Special one sheet used to exploit "The Restless Sex" at the Criterion theatre, New York

(Below)
Prologue number staged for the Criterion's showing of "The Restless Sex"

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

William A. Johnston's editorial on "Bunk—And the Cost of It," appearing in the September 18th issue of the News, has called forth the following expression of approval from R. S. Seese of the Colonial Theatre Company, Carthage, Tenn. Mr. Seese writes:

"Your editorial on 'Bunk' supplemented by the current editorial on the same subject, is the stuff.

"Is there one single evil in the industry, from the formation of a new producing company down to the eternal wrangle between exhibitor and exchange, which does not owe its existence to the presence of 'circus bunk'? And, after all, isn't the fault just as much the exhibitor's as the producer's?"

Scenario Writers Copyright Trade-Mark

Repeatedly, we are told "there is nothing new beneath the sun." And, repeatedly, we look for something. It is worthy of comment, therefore, to point out that two writers of photoplays, have established and have copyrighted the trade mark identifying their work. Despite the fact that the feminine half of the firm is known as Ella Stuart Carson, professional and as Mrs. R. Cecil Smith, in private life, this is the first copyright known in the industry to be secured to protect the names of separate writers, combined in one trade mark. There is no disputing that the idea is new. The originality itself, speaks well for the product of these two wielders of the pen, as it would indicate that their works are what we are all looking for—"something new beneath the sun," original scenarios by original people.

Exploitation Great Aid to "Mary's Attic"

The records which "Up In Mary's Attic" are making and breaking are due primarily to the exploitation possibilities which this picture presents, according to a statement made by Lou L. Hiller, who has charge of the sale of territory selected the cast. The sincere ef-

"There is not one picture in a thousand which has the variety of sets, characters and humorous situations which make possible the hundreds of new publicity angles," said Mr. Hiller. "When I first saw "Up In Mary's Attic," I recognized the value of this picture not only from an entertainment viewpoint but also as a great box office attraction. It was with these points in view that I undertook the sale of territory.



The sales department of the World Motion Picture Corp. From left to right F. G. Wallace, "Smiling Jimmy" Kelly, Alfred Walker, R. A. Bertschy and K. G. Schmidt

THE FOLLOWING SALES ARE REPORTED IN THE INDEPENDENT MARKET

"For the Freedom of Ireland" (Creation Films, Inc., of Chicago) to Commonwealth Film Co., of New York, Greater New York and Northern New Jersey.

"For the Freedom of Ireland" to Superior Screen Service of Chicago, for Illinois and Indiana.

"For the Freedom of Ireland" to Nu-Art Films Corp., of Buffalo, for New York State.

"For the Freedom of Ireland" to Federated Feature Films, of Boston, for New England States.

"Madonnas and Men" (Jans Films, Inc., of New York) to Ben Fitcher Productions, Inc., of Albany, for Northern New York State.

"Madonnas and Men" to First National Film Exchanges, of Pittsburg, for Western Pennsylvania and West Virginia.

"Madonnas and Men" to Jans Film Service for Greater New York and New Jersey.

"Madonnas and Men" to Independent Film Supply Co., of Baltimore, for Delaware, Maryland, District of Columbia, and Virginia.

"Up in Mary's Attic" (Fine Arts Pictures, Inc.), to Supreme Photoplay Productions, of Pittsburgh, for Western Pennsylvania and West Virginia.

"Fickle Women" (D. N. Schwab) to Doll-Van Film Co., of Indiana, for Indiana, to M. H. Monsky for Omaha and Nebraska.

"The County Fair" (Guy Croswell Smith) to DeLux Feature Film Co., of Seattle.

"The County Fair" to Sol Lesser of All Star Exchange, Los Angeles and San Francisco.

"The Woman Untamed" (Elmer J. McGovern) to the Ohio Film Classics of Cleveland, for Ohio.

"Love's Battle" (Climax Film Corp., of New York) to Consolidated Film Supply Co., of Atlanta, for Georgia, So. Carolina, Florida, Alabama, Mississippi, Louisiana, Tennessee, Arkansas and Texas.

"Love's Battle" to Doll-Van Co., of Chicago, for Northern Illinois.

"The Fourth Face" (Climax Film Corp., of New York), to Wassman and Stevens for No. and So. Carolina, Georgia, Florida, Alabama, Tennessee.

"The Fourth Face" to Doll-Van Co., of Chicago, for Northern Illinois.

"Frivolous Wives" (Fidelity Pictures Co.) to R. M. Savini, of Savini Films, Atlanta, Georgia.

"Tex" Detective Series (Arrow Co.) to Savini Films, of Atlanta, Georgia.

New Producing Concern Starts Work in Tulsa

Roger S. Mitchell, representing the newly organized Westart producing corporation of Oklahoma, left New York City this week for Tulsa, Okla., with a complete producing staff, including director, assistant director, cameraman and actors. The new concern will produce twenty-four two-real westerns a year. Work on the first subject will begin at the new studio immediately.

The director employed by Mr. Mitchell is J. Gordon Cooper, The assistant director is Nelson Cooper and the cameraman is A. H. Vallet. Among the players who accompanied the party were Ethel Dwyer, Jack Mower, Al Hart and Robert Conville.

Report Much Interest in Keaton Comedies

District managers and the heads of Metro Pictures Corporation's twenty-five exchanges throughout the United States and in Canada report "a great wave of interest" among exhibitors everywhere in the forthcoming Buster Keaton Comedies, the first of which "One Week," is a September release. These two-reel laughmakers are to be issued eight weeks apart. They are being snapped up so eagerly that the Metro branch offices are kept on the jump to record the advance bookings that are now pouring in.

Fanark to Start Soon on Second Picture

After assembling and editing "The Crimson Cross," the Fanark Corporation's initial production, N. Brewster Morse, the author of this story, and George Everett, the director, have left for Mr. Morse's home in Milford, Pa. The country surrounding Milford is to be used for exteriors in Fanark's second production, "The Strength of the Weak," also by Mr. Morse, to be directed by Mr. Everett.

The cast for this picture has been practically selected and details will be completed upon the return of the author and director to New York.

Protectory Approves of "Fickle Women"

Joseph Klein, general manager for the D. N. Schwab Productions, Inc., has been apprised in a communication from officials of the New York Catholic Protectory of "thanks," and "thorough appreciation for that most enjoyable exhibition and feature 'Fickle Women.'"

Brandt Sees Stability in Field

JOE Brandt, president of the C. B. C. Film Sales Corporation, who has recently returned from the Coast, is back in New York with a glowing account of the present and bright hopes for the future of the independent field. The State Right market, says Mr. Brandt, has gained immeasurably in stability during the past year.

In contrasting present conditions with those of a season ago, the popular independent man sees a vast difference. Today, he states, more and more capital from reliable business men throughout the country is being invested in independent exchanges. Theatre owners, also, are beginning to appreciate the fact that a State Right exchange is not a "fly-by-night" proposition, and many large exhibitors, according to Mr. Brandt, are becoming financially interested in various exchanges.

"There is more open booking in the market today," said Mr. Brandt, "than ever before. An exhibitor must of course, look to the program companies to supply him with a bulk of his material. But at the same time, a man who formerly booked fifty-two pictures from one large company, and twenty-five from another, is now signing for twenty from the first company and twelve from the second.

"It is surprising to find what really big pictures the independent exchange can handle. Some of the productions which demand big prices are being bought by the exchanges without a quiver. A few years ago, had they been asked for the prices they are paying today, they would have been aghast."

"In my last trip to the Coast," said Mr. Brandt, "I have succeeded in getting several very prominent producers to view the Independent State Rights field in an entirely different light than they have heretofore been doing. I encountered considerable argument, some of which I must acknowledge had basis, but is not insurmountable.

"These producers were a unit in an apparent belief that the Independent or State Rights field was a buying and distributing organization for re-issues and productions that were not good enough to get over in other directions, in other words, their idea of an Independent Exchange was somewhat identical with that of a junk shop. I regret to say that I was forced to acknowledge that there were a few instances where this idea had foundation and that the State Right Buyers themselves were to blame for this opinion becoming current.

"It is a regrettable fact that there are exchanges in operation handling stuff that has appealed to them solely by its cheap cost rather than any consideration of its merit or picture value. Naturally, this hurts the independent movement which otherwise is showing a most gratifying condition and promise of constant future development.

"Practically all important conditions necessary to this development have been, or are being successfully met and it is important that everybody having the interest of the Independent market at heart should immediately take action to dispel the idea that the Independent Exchange is only a 'junk shop.'

Baseball Scandal Subject of Single Reel

"The Great Baseball Scandal," a single reel slow motion camera expose of the trickery of baseball or how crooked players have been able to lose games without being discovered, is announced for the state rights field by the C. B. C. Film Sales Corporation.

This single reel of timely interest has been produced by Lincoln A. Borthwick, who made the single reel baseball release "Babe Ruth—How He Makes His Home Runs." The nation wide scandal that has been uncovered in our great National game makes this single reel of exceptional value and importance in its appeal to public interest.

It is a scientific treatment with slow motion pictures of the great game of baseball exposing by means of 120 pictures a minute the actual plays that a crooked player can safely make without being caught by the naked eye of the fans or the umpire.

Premiere of Russian Picture Soon

Rudolph Flothow, of the Echo Film Co., a new distributing organization, has presented to the Seventh Regiment, N. Y. N. G., a cannister which contained the last charged fired by the Turkish forts in defense of the Dardanelles. This was obtained by a representative of the Echo while in Constantinople from the Turkish Minister of War and was used to smuggle out of Turkey a Russian photoplay soon to be distributed by Echo. The film is entitled "Let Us Live" and will receive its premier showing shortly at a New York theatre.

"Vanishing Trails" Big Success

REPORTS received at the main offices of the Canyon Pictures Corporation from the independent exchanges which have already purchased territorial rights on "Vanishing Trails," the Western serial, show that in all sections of the country, it is setting a new high water mark both in gross receipts and in number of bookings.

This serial which is handled in Western New York by the Dooley Exchange of Syracuse, The Metro in Philadelphia, the Standard of Pittsburgh and the Exhibitors Film Exchange of Washington, D. C. has proven that eastern audiences are vitally interested in Western subjects whether serials or drama.

The south and southwest which is represented by the Southeastern Pictures Corp. of Atlanta, Specialty Film Co., of Dallas, Tucker Brothers, of Oklahoma City, has given this serial a flattering reception.

The Strand Features of Detroit and the Standard Film Corp. with offices in both Kansas City and St. Louis also report widespread interest among their exhibitors in "Vanishing Trails."

In this serial both Franklyn Farnum and Mary Anderson have been the recipients of flattering newspaper praise, wherever the picture has been shown.

In the territories which remain unsold there is a keen competition among the exchangemen and the coming week will probably see the negotiations closed for some of the most important rights.

Canyon also announces that work on the initial release of the western dramas is rapidly approaching completion. The title of the first will be "The Galloping Devil." This will be followed within a month or six weeks by another which will be called "The Come Back."

"The Galloping Devil" and the entire series are being made by Colonel Wm. N. Selig and will be state righted by the Canyon Pictures Corporation.

Strand, in New York, to Play Monty Banks

Federated Film Exchanges of America, Inc., announce that Manager Joseph Plunkett, of the Strand Theatre, New York, has contracted for and is showing this week the Monty Banks comedy, "A Flivver Wedding."

This is said to be one of the funniest comedies produced in a long time, and to give that inimitable comedian, Monty Banks, ample opportunity to display those qualities which have made him one of the foremost laugh provokers of the silver sheet.

Kelly's Company Is Enlarged

THE World Motion Picture Corporation, recently incorporated at a $6,000,000 capitalization, has absorbed the World Motion Picture Co., Inc., which is the company that James B. ("Smiling Jimmy") Kelly represents in his offer of five weeks free service to the exhibitors throughout the country, Mr. Kelly retains an executive position.

As has been previously announced this corporation intends to operate on a very large scale and its mode of procedure in every instance will be along strictly business lines, ignoring entirely and abolishing the past system that has been employed by a majority of the companies in this industry. Three of the most important factors which, it is said, will be the watchword and motto of this corporation will be the abolition of deposits and advance payments, allowing the regular exhibitor a line of credit commensurate with his standing in the community, and releasing and renting film at "live and let live" prices.

Among the men well known in this industry for their fairness, ability and businesslike methods, and who have been appointed to executive positions in this corporation, are Alfred A. Walker, director general of production; Pell Mitchell, editor and director of cinematography; Dave Murphy, director of newspaper illustrations; and Jerome Wilson, director of publicity and techniques.

Their initial release on their "Five Weeks Service Free of Charge" plan will occur on or about the first week in November.



A scene from "The County Fair," on the Independent Market, Wesley Barry on the left and David Butler on the right


THE STAR
— that is the favorite of all classes !
— that never fails to play to capacity !!
— that has no rival in artistic merit or box office value ! ! !
NAZIMOVA

NAZIMOVA

In this big, intense picture, Nazimova is at her best. She enacts a dual role, giving two widely different performances. The vividness of her portrayals will stand out as the finest work of her brilliant career.

The story is one that will grip every audience with its tenseness, high strung drama and appealing pathos.



IN HER NEWEST TRIUMPH

MADAME PEACOCK



by
RITA WEIMAN





Adapted by
NAZIMOVA *herself*
Directed by
RAY C. SMALLWOOD

METRO

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Gt. Britain*
Sir WILLIAM JURY *Managing Dir.*


Exclusive METRO Distributors

None but

NAZIMOVA

could achieve the heights she does in this resplendent drama of a woman for whom the love of a man was not enough.





Jane Goring had left her husband because he was a failure, and her child—well, because she didn't care. A successful desertion: she won out alone in life, became the gorgeous, irresistible idol of thousands—a great actress. Then a part of her past loomed up unrecognized . . . It is so great a story that only

NAZIMOVA

could hope to portray its principal part.

METRO

Exclusive Distributors

The Kay Bee Distributing Corp., of Milwaukee, announce the acquisition of the following feature productions for their territory: "Up in Mary's Attic" (Fine Arts Pictures, Inc.); "Silk Husbands and Calico Wives" (Equity Pictures Corp.); "The Golden Trail" and "A Woman's Man" (Arrow Film); "The Country God Forgot" (Exclusive Features). They have also a large assortment of short subjects—comedies, dramas and westerns.

Walter A. Baier, general manager, also announces that they are negotiating for a large number of new releases for the fall and also for the spring season.

Art Exhibit Ready for "Out of the Dust"

By special arrangement with Collier's Weekly, the Apex Film Company has secured the use of all original plates of the paintings of Frederic Remington, from which re-productions were made which have flooded the country through art stores, premium drives, souvenir books, calendars, etc. This will enable Craft and Rubinstein to place in the lobby of every exhibitor, in advance of the showing of "Out of the Dust" the story of which was inspired by these paintings, a complete art exhibit, properly framed, consisting of about forty of the Remington subjects in their original colors and being altogether a selection of the most powerful subjects which the artist conceived.

The art exhibit is not, however, to take the place of the lobby display, for the lithographs and photographs will be issued just the same.

Animated Models For New Company

The Animated Models Company, a partnership composed of J. L. Roop and J. P. White has opened its studio in Hollywood to make a new style of animated cartoon using flexible figures or models invented by Roop. The producers have made one 500 foot subject and are now at work on the second. The claim is made that the cartoons move and act in the same type settings used in other film productions and that the figures have appropriated gestures and facial expressions the same as human beings.

"Devil's Angel" Praised by Charles Gibson

Further proof of the artistic qualities of "The Devil's Angel," is contained in a letter received by Lejaren a' Hiller, the artist who produced the picture from Charles Dana Gibson, known through the world for his works of art.

"I want to congratulate" wrote Mr. Gibson "you on your splendid picture 'The Devil's Angel.' I have always been perfectly sure that you would make a hit if you went into the movies. Your knowledge of composition, light and shadow was constantly in evidence."



Three striking examples of the drama and action in Harry Sherman's "Man and Women"

Sherman Guarantees Each Film

Each Production to Be Assured Box-Office Winner

"My definite, personal guarantee is behind every attraction released by Sherman Productions Corporation."

This statement by Harry A. Sherman, president of the newly organized Sherman Productions Corporation, whose entrance into the independent producing field was announced last week, lends interest to the novel plan of operation which forms the policy of the new company in its relationship to its franchise-holders.

According to the announcement made, Sherman Productions Corporation will release a minimum of twelve pictures annually, each exchange paying its pro-rata share of the actual production cost only upon the delivery of the finished positive prints. No advances will be required by the producing company, which will finance itself, its profits and earnings being based upon a percentage of the gross returns on each picture received by the franchise-holders, and an equal participation with them in the sale of foreign rights.

Lithographs, lobby displays and all accessories will also be furnished by the Sherman Productions Corporation strictly at cost, and consistent advertising placed in the trade papers on each production, the expense of which will be borne by the producing company.

Harry A. Sherman, who conceived and originated the novel plan under which Sherman Productions Corporation will operate, is widely known to the exhibitors and exchangemen of the United States and Canada as a man who has put over many big things in the face of established precedent. Consequently, a definite statement from him regarding the new company and its policies and production plans carries the greatest weight.

"In guaranteeing the releases of Sherman Productions Corporation," said Mr. Sherman, "as box-office attractions of consistent high quality, I am holding nothing back. My guarantee has no strings to it.

"Any feature released by Sherman Productions Corporation, which does not measure up to a high standard in attraction value, or which for any other reason is found undesirable for distribution by any franchise-holder, I will take off his hands and return to him whatever sum he may have invested in the picture, releasing him of all other obligations in regard to it.

"I will do this on the individual exchange's simple say-so, without question or argument. This I cannot emphasize too strongly.

"No guarantee could be more definite or fairer than this and I am anxious to get it on record now, so that there may be no misunderstanding as to where I stand, or as to what the policy of Sherman Productions Corporation will be.

"In my opinion, Sherman Productions Corporation offers more profit-making possibilities to the independent distributor than any other proposition that has ever been made.

"In the first place, it secures the distributor a definite supply of pictures of guaranteed attraction value, and secondly, it enables the exchange to secure them on an actual cost basis, so equitable and so fair as to assure absolutely a maximum cash return on a minimum outlay.

"Beginning November 15, Sherman Productions Corporation will release twelve or more features annually. Two of these are now ready and a third is already well on the way toward completion.

"I will stake my reputation as a showman and a marketer of big productions that these pictures are equal to the best attractions on any program now in the field for bona fide entertainment and box-office value.

"This standard we shall maintain in all future productions and it is to give this assurance to the independent exchanges of America that I make this definite personal guarantee for all future Sherman productions.

"The first picture we have scheduled for release is 'Man and Woman,' a thrilling story of the South Seas, written and directed by Charles A. Logue."

Syracuse Gets "Babe" Ruth

Sensational Publicity Caused by Report of His Arrival in Town

THE report of the successful run at Madison Square Garden of the Yankee Photoplay Corporation's production "Headin' Home," has reached all over the state, it is reported. At special demand of several prominent up-state exhibitors, Herbert H. Yudkin, general manager, of the B. Y. S. Films, Inc., was forced to make a short trip up state to set several opening dates.

The train that carried Mr. Yudkin also carried the co-star of "Headin' Home," Miss Ruth Taylor, who after her strenuous work in the big picture, felt it necessary to have a few weeks of recuperation at Niagara Falls. Mr. Yudkin persuaded Miss Taylor to stop over at Syracuse, where she is to make personal appearances in the early future.

The news that was spread abroad, however, was that "Babe" Ruth himself had accompanied Mr. Yudkin. The report circulated rapidly, and in a short time a huge crowd had gathered in front of the Onondaga Hotel demanding the appearance of the home-run king. When it was learned that it was Ruth Taylor, and not "Babe" Ruth, who was in town, Syracuse was almost equally enthusiastic.

Editor Kenefick, of the Syracuse *Journal*, discovered the mistake immediately before an edition went to press, and in headline explained to the excited populace of Syracuse that it was not "Babe" who had reached the up-state city, but a feminine namesake of his who was surely some "babe" herself.



Eulie Jensen and Archie Clark in one of the big scenes from "The Crimson Cross," Fanark Corporation's first special production

Second Fanark Production

Author and Director Select Locations for "Strength of the Weak"

AFTER assembling and editing "The Crimson Cross," the Fanark Corporation's initial production, N. Brewster Morse, the author of this story, and George Everett, the director, have left for Mr. Morse's home in Milford, Pa., where plans are afoot to mix business and pleasure. The country surrounding Milford is to be used for exteriors in Fanark's second production, "The Strength of the Weak," also by Mr. Morse, to be directed by Mr. Everett.

The cast for this picture has been practically selected and details will be completed upon the return of the author and director to New York. Before leaving the city, Mr. Morse expressed his pleasure in the results obtained in "The Crimson Cross."

The picture is arousing unusual interest in police circles by reason of the theme upon which it is based—hypnotism—and it is said that the novel idea that hypnotism reacts upon the agent who employs it is creating much discussion.

D. J. H. Levett, President of the Fanark Corporation, announces that the subject of hypnotism, which is so powerfully and vividly portrayed in "The Crimson Cross," is one which Fanark believes to be of especial interest to the general public as well as psychologists and police officials.

"The story," says Mr. Levett, "treats of a subject which has long been uppermost in many people's minds. Every one is attracted by the linking of hypnotism with crime."

"Fathoms Deep" Finished

Williamson Company Back from Bahamas With Under-Water Story

J. E. WILLIAMSON, of The Submarine Film Corporation, has returned from Nassau, the Bahamas, with his entire producing unit, where final scenes for his latest sub-sea spectacle, "Fathoms Deep" were filmed.

Mr. Williamson and his associates are now engaged in cutting, editing and titling the wealth of unusual picture material secured during the last ten months and it is expected that "Fathoms Deep" will be ready for trade showings sometime next month.

"Fathoms Deep," in the opinion of Mr. Williamson, will far surpass anything he has heretofore attempted. He insured himself a first class dramatic production by engaging Ralph Ince to direct the picture. Mr. Ince has regarded the picture as one of the biggest opportunities he has had during his long career in the picture business. That he also appears in a character-hero role in the production will be regarded with interest by the trade inasmuch as since the old Vitagraph days Mr. Ince has only appeared on the screen once, in the short Lincoln picture.

Mr. Williamson, who wrote the story for "Fathoms Deep" declares that it contains a variety of location and action besides its under-water scenes. It includes shots taken at the races in Havana, he says, and also many thrilling surface, marine and tropical scenes.

"It has been my aim to produce a complete entertainment in 'Fathoms Deep,'" said Mr. Williamson, "not merely an under-water novelty. Picture audiences today demand a good story as well as thrilling novelties. Stunt stuff on land, under water or in the air, doesn't suffice if there isn't a story to carry the thrills."

David P. Howells, who controls the world's rights on "The Son of Tarzan," the National Film Corporation's 15-episode serial, has come out with an exploitation campaign book of the highest order on that thriller. It contains reproductions of the attractive paper, and a heart-to-heart talk on the exploitation campaign and money winning stunts. The book also contains a brief "who's who" in the serial, plenty of press stories and a synopsis of the first six episodes. Musical suggestions are written by S. M. Berg.

Conklin Finishes First Special Comedy

Chester Conklin, the former Sennett star, has finished his first two reeler for Special Pictures at an expense of more than $35,000 announced that company. "Home Rule" is its title, and it was written by the star, and directed by Harry Edwards under the supervision of Jack Martin, production manager of A. L. Hart productions. Conklin will start his second comedy next week. Robert G. Hopkins has written the titles for "Home Rule" and critics who previewed it declare it extremely funny.

Charlotte Merriam, star of "Comiclassics" release, is already working on her second comedy for Special Pictures. Her first comedy is ready for release "Up In Betty's Bedroom" is its title and it was directed by Reggie Morris, who made "Married Life" for Mack Sennett. "A seminary Scandal" is the title of her second picture, which Morris is also directing.

"The Virgin of Paris" Has Polish Star

"The Virgin of Paris," the six-reel feature which Harry R. Raver will market on the state right plan has a cast of players made up of notable American and English actors and actresses who were doing war service work abroad. The star of the production, Diana Kareni, is a Polish actress.

Many of the scenes in "The Virgin of Paris" are laid in foreign countries and the pictures of these were taken in the localities called for in the book by Anthony Hope, "Sophia," from which this feature was adapted.

Climax Film Pictures Proving Popular

"Love's Battle" and "The Fourth Face," the two special productions which the Climax Film Corporation are releasing on the state right plan, are rapidly being bought by territorial buyers throughout the country according to a statement from the Climax offices.

"Love's Battle" stars Joe Moore and Eileen Sedgwick. It is a comedy drama and has been surrounded by the Climax Company with a line of advertising matter that should have an especial appeal to both the state right buyer and the exhibitor.

DEAD MEN TELL NO TALES

Rockett Selling First Picture



Hank Mann as he appears in his latest Arrow Comedy

Wilson to Star Hoxie in Comedy Dramas

Ben Wilson, the serial star and motion picture impresario, announces that he will feature Jack Hoxie, the serial star, in a series of Western comedy-dramas.

Francis Ford, who directed the last five episodes of "Thunderbolt Jack," Jack Hoxie's current serial soon to be published by the Arrow Film Corporation, will direct the first of the Hoxie features, "A Man's Country," adapted from the Arthur Chapman magazine story of the same title by Reeves Easton, states Mr. Wilson.

The continuity for "A Man's Country" has been completed and active production will commence as soon as "Thunderbolt Jack" has been completed, which will be in about three weeks, according to Mr. Wilson. Releasing arrangements have already been made, state advices from Mr. Wilson.

Harry Raver Production Sells Quickly Abroad

Foreign rights of "The Virgin of Paris," Harry Raver's picture, with the exception of Germany, Russia and a few minor countries of little importance, have already been disposed of, these sales having been consummated upon the showing of a rough sample during the last stages of production.

"GIRLS DON'T GAMBLE"

Starring

DAVID BUTLER

The Greatest Comedy-Drama Attraction on the Market

D. N. Schwab Productions, Inc.

1600 Broadway New York, N. Y.

HAVING completed his first independent feature, Ray Rockett, president of the Rockett Film Corporation, has come to New York to tackle the problem of adequate distribution.

Rockett arrived from the Coast early this week and immediately opened negotiations with several of the leading distributing organizations for the handling of his initial production. Before leaving for the West, he expects to establish a releasing connection that will not only take care of his first picture but also handle his output for the entire year.

The first offering of the Rockett Film Corporation is "The Truant Husband," from the Albert Peyson Terhune story printed in a recent issue of Cosmopolitan Magazine. Dealing with the tribulations of a married man who indulges in his first—and last—indiscretion, the story presents many novel situations and points a moral to married men who may feel the urge to go astray.

President Rockett announced that it is the purpose of his company to produce six features a year. Plans are now under way for the erection of a studio in Los Angeles, where future productions will be filmed.

Although one of the youngest producers in point of years in the business, yet Rockett is a veteran



Ray Rockett, president of the Rockett Film Corp.

of the industry, having held many responsible executive positions with various companies. Just prior to entering the production field he was purchasing agent at Universal's big coast studio.

The Rockett Film Corporation was formed about six months ago by Ray Rockett and his brother Al. It is the aim of the concern to deal only in productions featuring all-star casts. The featured players in "The Truant Husband" are Mahlon Hamilton, who won honors through his work in "Earthbound," and Mary Pickford's "Daddy Long Legs." Hamilton takes the leading male role, while Betty Blythe plays opposite. Miss Blythe was a former leading lady in Lasky productions and was recently signed by William Fox for the principal role in "The Queen of Sheba." Francelia Billington and Richard Ryan also play prominent parts in "The Truant Husband." Miss Billington lately appeared as feminine lead in the Metro Drury Lane melodrama, "Hearts Are Trumps."

In discussing present-day aspects of the film business, Mr. Rockett said he believed that the interests of the industry could be best served by closer co-operation between the independent producer and distributor. "It is my opinion," he stated, "that the best class of entertainment will be supplied by the independent producer. The man producing independently realizes that his picture must be sold entirely on its merit, and consequently he puts his very best effort into it. This, naturally, is bound to result in an advanced standard of screen entertainment, especially if the producer is accorded fair treatment by the man who distributes his product to the theatres."

Reelcraft Plans Activities

To Start Advertising Campaign Soon on All Releases

AN immediate advertising campaign for the series of Reelcraft releases now on the market, was the first outcome of an important conference of the Executives of the Reelcraft Pictures Corporation, which lasted for more than a week, according to the announcement of President R. C. Cropper.

"Reelcraft has been wonderfully successful," commented Cropper, "considering the comparatively short time it has been in the Independent Producing and Distributing field, and we intend that it shall be even more successful in the present season. The advertising campaign just commenced will apply not only to the national trade papers, covering the series of releases we have already placed on the market, but a liberal amount of advertising for the new series planned for Reelcraft distribution."

Nat Spitzer, West Coast production manager, who was in New York for the conference, has returned to Hollywood to carry out plans for increased production. The Billy Franey single reel comedy unit will hurry along to complete its present contract for single reelers, and make ready for another bigger and more important series to follow, in which the comedian Billy Franey will be featured.

Several additions have already been received for the new Royal Comedy series, including a two reel farce comedy featuring Rosemary Theby supported by an all star cast including Bebe Hardy and Leo White and titled "Married to Order"; following comes a nautical slap stick farce titled "Oh! Buoy!" in which Sammy Burns is featured. For the eighth release of the series the Tucker Twins are featured in a rollicking farce comedy titled "He Looks Like Him," based upon the resemblance of the two twins, whom it is said look so much alike that not even their best friends can tell one from the other.

In the Romances of Youth series, three more releases have been completed in which Matty Roubert is starred, titled "A Bold Bad Pirate," "Summer Days" and "Ol' Swimmin' 'Ole." This series has proved a big success for the Reelcraft offices,



Richard Marin, who has the juvenile lead in "Beyond the Great Wall," a Photo Products Export Company picture

and is reported to be playing some of the biggest theatres and circuits throughout the United States.

The "Bud and His Buddies" series is also selling fast through Independent exchanges, and indicate a repetition of the former successes attained for the diminutive comedian Bud Duncan in this new series.

Reelcraft has several important plans and additions to its program for the Independent State rights buyers, and notice will soon be given to the trade of these new series.

Chinese Melodrama Has Barthelmess' Double

Richard Martin, said to be Richard Barthelmess' only double, is seen in the leading juvenile role of Photo Products Export Company's Chinese Melodrama "Beyond The Great Wall" offered on the State Rights' market as a special attraction.

Coast Debutante Seen in Banks Comedy

When the Monty Banks comedy "Nearly Married" is released by the Federated Film Exchanges of America, Inc., a new dancer will be discovered in the person of Miss Geraldine Karma. Miss Karma is a Los Angeles society debutante, who is distinguished as an exotic dancer who made such success in amateur theatricals that she was prevailed upon by J. L. Warner, of Warner Brothers, producer of the Monty Banks Comedies, to appear in support of Monty Banks in his comedy "Nearly Married."

State Rights Buyers

NOW READY

THE VICTIM

One of the most powerful dramatic super-features ever filmed

ALSO 4 BIG FEATURES

Hallroom Boys Comedies

Screen Snapshots

2 Reel Westerns

Educationals and other Short Stuff

C·B·C Film Sales Corp.
Joe Brandt, Pres.
1600 B'way, N.Y.

Reorganization of Fine Arts Complete

The reorganization of Fine Arts Pictures, Inc., is now complete, according to an announcement by Murray W. Garsson, president, and the entire personnel of the company is working on a program outlined by Mr. Garsson. Of the three pictures soon to be released on a state rights basis, one, a six-reel comedy "Why Pick On Me?" will be ready within the next two weeks.

"Each picture will be released separately," said Mr. Garsson, "with no time limit set. The reason that many productions which have big possibilities, fall down is that the producer lets the release date play a more important part than it should. With such a date definitely announced the opportunities for changing the picture during assembling and cutting are very limited, and in many instances flaws are found at the premier public showing. Then it is too late.

"The final supervision of any of our pictures is never complete until the last territory has been sold," added Mr. Garsson.

Jap Question Presented in Pantex Picture

The present situation of the Japanese question in California is said to have caused the Pantex Pictures Corporation of Los Angeles to film the subject so as to acquaint the Nation with the acuteness of the situation. This coming November, California votes upon a bill introduced to prohibit and deny the Japanese of that state the right to own or to lease land in California for agricultural purposes.

The Pantex Pictures Corporation in filming "The Japanese Question in California" had in mind the view of bringing to the attention of all Americans the present state of affairs now existing in the Golden State. The picture is in two reels and will be shortly offered for distribution on the states-right basis.

Dial Film Completes "The Tiger's Coat"

Otto Bollman, president of the Dial Film Company producing at the Brunton Studios announced yesterday that his latest production "The Tiger's Coat" was ready for release.

"The Tiger's Coat" is an adaption of Elizabeth Dejeans novel of the same name. The cast includes Lawson Butt, Myrtle Stedman and other prominent players. Within a week production manager E. P. Hunzicker will launch the production of the film version of Irving Bacheller's novel. "The Light in the Clearing."

Sociological Interest in Price Picture

"Your Daughter—and Mine" the picturization of the play "Hindle Wakes" by the late Stanley Houghton, which is being placed on the market by C. B. Price Co., Inc., is described as a production that will awaken considerable sociological interest. It deals with the double standard of morality and sets forth the facts rather than presenting long arguments pro and con.



On the left Annette De Foe, the feminine heavy of the Lester Cuneo company, and on the right Grace Grodon, his leading lady. In the center is Lester himself, whose first picture, "Lone Hand Wilson," will be released by Capital Film Co.

First Cuneo Drama Titled

"Lone Hand Wilson" Announced by Capital Film as Unusual Western

W. D. Russell, general manager of the Capital Film Company, announces that the first Lester Cuneo five-reel western will be entitled "Lone Hand Wilson." The scenario, written by William Piggott, a well-known writer of western scenarios, contains, it is said, action and tense situations.

"Lone Hand Wilson" (played by Lester Cuneo) is a resident of the western town of "Hell's Gap" and has earned his nickname because of the fact that whatever he does he does alone. He has no companions and women he leaves strictly to themselves.

The story carries along through extremely exciting situations, brought about by "Lone Hand" endeavoring to take care of the interests of Madge Walker, orphaned daughter of Andy Walker, who earlier in the story is killed.

The film is being directed by L. S. McKee, Harry Moody and Jack Dewitt. Lolita Hansen, the dance hall girl, is played by Annette Defoe and Madge by Grace Gordon. No expense has been spared in the production, it is said, and it is expected to be one of the year's best westerns.

Artistry of a'Hiller Seen

Noted Artist Made "The Devil's Angel," Drama of Occult Sciences

"THE DEVIL'S ANGEL," which was produced by Lejaren a'Hiller, an artist of international reputation, and which is being distributed through state right exchanges by the Clark Cornelius Corporation, is described as an intensely human drama in which the esoteric influence of the occult science of hypnotism sounds the dominant note.

The unprecedented interest in psychic phenomena at the present time, due to the widespread publicity given the subject as the result of revelations by such notable delvers into the spiritual world as Sir Oliver Lodge, Basil King and others, is bound, it is said, to prove an asset to exhibitors who take advantage of this particular opportunity to make the best of the word-of-mouth publicity.

The drama is built around the strange case of a young woman who, under the influence of a powerful personality, has apparently died, and her body placed in a vault. By a fortuitous series of events, the mysterious influence which had dominated her is dispelled and she is rescued from the living sepulchre by her artist lover.

In portraying this unusual theme Mr. a'Hiller surrounded himself with a notable cast of screen artists, in addition to Miss Gardner, including Templer Saxe, who has been seen as the "heavy" in innumerable successes; Peggy O'Neal, known as "the most beautiful artist model in the Metropolis," and many others.



A scene from "The Devil's Angel" being distributed on the State Right market by Clark Cornelius

Trade Showing Soon on "The Victim"

A trade showing of the superfeature, "The Victim," is being arranged by Joe Brandt, president of C. B. C. Film Sales Corporation. "The Victim," according to Mr. Brandt, is one of the most powerful dramatic super-features he has ever seen in his long experience.

Company to Distribute Religious Subjects

Churchmen and churchwomen of the New York State capital district gathered in Troy recently and after witnessing the production of several photoplays based on biblical themes, decided to form the International Church Film Corporation of Eastern New York. This body was incorporated last week with the secretary of state, at a capitalization of $50,000.

The company will have its main office and distribution center in Albany and will supply films of religious and educational nature to churches subscribing to its service.

The corporation is a subsidiary of the International Church Film Corporation and is only one of thirteen similar branch organizations throughout the United States. Its territory includes northeastern New York and part of Massachusetts and Vermont.

Charles Urban Subjects Have Threefold End

Charles Urban, president of the Kineto Company of America, who are releasing "Movie Chats" and "Kineto Review," contends that anything worth while can be entertaining. He still maintains the slogan that he adopted years ago: "To entertain and amuse is good—to do both and instruct is better."

All of the pictures included in the Urban Popular Classics, in which are comprised "Movie Chats" and "Kineto Review," are made to comply with this slogan—they must amuse, entertain and instruct.

Photoplay Magazine

November, 1920

TRUMPET ISLAND—Vitagraph

TRUMPET ISLAND" will be one of the talked about pictures of the fall and winter. It is easy to believe that Tom Terriss and his cast spent months and endured all manner of hardships that this might be a super-feature in fact as well as in the advertising. The "air stuff," as the climax of which an airplane is sent hurtling through an electric storm and ends with a crash in the treetops of a lonely island, however it may have been obtained, is much the most realistic of any similar scenes to which we have been witness. The story is a Gouverneur Morris romance, which is sufficient to stamp it with a certain originality and charm, and the scenario and titles are by Mr. and Mrs. George Randolph Chester, which is something of a guarantee of quality. A young girl, convent reared, falls in love with a soldier boy back from the wars. Her father decrees, however, that she shall marry one of those withered roues of the drama who can bring her wealth but no love. The soldier boy acquires sudden wealth and loses his head, and then seeks to recover his equilibrium by going to live on that good old abandoned island of the movie seas. The girl, dutifully agreeing to marry the roue on promise of being taken in an airplane on her wedding tour, from which she expects to dash herself to death, is eventually dropped at the boy's feet on "Trumpet Island," her memory gone but her sweet self miraculously preserved. Together the youngsters live through several happy weeks, and then they are found and threatened with a separation that you very well know never take place. A big picture in the true sense, and an interesting picture, rich in adventure, not too extravagantly illogical and pictorially arresting. Marguerite de la Motte is an attractive heroine, Wallace MacDonald a plausable and likable hero.

Lubin Announces Feature

"Honeymoon Ranch" to Be Initial Independent Feature Production

BERT LUBIN, who last week announced his entry into the State Rights field with a series of feature productions, has selected his first presentation for the independent market.

The initial Lubin state rights' release will be "Honeymoon Ranch", a five reel feature adapted from the story of the same name by Tex O'Reilly and which will appear in an early issue of *Photoplay Magazine*.

"Honeymoon Ranch" is said to be an entirely different type of western feature in that the picture was actually produced on the plains of west Texas, the locale of the story. Scenery, types and settings are therefore of an unusual character.

Eileen Ray, a new screen discovery of striking beauty, is cast in the role of Blue Bonnet, the heroine. Tex O'Reilly, the author, plays the part of Wild Bill Devlin, on whose lawlessness the plot hinges. Harry McLaughlin portrays the role of a smiling, tenderfoot but broncho-bustin hero. The picture is said to abound in fast action, thrills and hard riding.

"Honeymoon Ranch" advertising and publicity aids are now being prepared. A complete line of posters, ads, lobby displays and accessories will be available.

Second Fine Art Picture

"Why Pick on Me?" Will Be Ready for Independents in Two Weeks

"WHY PICK ON ME?" is the name of the Fine Arts Pictures, Inc., latest production, which will be ready for distribution through independent exchanges in about two weeks. Murray W. Garsson announces that he is very much pleased with this picture, a comedy in "six parts and a thousand laughs," as he calls it, and believes it will go even bigger than "Up in Mary's Attic."

The story is centered about the humorous situation caused by the twin brothers, both looking exactly alike, who haven't seen each other in years, and do not know that they are near each other. Of course many people mistake them for each other, and when a demand comes to one to pay a certain debt, he cannot refrain from asking, "Why Pick On Me?"

And there are others who pick on him for no apparent reason, but when the girl makes the mistake, that's what he calls "going too far." His investigations lead him to meet his brother, and here, it is said, comes some fine photography and a real triumph in double exposure when the two brothers walk arm in arm and eat at the same table.

The story is described as an interesting one, rich in humor, and does not lack even heart appeal. A beautiful love story is gently woven around the hilariously funny complications which result from the remarkable resemblance of the two brothers, both parts taken by the same man. A press book is now in the course of preparation and a new kind of exploitation will help materially in putting the picture over big.

Edward M. Roskam, who heads the Fine Arts editing bureau, is now cutting and assembling the picture.

"Unfortunate Sex" Popular

Frank Gersten Initial Offering Meets Favor of State Righters

FOLLOWING the recent announcement of Frank Gersten, Inc., anent their entrance into the State Right field, it is now reported that their first offering, "The Unfortunate Sex", in which Frances Edmonds and George Larkin are co-starred, is meeting favor among the independent buyers.

Every day since the picture was announced for sale there has been a stream of out of town buyers attending the private screenings at the Company's exhibition rooms, 130 West 46th Street, and judging from the present rate of sales already consummated, General Manager Lynn S. Card is of the opinion that all records for closing territories within a limited time will be broken by "The Unfortunate Sex".

Mr. Card reports that many of the important territories are already sold and that negotiations now pending for the balance, when closed, will give the picture a 100 per cent tally, which evidences the fact that "The Unfortunate Sex", has struck a popular chord with the territorial buyers.

"Madonnas and Men" to Have Indefinite Run

"Madonnas and Men," the Jans special production, is to open at Kunsky's Michigan theatre in Detroit, on October 31 for an indefinite run. Mr. Backer, general manager of Jans, announces that he expects to have many western exchangemen attend the showing. The sale of the western territory will start after the showing.

E. H. Kaufman of Inter-Ocean off to Coast

Eugene H. Kaufmann, manager of the accessory department of the Inter-Ocean Film Corporation, left last week for the company's West Coast offices in Hollywood. Here he plans to resume the work of furthering the sale of a number of motion picture accessory products, which by the terms of a recent contract were acquired by the Inter-Ocean Film Corporation for exclusive distribution on the Pacific Coast. During his stay on the West Coast he will also open up two additional branch offices in San Francisco and Portland.

During Mr. Kaufmann's absence, the accessory department of the Inter-Ocean Film Corporation will be under the supervision of E. R. Phelps, assistant manager of the department.

Visitors Headquarters Established by Brandt

Joe Brandt, President of the C. B. C. Film Sales Corporation who returned to New York this week from the Coast announces that he has established a special service bureau for the convenience of State Right Buyers of the entire country.

Mr. Brandt states that in view of the popularity of the C. B. C. Corporation offices as a New York headquarters for visiting State Righters this bureau will attend to their hotel reservation and other requirements, the service being a part of the exploitation department of C. B. C. Film Sales Corporation.

Nearing Completion of "Thunderbolt Jack"

Reports received at the Arrow offices from the Borwilla Film Corporation, producers of the super-western serial starring Jack Hoxie, state this serial is rapidly nearing completion, and from all indications will prove to be one of the most sensational serials ever produced.

Jack Hoxie is supported by Marie Sais, a leading woman who has gained exceptional fame in serial and who is popular with movie fans throughout the world.

Jack Hoxie, long popular as a leading man, sprang into prominence in "Lightning Bryce." In this, his latest production, "Thunderbolt Jack," he is said to surpass the work he did in "Lightning Bryce."

16 Plan Book Reviews in this issue. Another instance showing — "The News Covers the Field."



Fred Meyers, new manager of the New York Independent Masterfilms, Inc.

Helpful Campaign Book on Aywon Feature

On "The Woman Above Reproach," the current release of The Aywon Film Corporation, Nathan Hirsh, president of the organization, announces that he has had prepared a campaign book for exhibitors that contains the sort of ideas and suggestions that exhibitors can really use. The exploitation ideas as outlined in this press book are said to be adaptable for the small theatre as well as the large while none of the suggestions entail the expenditure of any large sum of money.

Frank Grady Is Sales Manager of Artola

Artola Productions, Inc., has secured the services of Frank A. Grady as their sales manager in their educational and industrial departments.

Mr. Grady was formerly manager of the Boston office of the World Film Corporation, and more recently feature salesman at the New England office of Pathe, and is the owner of the Olympia Theatre, Cambridge.

"The Broken Gate" Is Due on Dec. List

W. W. Hodkinson Corporation will release "The Broken Gate" in December. The novel from which "The Broken Gate" was picturized was written by Emerson Hough. The star is Bessie Barriscale, and in her support are many featured players, including Marguerite De La Motte, Sam De Grasse, Joseph Kilgour, Arnold Greeg and Lloyd Bacon. Paul Scardon is responsible for the direction.

Dead Men Tell No Tales

Louis Baum Joins Equity

Former Universal District Manager to Head Sales Department

LOUIS BAUM, formerly district manager for Universal, joined Equity this week, in the capacity of sales manager. Mr. Baum left Universal last week to undertake his new position.

The news of Baum's resignation from Universal and his affiliation with Equity came rather unexpectedly, as no rumor to this effect had been circulated. Many of Mr. Baum's friends are still ignorant of his new connection, but the circumstances surrounding his departure explain the suddenness of the step.

Mr. Baum, besides being a veteran salesman and sales manager, has an enviable acquaintance with states-rights men throughout the country, as he has spent all of his business life in the film industry and with film exchanges, both independent and otherwise. His career is marked by rapid strides, beginning with the position of salesman twelve years ago, and winding up with district manager for the Universal Film Co.

Previous to his association with Universal, Baum was exchange manager for Selznick for two years, and made a record for popularity and service among exhibitors.

Big Director for Neal Hart

Eddy Eckels Plans to Secure Top Notch Director for Third Picture

THE third of the series of eight five-reel specials, starring Neal Hart, will be directed by a man who has made a reputation as one of the great directors of the country by putting over Douglas Fairbanks, Tom Mix and Harry Carey in their biggest successes, if Eddy Eckels, general manager of Independent Films Association succeeds in signing this director upon his arrival in California, and Eddy rarely fails to get what he's after.

Before leaving for the Coast Eckels received word from Hart that the possibilities of his third pictue were so great that he felt the need of the best director money could buy, although Hart heretofore had insisted upon doing most of his own directing, ably assisted in the first of the Pinnacle production, "Hell's Oasis" and "Skyfire" by Frank Messenger. Upon receipt of this message Eckels immediately left for the Glendale studios in order to secure the director and carry out Pinnacle's promise to make every Neal Hart production bigger and better.

Probably by next week the complete plans for the future direction of Neal Hart's productions will be announced, and the name of time "Skyfire," the second Neal Hart production, is reported to be director given out. In the meanin its finishing week.

While at the Pinnacle studios, Eckels will witness the shooting of the first Pinnacle Comedy, "Cedarbrook Farm," but the selection of a capable director for Neal Hart is the chief object of his trip.

Inter-Ocean Has New Film

"Luring Shadows," Catholic Art Production, an October Release

THE foreign distributing rights to "Luring Shadows," the latest product of the Catholic Art Association, has been acquired by the Inter-Ocean Film Corporation, according to a statement issued to the trade press the early part of the week.

The production, which is said to be spiritualistic in theme was evolved by O. E. Goebel and Conde B. Pallen. The story, however, is intensified by a baffling mystery which is said to hold the spectator's attention from the very beginning. Interwoven in the plot is an abundance of love, laughter and pathos, calculated, it is explained, to cause a heart tug as well as merry chuckle almost at once.

In "Luring Shadows," a man of learning and high standing in the community, tries to solve the mystery surrounding the death of a dear friend. Being of a spiritualistic turn of mind, he endeavors, through a medium, to locate the murderer. In the seance that follows, the finger of suspicion points to the butler of the dead man's household. He pleads innocence, but the result of the application of the medium plus a mass of so-called evidence binds him tighter in the meshes of the law.

Inter-Ocean announces "Luring Shadows" as an October release.

All the News in "THE NEWS"

Peerless Pictures Has Special Production

Jerome Lewis, director of sales for the Peerless Pictures Company, a State Right organization, with offices at 117 West 46th Street, New York, announces that his company has just received a negative of "A Woman's Desire," from California, which production has just been completed. The subject is described as an unusual drama of human interest.

The Peerless Pictures Company have had considerable success with their first release, "The Heart of a Woman," which cast includes Jack Richardson, Pat O'Malley, Clara Horton, George Fisher and Mignon Anderson. Territory on "The Heart of a Woman" has already been closed with 70 per cent of independent exchanges throughout the country.

David Fischer Starts on New Series

David G. Fischer began work last week on the first of his series of photoplays to be made by the Fox-Fischer Masterplays, Inc. The title of the picture is "In the Shadow of the Dome." It will deal with the dramatic aspects of life in the national capital, and Mr. Fischer is at present working on exteriors in the city of Washington, where scenes will be taken in the Capitol itself in the White House, and in many other of the government buildings.

Donald Hall will play the role of the Congressman who dominates the picture. The leading feminine part will be in the hands of Dixie Lee, and William Parke, Jr., will play the juvenile lead. Interiors will be made in New York City.

Children Have Roles in "The White Bottle"

An interesting departure is being made by Harry Levey in the making of the fairy-tale episodes for "The White Bottle," the second of the Harry Levey Production features which is to be announced for release in the near future.

A great part of the action of this story is in the form of a real, come-to-life Fairy Tale—and each role in this part of the picture is portrayed by real children.

Champion, of Arrow, Returns from Trip

E. R. Champion, special representative of the Arrow Film Corporation, has returned from a sales trip covering Utica, Syracuse and Buffalo. He reports excellent business and the closing of a number of contracts for Arrow productions.



ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Realart Offer Is Well-Received

ACCOMPANYING the large number of contracts reaching the offices of Realart Pictures are many letters from exhibitors who speak in terms of warm praise on the remarkable offer made by the company in the MOTION PICTURE NEWS, declares Realart in a statement just received.

"The slogan: 'Realart Takes the Risk!' sounded a responsive chord among the exhibitors," says the Realart statement. "They have declared, in quick replies to Realart, that they appreciate the confidence shown in offering three big Mayflower specials: 'Soldiers of Fortune,' 'The Mystery of the Yellow Room' and 'The Luck of the Irish,' with no stipulated rental, the exhibitors agreeing merely to pay an amount based on his box office returns.

"E. H. McClintock, of the Alamo theatre, Barden City, Mo., writes: 'This is the fairest offer ever made to me.'

"A well known Southern exhibitor, P. P. Henderson, Lyric theatre, Temperanceville, Va., in enclosing a signed contract declares: 'Since I have been in this game the last five years, both as an exhibitor and salesman, I have never received such co-operation and fairness as that given me by Realart.'

"A new era of better relationship between the producer and the exhibitor has been opened up, according to R. S. Seese, of the Colonial, Carthage, Tenn.

"'Your ad in the October 2nd issue of MOTION PICTURE NEWS is the beginning, we believe, of a general change in the relations between the exhibitor and the producer,' said Mr. Seese. 'We congratulate you on being the first to start the movement.'

"'While there are, especially in the smaller communities, numbers of exhibitors whose responsibility is limited, there are doubtless thousands of small exhibitors who enjoy a position of confidence and respect among the people they do business with, and it does not seem at all out of line to extend to these people the same terms that they receive in other lines of business.'



Bebe Daniels, whose first Realart starring vehicle, "You Never Can Tell," is being played at the Rivoli theatre this week

"Theodore Beiersdorfer, manager of the Idle Hour at Fort Wayne, Ind., considers the offer the fairest proposition I have had in the number of years I have been in the business.'

"An enthusiastic letter was received from Herbert J. Thacher, manager of the Strand theatre at Salina, Kansas.

"'Take it from me, this is certainly going to revolutionize the industry,' he says. 'I am not going to lay down and let the grass grow under me, because I am going to get back of these pictures and see that they get the biggest publicity ever given a picture in this city. Every exhibitor should support this idea and get back of it and put it over. I know that I intend to do so.

"'Anyway whatever happens you can bank on me seeing that this idea gets all my assistance, regardless of whether we get the pictures or not, as you certainly deserve all the assistance that can be given you. If you are not swamped with contracts I certainly miss my guess. Please bear in mind that I am with you 100 per cent on this idea.'

"Among those who look with favor on the offer is C. C. Newman, of Sturgis, Mich., managing director of the Newman Theatre Company.

"'Thank you for the great confidence you have placed in me and other exhibitors,' writes Mr. Newman. 'I am very much pleased to learn that at least one film concern has not put every exhibitor down as being crooked.'"

Devey Headquarters Moved to 38 Street, New York

The Harry Levey Service Corporation and the Harry Levey Productions have moved executive headquarters from 1664 Broadway to the studios recently purchased by Mr. Levey at 230 West 38th street. Here the home-office of the Levey producing forces will be permanently located. A separate floor for the executive offices has been under construction for some time while production work has been going forward without interruption.

Hodkinson Departments Change Quarters

Various changes have been made in the housing arrangements of the Home Office of the W. W. Hodkinson Corporation, as a result of which 527 Fifth Avenue, the Harriman National Bank Building, now shelters the sales, advertising, executive, publicity, foreign, purchasing and supply departments. And in number 522 Fifth Avenue, the Guaranty Trust Company Building, is to be found the accounting and contract departments.

This arrangement, it is said, has greatly increased the working facilities of the organization.

Famous Players' London Studio Improved

In order to increase the lighting facilities of the London studios of Famous Players-Lasky British Producers, Ltd., a lighting gallery is being constructed in the No. 1 studio. With a floor extending out ten feet from the wall, this gallery will run the full length of the studio walls. It will be twenty-two feet above the floor, thus leaving plenty of room for the shifting of settings and the temporary storage of scenery and properties without cramping the work of the directors on the studio floor.

"Homespun Folks" Scores Hit

Breaks Sunday Record at Capitol; Hailed by the Critics

"HOMESPUN FOLKS," Thomas H. Ince's first special for the newly formed Associated Producers alliance—comprising in addition to Mr. Ince, Mack Sennett, George Loane Tucker, J. Parker Read, Jr., Marshall Neilan, Allan Dwan and Maurice Tourneur—broke all existing records in the world's largest theatre, the Capitol, at its New York premiere on Sunday, Oct. 3, is the announcement from the Associated's New York headquarters. Paid admissions topped by a considerable margin those recorded for the biggest previous Sunday in the history of the theatre, when Goldwyn's picturization of "Madam X" had its first pre-release showing, declares the statement.

Credit for a measure of the success of "Homespun Folks" at the Capitol is accorded by Associated Producers to Samuel L. Rothapfel. The Ince production had a typical Rothafel presentation, "which is to say that it was put before the audience with every pretty adjunct that keen showmanship could devise" declares Associated Producers. A specially prepared music cue, played for the picture by the Capitol's symphony orchestra, added no little to the effectiveness of the picture. Old favorites of the "back home" type of ballad were featured, deftly interwoven with some of the more modern successes.

As part of the musical program, and in keeping with the homely nature of the feature picture, the Capitol Male Quartette, accompanied by violin, harp and cello, sang "When I Hear the Gate A'Swingin'," by Leo T. Croke; and "O, Time, Take Me Back," by Carrie Jacobs Bond. The orchestra played the Toreador song from "Carmen," Lake's "Evolution of Dixie" as an interlude, and the "Hungarian Lustspiel" as an overture.

When "Homespun Folks" reached the point of its election-night scenes, a small brass band back stage replaced the orchestra long enough to render in typical country town style "There'll Be a Hot Time in the Old Town Tonight;" "Hail, Hail, the Gang's All Here," and other classics of America's rousing annual holiday.

Following are excerpts from some of the reviews in the New York dailies:

Evening Post: "Screen plays like Thomas H. Ince's 'Homespun Folks' always stimulate hope in the motion picture as an art and bolster a waning belief in spite of dozens of alleged masterpieces. There is a real story in Julien Josephson's scenario. There are real characters in the cast, and John Griffith Wray, under Mr. Ince's supervision, has preserved both in admirable direction. The cast is adequate and uniformly good, with no insistence upon forcing any particular actor upon the audience, a practice that is as refreshing as it is unusual."

The Tribune: "'Homespun Folks' is an entertaining picture that promises to be extremely popular."

The Sun: "'Homespun Folks' is a strong drama. The general characterization, even down to the smallest detail, is excellent."

"Land of Lafayette" Is in Heavy Demand

That the American people instantly caught the spirit of the Americanization campaign of the joint committee on Education of the United States Senate and House of Representatives, is rather indicated by statements from leaders in the film industry in which the extraordinary success of certain photoplays is ascribed to the patriotic appeal of their stories.

The committee's latest contribution to the campaign is "The Land of Lafayette," a reel produced by Pathe, which gives impressive views of the big Fourth of July celebration held in Paris this year. The picture is reported in great demand by the photoplay theatres.

President Woodrow Wilson on September 21, in the White House, saw "The Wonder Man," the Robertson-Cole special production, starring Georges Carpentier, the famous French warrior and pugilist, and has thanked the Washington branch of Robertson-Cole through its manager, M. A. Levy, for the courtesy extended.

"The Wonder Man" was screened in the White House at the personal request of the President who, for the past number of months, especially during the period of his recent illness, has requested and seen a number of the best pictures which have been released. The President watched "The Wonder Man" with more than ordinary interest, states Robertson-Cole, because of the fact that it is laid in Washington and scenes familiar to Washingtonians are reproduced through the eye of the camera.

Various trade journals have carried a notice to the effect that the J. L. Frothingham production, "The Living Child," in which Bessie Barriscale is starred, will be released by Robertson-Cole. The W. W. Hodkinson Corporation requests that this erroneous statement be corrected and the trade informed that the W. W. Hodkinson Corporation, not Robertson-Cole, will release this picture. The Hodkinson organization will release the production at an early date in 1921, announces the statement from the Hodkinson headquarters.

Playwright Lauds Film Version of His Work

Elmer Harris, who wrote the stage version of "So Long Letty," the Oliver Morosco success, which has just been produced by Al Christie as a motion-picture for release by Robertson-Cole, is one of the most enthusiastic of those who have been privileged to attend previews of the six-reel comedy drama, shortly to be given to the trade.

Cast, settings and atmosphere all are praised by Mr. Harris, who has just written C. H. Christie, of the Christie Film Company, from his home in Hollywood, Calif. Among other things Mr. Harris writes:

"It is exactly my idea of what this play should be. There is not a dull moment in it. It is clean and wholesome and brimful of laughter. You have got the exact spirit and tempo and turned out a truly admirable photoplay."

Portland Supply House Changes Quarters

The General Supply & Repair Company, under the management of Matthew Aparton, former chief projectionist at the Liberty Theatre, Portland, Ore., will move to new quarters on or before the first of November, according to advices from Portland. Increased business demands are said to be responsible for the change to larger quarters at 392 Burnside street, Portland, Ore. The feature of the new headquarters will be a fully equipped balcony projection room.

To Inaugurate "Safety First" Campaign

According to an announcement by executives of the industrial department of the Universal Film Manufacturing Company, that organization is now laying plans for the inauguration of a new "Safety First" campaign, which will, in all respects, be as extensive as the one it supervised with the film "Careless America."

DEAD MEN TELL NO TALES

Goldwyn Opens With "Big Six"

First Production of New Season Is Well Received

"SELDOM, if ever before, in the history of the motion picture industry has one producing organization released to the trade in a period of three months six such productions of its own make as has Goldwyn Pictures Corporation for the first quarter of the new season." This claim made by Goldwyn appears to be justified by the reception already accorded to four of the six pictures in question, which have had initial showings by the trade journal and newspaper critics and by the picture-going public.

Here are the six pictures in question: Basil King's "Earthbound," directed by T. Hayes Hunter; Pauline Frederick in "Madame X," from Alexandre Bisson's famous drama, directed by Frank Lloyd; "The Penalty," from Gouverneur Morris' successful novel, directed by Wallace Worsley; Reginald Barker's production of "The Branding Iron" (soon to be shown at the Capitol Theatre, New York), from Katherine Newlin Burt's successful western novel; the picturization of Rex Beach's Alaskan novel, "The North Wind's Malice" (also an early booking at the Capitol), directed by Paul Bern and Carl Harbaugh, and Will Rogers in "Honest Hutch," directed by Clarence Badger and adapted from "Old Hutch Lives Up to It," by Garret Smith.



Will Rogers, appearing in Goldwyn productions

"'Earthbound,'" announces Goldwyn, "has been hailed as a picture that will set screen standards. It ran for four weeks at the Astor Theatre, New York, five weeks at the Playhouse, Chicago, and is now playing Miller's Theatre, Los Angeles—all legitimate theatres where advanced prices are charged. The week of September 19 it was screened at the world's biggest playhouse, the Capitol Theatre, New York, showing to 73,251 persons for the week—equivalent to a six weeks' run at capacity at any other theatre in America.

"'Madame X,' one of the greatest emotional dramas of the century, gives Pauline Frederick the best role that has ever fallen to her lot. She gives a flawless performance as the mother sunk to the dregs of degradation who commits murder to prevent her son's learning her identity.

"The Penalty," by Gouverneur Morris, in its screen form, has proved a maker of reputations—both its director, Wallace Worsley, and its featured player, Lon Chaney, achieving new renown in their professions through their work in it. Its thrilling dramatic story of San Francisco's underworld easily makes it Mr. Morris' premier contribution to the screen. It is now having an indefinite run at the Playhouse, Chicago.

Reginald Barker has scored one of his greatest successes in "The Branding Iron," from Mrs. Burt's novel, in the belief of Goldwyn officials. The story is one of the most human and dramatic ever presented on the screen. Russell Simpson, James Kirkwood, Richard Tucker and Barbara Castleton head the perfect cast.

Rex Beach will be seen at his most virile and dramatic when "The North Wind's Malice" is shown at the Capitol this month. Will Rogers was given a wonderful reception by critics and public alike in "Honest Hutch." He reveals himself as a character actor of the finest type—and still remains a comedian of the first water.

Brunton Confers with Brunet

Productions for Next Year Are Discussed in Conference

PLANS for big productions to be initiated during the forthcoming year, were discussed by Robert Brunton and Paul Brunet of Pathe, on the occasion of the former's visit to New York last week. Mr. Brunton made his first trip to the Metropolis in more than two years to discuss the releasing arrangements for "The Devil to Pay," the special feature recently finished by Mr. Brunton, and for a number of other high-class features and serials which will be made in the next twelve months. At the Brunton studio in Hollywood, there is now being produced by Mr. Brunton for Pathe distribution, a new Ruth Roland serial, "The Avenging Arrow," in which Miss Roland will appear.

In outlining his plans to Mr. Brunet, it was indicated by Mr. Brunton that he will attempt more pretentious productions than ever before. Owing to the necessity of guarding the plans discussed with Mr. Brunet, until after production has been instituted, Mr. Brunton would not discuss them.

He was very enthusiastic, however, over what the future had in store for the industry. "We have just completed the building of the biggest stage in the world," said Mr. Brunton. "It is 300 feet long by 125 feet wide, and will permit of the making of any kind of motion pictures. Our plant in Hollywood now covers 42⅓ acres, while in the foothills we have 350 acres for the filming of 'outdoor stuff.'"

Mr. Brunton was asked what he thought would be the next big improvement in the art of motion picture making. "Technically," he replied, "I believe we have reached the limit in picture making. There may be some improvements in camera work—slight improvements. But the next big thing of importance will be the filming of dramas in natural colors. However, that will not be for some time.

"There is plenty of room for improvement in story writing, though. What the industry needs more than anything else at this time, is an aggregation of writers trained for screen work. We need specialists, as they have in the field of legitimate drama. They must be men familiar with every minute detail of the studio, for the day is here when he must have what we call 'director proof' scenarios. When we are ready to begin 'shooting' on a picture, the continuity must be so mapped out that the director can go right ahead and know virtually exactly how much footage he will have when he has finished his picture, and with the knowledge that every detail but the actual directing has been cared for in his working scenario. We bring this about by continued conferences between our writers, continuity men, directors and myself.

"I only wish the public was as strong for mystery pictures as I am myself. There is nothing I enjoy making so much as a drama that is full of suspense, and one which will make your audience think hard before they are able to penetrate the veil of mystery drawn about the story. I love a good detective romance or any good mystery yarn, and there is a good percentage of the American theatre-going public aligned with me in that respect."

Mr. Brunton has been so busily engaged directing his big Hollywood plant, in which twelve companies are now producing on six stages, that, for weeks at a time, declares Pathe, he never steps outside the gates of his studio. He has built himself a bungalow right inside the plant, and spends practically all his time in it when not looking at films. His activities begin shortly after sun up and do not end until near the midnight hour.

Jules Levey to Manage Universal Branch

Jules Levey, manager of Universal's Toledo film exchange, has been drafted by that company to take charge of the Universal branch in Washington, D. C., under E. J. Smith, division sales manager of Universal's Atlantic Division.

Levey's place in the Toledo office will be taken by Arthur Elliott.



Arthur S. Kane presents Charles Ray in "Peaceful Valley," which will open at the New York Strand on Oct. 10

Attractive Features Listed

First Nat'l Announces Pictures to Be Released in Near Future

IN his belief that motion pictures have neglected a great opportunity in the use of art titles, Arthur I. Rouda, former supervising art director for Metro and Allen Holubar, but now heading the art department of the Katherine MacDonald Pictures Productions, will personally supervise the designing and execution of more artistic art effects in the titles of future MacDonald pictures. Rouda designed and dressed the sets for Miss MacDonald in her recent production "The Second Latchkey," the name of which has not yet been announced.

Elegant dancing effects of the Orient and Occident are obtained in "Curtain," Katherine MacDonald's latest First National attraction, which shows the terpsichorean art of Kovert in the dance of a Burmese priest and Ernestina Myers in her ultra-modern novelty "The Cascade." Kovert appears on the screen entirely encased in gold leaf. Miss Myers' work in this picture has already resulted in several attractive film offers it is stated.

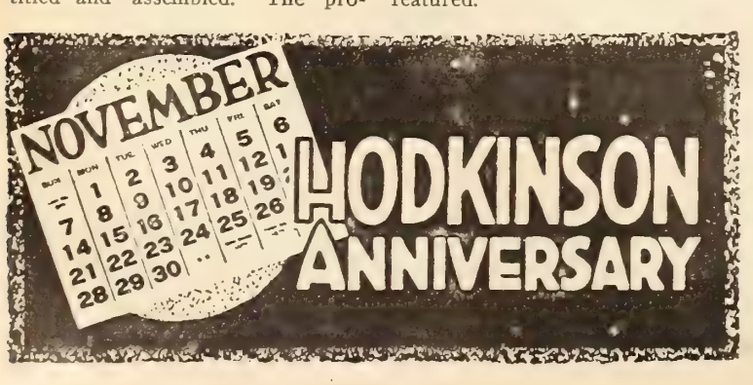
Mayflower announces that the adaptation of Robert Chambers' inspiration spirit drama "Athalie," which was directed by Sidney Franklin, with Sylvia Breamer in the leading role, has been titled and assembled. The production will be known as "Unseen Forces," when it is released by Associated First National Pictures next month.

Owing to the peculiar psychic touches which are woven into the story, a great deal of time was spent in editing the production—nearly three months—but with its completion, Mayflower officials are confident that they have one of the most unusual productions of the year.

Mack Sennett announces the completion of his second and last five reel super-comedy for First National release, "Love, Honor and Behave," the negative of which will be forwarded to the East this week. This production will exploit the comedy gifts of Charlie Murray, Phyllis Haver, Marie Prevost, Billy Bevan, Kalla Pasha, Eddie Gribbon and George O'Hara.

Pioneer Will Feature Edith Roberts

An announcement made recently by the Pioneer Film Corporation at its headquarters, 130 West Forty-sixth Street, tells of the preparation of a big production featuring Edith Roberts. The production which the Pioneer is now at work on is the first independent one in which Miss Roberts will be featured.



Discusses Musical Service

Arthur Klein Explains Scope and Purpose of New Amusement Service

ARTHUR KLEIN'S Manhattan Exchange idea for the booking to moving-picture theatre exhibitors a continuous split or full-week service of singers and musical acts has aroused widespread interest in the trade.

Asked as to just what he had in mind as to the scope of the proposed service and why he thought the exhibitor needed it, Mr. Klein admitted that for a year or more he had been studying the possibilities of breaking the monotony of a straight picture program with some sort of entertainment. "Obviously," said Mr. Klein, "the entertainment would have to be of a type that would not too seriously interrupt the photoplay program, but at the same time would really entertain the wise audiences of today.

"There is just one general kind of talent that will serve this purpose, and that is the singing and musical numbers. If it has the class and is presented by finished talent, it can entertain anywhere, anytime, but is peculiarly adapted to photo-theatre needs."

"Between photoplay subjects a relief from eye and mental strain is given an audience, just as it is a relief to have the curtain fall now and then in a dramatic show, and gives the audience a chance to relax, so it is a relief to have the steady progress of a photoplay program interrupted.

"It has been proved," continued Mr. Klein, "that lighter diversion whether it be a song or an instrumental selection has met with all the desired success where it has been tried, and since the idea came to me—and let me admit now that it is not an original idea—I have been contracting talent, sounding managers, and making arrangements to launch my proposition on a national scale."

"Nothing short of the best," said Klein, "will suit me, or the theatres I desire to book. This does not mean that Caruso, Farrar, Mary Garden, or Nora Bayes will play these theatres. It does mean, however, a consistently and continuously high grade of varied talent that has made good here in New York and that we are certain will do the same for the managers we book in other cities.

"The flood of inquiries received shows the exhibitor's need of this service. We are trying to answer the predominating questions in this issue. We intend a frank answer to every inquiry, no evading of issues, no dodging of questions. We have no desire to serve any exhibitor who does not need the service—not serve him unless his audience demands extra diversion."

DeMille's Latest Released

"Something to Think About" and "The Jailbird" Issued October 3

"SOMETHING TO THINK ABOUT," the Cecil B. DeMille production, which is declared to be radically different from anything Mr. DeMille has ever attempted before, was released October 3 by Paramount. Simultaneously was released the Thomas H. Ince production, "The Jailbird," starring Douglas MacLean.

The idea of right thinking furnishes the basic idea for the story of "Something to Think About," which was written by Jeanie Macpherson. Its theme is described as being of the loftiest and its treatment, it is stated, is of that same high artistic standard which has made Mr. DeMille's previous productions decidedly distinctive. In the early scenes, the quaint rural characteristics of Luke Anderson, a blacksmith, and his daughter Ruth, are said to have a rollicking humor that is captivatingly presented. When the daughter, already engaged to a rich young man of the neighborhood, elopes with Jim Dirk, a young man of her own station in life, the clouds of tragedy gather quickly.

An all-star cast is featured, the players including Gloria Swanson, Elliott Dexter, Theodore Roberts, Monte Blue, Julia Faye and Theodore Kosloff.

Julien Josephson is the author of "The Jailbird" the Thomas H. Ince production starring Douglas MacLean, and the direction was entrusted to the hands of Lloyd Ingraham.

Mr. MacLean is seen as a rogue in this picture, but a loveable chap for all that. He breaks out of jail, inherits a small fortune, goes West to edit a newspaper, excites the hostility of the staid old villagers, decides to bunco them into investing in a fake oil scheme, when presto! All his plans are pleasantly upset. He goes back to jail but his action is not without its compensations.

Doris May again plays opposite Mr. MacLean and character parts are interpreted by Lew Morrison, William Courtright, Wilbur Higby, Otto Hoffman, Monty Collins and Bert Woodruff.

"Peaceful Valley" Gets Premier at Strand

"Peaceful Valley," the second of Charles Ray's independent productions to be released, the second in which the star is presented by Arthur S. Kane and the second whose release is handled by First National, will be seen by the public for the first time on Sunday, October 10. It will be the feature offering at the Strand Theatre, Manhattan, during the week opening with that day.

Two weeks later, on Sunday, October 24, the picturization of this Edward E. Kidder drama will be transferred to the Brooklyn Strand, the second of the Mark theatres in Greater New York. Meanwhile, during the weeks just ahead, the picture will be seen also in many other houses throughout the country. Its release is set down on the First National Schedule for October 10.



If Your Inquiry for State Rights Territory on This Picture has not been sent in, take our advice and get it in as fast as you can

IF your inquiry for State Rights on "WHISPERING DEVILS" is not in as yet, GET IT IN AT ONCE. On receipt of your inquiry we will forward to you a copy of big Exploitation and Advertising campaign books on this sensational story, by Henry Arthur Jones, filmed from "Michael and His Lost Angel," and we will advise you of the territory still open, terms, prices, etc. "WHISPERING DEVILS" is a tremendously gripping story, with CONWAY TEARLE in the lead, and Rosemary Theby and picked cast in the support. Sensational advertising ready prepared for this picture, unquestionably the highest class State Rights production now on the market. Get busy today. Don't wait.

Write or Wire

EQUITY PICTURES CORPORATION
Aeolian Hall, New York

Sennett and Two Reelers

RUMORS that Mack Sennett was to abandon the two-reel comedy field are met with emphatic denial.

"We are going to make fewer two-reel comedies," says Mr. Sennett, "that much is true. We are also going to continue five-reel comedies. We have no disposition to abandon the field in which, it may be said without egotism, the name of this organization has become identified throughout the world.

"Two-reel comedies are in greater demand than ever. It is merely in the matter of merit that the exhibitors and public have become more critical. This attitude, on the part of the ultimate buyer—the public—is the result of the ambitions of the producer, who, if he is wise, is constantly in the lead of his market, voluntarily advancing the standards of his own efforts, and raising the tone of his art. On this account, if on no other, we have planned fewer two-reel comedies than we made per year in the past, and we plan better pictures in order to measure up to our best standards and keep them abreast with the demand we have created."

Story and Cast to Win for Sennett Comedy

Two qualities promise to invest the humor of Mack Sennett's latest five-reel super-comedy "Love, Honor and Behave," which, it is expected, will establish it as a worthy successor to "Down on the Farm" and "Married Life." It has a distinct and dramatically developed story value, and its cast is of all-star importance just as it was in "Married Life," announces First National.

Two of Mack Sennett's feminine stars will be enrolled in attractive characterizations, Phyllis Haver playing the part of a strangely-neglected wife, and Marie Prevost playing the role of an over-jealous bride. Charlie Murray, Billy Bevan, William Armstrong, George O'Hare, Ford Sterling, Kalla Pasha, Charlotte Mineau, Eddie Gribbon, Baldy Belmont, Fanny Kelly, Eva Thatcher are also in the cast.

Film to Aid "Own Your Own Home" Campaign

A nation-wide "Own Your Own Home" campaign is to be conducted with the aid of a motion picture, which is now being produced by the Rothacker Film Company. While this is a propaganda film—intended to cause people to go ahead and build the homes America needs so badly—it is not an advertising film, inasmuch as no particular manufacturer's building material is exploited in the picture, declares Rothacker Film.

Selected for Capitol Bill

Educational's Slow-Motion Picture of Kellerman to Be in Celebration

AFTER having viewed the latest Educational single reel special, Annette Kellerman in "The Art of Diving," Samuel L. Rothapfel, of the Capitol theatre, announced that it would form a portion of the program for his celebration of the first anniversary of the biggest motion picture theatre in the world. The Capitol observes its birthday the week of October 24, and therefore so far as the New York City territory is concerned, Educational announces that the release will be delayed.

Educational reports that inquiries from the various branches show an unusual interest in the Kellerman picture and that it will probably surpass in number of first-run showings the latest of the special releases, "Babe Ruth—How He Knocks His Home Runs," for which a record in single-reels is claimed. According to reports, the world's series has increased the demand of this picture considerably beyond the hundred prints that were provided.

The Annette Kellerman picture was made at Los Angeles under the personal direction of the "modern Venus" herself and is the first time that she has exhibited her secrets of diving through slow motion. The Cinal process is said to have recorded perfectly every flex of the muscles in the stunts that have made her the highest priced performer in vaudeville history.

"The Art of Diving" is the fourth of the specials that have been released by Educational in the past four months, the others being the Babe Ruth picture just mentioned, "Modern Centaurs" and "The Valley of Ten Thousand Smokes." Not only have they had exceptional bookings, but it is claimed that not a week passes in which it is not necessary to order more prints to meet the demand.

"Fulfilling Its Expectations"

Opinion Rendered by Vitagraph in Connection With "Trumpet Island"

VITAGRAPH'S production of "Trumpet Island," the first Tom Terriss special production, is fulfilling all the big things expected of it according to a statement from the Vitagraph headquarters. As anticipated, the film version of Gouverneur Morris' story, as edited by Mr. and Mrs. George Randolph Chester, has proved one of the most successful pictures of the year, declares the Vitagraph statement, and although released but a few weeks it has been a first-run attraction in the larger theatres throughout the United States and Canada.

In Chicago, it is booked, among other theatres, at the Ziegfeld, where it will be a three weeks' attraction at a dollar per seat. This is decommand this price at the Ziegfeld, the first having been D. W. Griffith's clared to be the second picture to mediately preceded it.

"The Love Flower," which im-

Among the larger theatres which have either presented "Trumpet Island" as a first-run, or have arranged to do so, with the bookings covering an engagement of from one to three weeks, are the Phantom theatre, Toledo, Ohio; the Strand theatre, Akron, Ohio; Tally's Broadway theatre, Los Angeles; Victory theatre, Providence, R. I.; Strand theatre, Flint, Mich.; Imperial theatre, Montreal, Canada; Minerva theatre, Pittsburgh; Empress theatre, Oklahoma City, Okla.; Moon theatre, Omaha, Neb.; American theatre, Salt Lake City, Utah; and many others.

Several circuits also have booked "Trumpet Island." The Fox Circuit, with headquarters in New York, has arranged to show the special production in all its New York City theatres and those it controls in Jamaica, Brooklyn, Newark, Elizabeth, Paterson and other nearby cities; the Gordon Circuit in Massachusetts; and the S. A. Lynch Enterprises, controlling theatres in twenty-six of the largest cities in the South.



Nazimova, appearing in "Madame Peacock," produced for Metro

Record Bookings in For "The Riddle: Woman"

From bookings recorded four weeks before the production was set for release, Pathe predicts that "The Riddle: Woman," first Associated Exhibitors feature to be distributed through its channels, will far eclipse the records of "Common Clay," "The Thirteenth Chair," "Other Men's Shoes," "One Hour Before Dawn," "A Broadway Cowboy," "Rio Grande," "Passers By," and other big pictures which have been Pathe pace makers in recent months. With returns in from only six of the thirty four Pathe exchanges throughout the country, this prediction seems certain of fulfillment, declares a statement from Pathe headquarters.

Has New Exhibitor Aids for "The Stealers"

Robertson-Cole announces that it is beginning, with the release of "The Stealers," its super-special attraction soon to be given to the trade, an entirely new line of exhibitors' aids "which will enable the showman who books Robertson-Cole pictures to cut his advertising bills and still have at his command a more artistic and attractive line of exploitation matter than he has been able heretofore to use."

The new accessories plan which Robertson-Cole, with the release of "The Stealers" offers to exhibitors includes a program-herald, a throwaway and a window card. These have been gotten up with extra care as to quality of art and printing, it is stated.

Eileen Percy Improves on Her First Hit

Eileen Percy, who is reported by William Fox to have achieved "an enviable success" in "Her Honor the Mayor," her first stellar vehicle under the Fox banner, has scored an even greater hit in "The Husband Hunter," according to a statement from the Fox headquarters in New York. "The Husband Hunter" was shown to capacity business at each performance, says the Fox statement, during its run at the Academy of Music in New York, the latter half of the week of September 19th. The story, written by F. Scott Fitzgerald, originally ran in the Saturday Evening Post under the title of "Myra Meets His Family," and Director Howard M. Mitchell has lost none of the quaint satire which made the story so enjoyable in the reading.

Photoplay Magazine

November, 1920

TRUMPET ISLAND—Vitagraph

"TRUMPET ISLAND" will be one of the talked about pictures of the fall and winter. It is easy to believe that Tom Terriss and his cast spent months and endured all manner of hardships that this might be a super-feature in fact as well as in the advertising. The "air stuff," as the climax of which an airplane is sent hurtling through an electric storm and ends with a crash in the treetops of a lonely island, however it may have been obtained, is much the most realistic of any similar scenes to which we have been witness. The story is a Gouverneur Morris romance, which is sufficient to stamp it with a certain originality and charm, and the scenario and titles are by Mr. and Mrs. George Randolph Chester, which is something of a guarantee of quality. A young girl, convent reared, falls in love with a soldier boy back from the wars. Her father decrees, however, that she shall marry one of those withered roues of the drama who can bring her wealth but no love. The soldier boy acquires sudden wealth and loses his head, and then seeks to recover his equilibrium by going to live on that good old abandoned island of the movie seas. The girl, dutifully agreeing to marry the roue on promise of being taken in an airplane on her wedding tour, from which she expects to dash herself to death, is eventually dropped at the boy's feet on "Trumpet Island," her memory gone but her sweet self miraculously preserved. Together the youngsters live through several happy weeks, and then they are found and threatened with a separation that you very well know never take place. A big picture in the true sense, and an interesting picture, rich in adventure, not too extravagantly illogical and pictorially arresting. Marguerite de la Motte is an attractive heroine, Wallace MacDonald a plausable and likable hero.

Under the direction of James Patrick Hogan, one of the new directors of the West Coast studios of Fox Film Corporation, the finishing touches are being applied to "The Little Grey Mouse," in which Louise Lovely is to make her debut as a Fox star.

"The Little Grey Mouse," which is from the pen of Barbara Le Marr Deely, was chosen as Miss Lovely's first starring vehicle, it is said, because it appeared to afford her such ample scope for her emotional ability.

Sam DeGrasse plays the leading role opposite Miss Lovely. Rosemary Theby also appears in the cast, and the "heavy" role is assumed by Philo McCullough. Others in the cast are Wilson Hummel, Gerard Alexander and Thomas Jefferson.

Herbert Brenon Adds to "Earthbound" Praise

Herbert Brenon has added his name to those of the other big producers of motion pictures who have written Goldwyn in the highest praise for the production of Basil King's "Earthbound", directed by T. Hayes Hunter. George Loane Tucker, who did "The Miracle Man", and Maurice Tourneur, producer of "The Blue Bird" by Maeterlinck, wrote words of glowing praise for the picture after seeing it at a private showing at the Goldwyn studios. And now Herbert Brenon, just back from Europe where he has been making a series of pictures starring Marie Doro, adds his voice to theirs. Says Mr. Brenon:

"I've just come from "Earthbound" and, while under its spell, I want to let you know what I think about it.

"I think that it's the biggest directorial step forward since the camera first began to blaze its industrial and artistic trail."

"The Green Cabinet" to Show Fire Hazards

A company of Universal players, headed by Captain Frank C. Badgley, left Wednesday night of this week for Toronto, Canada, in the vicinity of which city, several days will be devoted to the taking of scenes for the latest Universal educational production "The Green Cabinet." This production will be unique in that it will show for the first time upon a screen, how valuable papers and securities may be saved against the hazards of fire and water, declares Universal Industrial department.

Luke McLuke to Write "Film-Osophy"

Luke McLuke, the famous column conductor, whose quips appear in over 250 daily newspapers throughout the United States and Canada, is the author of Film-Osophy, which the Pioneer Film Corporation has captured for the "movies."

New Pathe Releases for October

"Half a Chance" and "Money Changers" Are Due Soon

THE latter half of October will be a most significant period for the Pathe feature department with two of the biggest productions of the year slated for release, states Pathe officials. Exhibitors who are looking for features that will permit them to use extended exploitation and advertising, will find just such productions in Jesse D. Hampton's "Half a Chance," and Ben B. Hampton's "The Money Changers," is the assertion of the Pathe organization.

"Half a Chance" is scheduled for issue on October 24th and will be followed a week later by the Ben Hampton version of the Upton Sinclair story of New York life. Two famous authors are represented in these productions. The Jesse Hampton picture was adapted from the novel by Frederick S. Isham. Upton Sinclair has aroused much comment by his works in the past decade. In "The Money Changers," he divulges some of the secrets of life in the lowest and highest strata of American society, but his facts are indisputable, for it was only after the keenest investigation that he wrote "The Money Changers."

"Half a Chance" represents again the best efforts of Robert Thornby, a director, who has a reputation for making pictures that "count" at the box office, declares Pathe. Mahlon Hamilton is featured in "Half a Chance" with Lillian Rich, who has become a prime favorite in Jesse D. Hampton attractions. Hamilton will be well remembered for his efforts in support of Blanche Sweet in "The Deadlier Sex." Lillian Rich helped make "One Hour Before Dawn" and Felix O'Day two of the most attractive of H. B. Warner's productions.



Two scenes from "The Money Changers," a Benj. Hampton production, to be released through Pathe

Besides those popular players, there appears in the cast of "Half a Chance" a number of other superb screen performers, among them being little Mary McAllister, who has been starred in many productions: Sydney Ainsworth, Tom Maguire, Wilton Taylor, John Gough, William Lion West, and Josephine Crowell. Fred Myton wrote the scenario for "Half a Chance."

The story is one which deals first with life on the Barbary Coast of San Francisco, and how Sailor Burke, an ex-prize fighter and derelict, escapes while being taken to prison for a murder of which he is innocent. He ships as a stoker and when the boat is wrecked, rescues Jocelyn Wray, the daughter of the judge who sentenced him. He drifts on to a lonely island and studies law from books washed ashore from the wrecked steamer. Ten years later, as John Steele, he is San Francisco's greatest criminal lawyer. He never gives up his search for evidence that will clear him of the murder charge. He again meets Jocelyn Wray and falls in love with her. Her accepted fiancee, Jack Donsdale, recognizes Steele by a tattoo mark and hires a detective to denounce him as the escaped murderer, "Sailor" Burke. With Jocelyn's aid, he escapes the detective, and after a fierce fight, obtains a confession from a witness to the murder, which discloses Donsdale as the real perpetrator of it.

Jack Conway, young and virile in his direction, made of "The Money Changers" a smashing entertainment with the force and dramatic punch a great melodrama demands, declares Pathe.

A strong all-around cast has been assembled for "The Money Changers." Fourteen prominent players have important parts in the production, with Robert McKim, Roy Stewart, Claire Adams, Edward Piel, Audrey Chapman, George Webb, Harry Tennebrook, Harvey Clark, Stanton Heck, Jack Williams, Betty Brice, Gertrude Claire, Laddie Earle, and George Hernandez, portraying the principal parts.

Frances Marion as Director

Has Signed Long-Term Contract to Direct Mary Pickford

FRANCES MARION, the scenario writer, who is at present directing Mary Pickford in a story also written by herself, for release by United Artists' Corporation, has signed a long-term contract with Miss Pickford to direct her in forthcoming productions.

Miss Marion will continue her activities as a scenario writer and will take up her duties as a permanent member of Miss Pickford's organization immediately after the completion of a contract in the East, from which she was granted a leave of absence to direct Miss Pickford in her next two United Artists' productions.

The first of Miss Pickford's photoplays under the direction of Miss Marion to be released in the very near future is an original story which Miss Marion has named "Rag-Tag and Bob-Tail."

The United Artists' Corporation has just issued a statement, containing the following appreciation of Miss Marion's work in the past:

"Since her wonderful success with Miss Pickford's photo-play, 'The Foundling,' which was adapted from Miss Marion's story, this clever young woman has risen to the very top of scenario writers in the motion picture business. She has been responsible for nearly a dozen of Miss Pickford's most successful stories, and in addition she has had the opportunity of writing photoplays for Clara Kimball Young, Sessue Hayakawa, Alice Brady, Billie Burke and the late Olive Thomas.

"She also did 'The World and His Wife,' 'The City of Dim Faces,' 'The Temple of Dust,' 'The Land of Promise,' 'Misleading Lady' and her splendid recent success, 'Humoresque.'

"Miss Marion started on her writing career as a newspaper woman in San Francisco, both as reporter and special writer on several of the San Francisco dailies. Later she came to New York to do similar work, and it was in New York that she first did her stories for the screen, following a part which she played in 'The Girl from Yesterday.'

"Her first story, 'The Foundling,' brought her into great prominence, and since that time she has written no end of successes. From the very day that she wrote the scenario for 'The Poor Little Rich Girl' Miss Marion and Miss Pickford became chums. They have been inseparable companions both in business and pleasure. Together they work out their stories, and together they attend moving-picture theatres to study the works of others.

"Other successes that Miss Pickford has presented, scenarios of which Miss Marion has been responsible for, are 'Rebecca of Sunnybrook Farm,' 'The Little Princess,' 'Stella Maris,' 'M'liss,' 'Joan Enlists,' 'Pollyanna' and Miss Marion's original story, 'Clothes-Line Alley.'

"Upon the completion of 'Pollyanna' Miss Marion was induced to sign a contract with another corporation, for which she has written several successes.

Fox Signs New Directors

Augmented Staff by Acquisition of J. Searle Dawley and Edw. Sedgwick

TWO new directors have taken their places on the directorial staff of the William Fox Film Corporation. They are J. Searle Dawley and Edward Sedgwick. The former has guided the work of many well-known screen stars, including Mary Pickford, and is at the present time busy at the Fox studios making preparations for his first production under the Fox management. Mr. Sedgwick, who has been a soldier, Texas Ranger, spy-chaser, football and baseball player, actor, reporter, playwright and scenario writer, is staging the second William Fox serial, which is now under production at the New York studios of the Fox Film organization.

In a series of statements just issued from the Fox headquarters, the careers of the newly acquired directors are reviewed at some length. The pertinent paragraphs from these statements are submitted as follows:

"Mr. Dawley knows motion pictures 'from the ground up.' He came in as a director when the old Edison Company was making 'Faust,' 'Treasure Island,' 'Carmen' and other classics in one reel. He declares it was at the Edison that he produced a picture called 'Eagle's Nest' and learned years later that David Wark Griffith was in the cast.

"He not only directed, but he wrote the scenarios for over two hundred pictures in those days. And before that sixteen of the plays he wrote were used by stock companies.

"It is quite in keeping with things as they ought to be that Edward Sedgwick now is a director of motion pictures, for he has had experiences that come to few men and that must prove invaluable in his latest line of endeavor. A complete story of what he has done would make a sizable book.

"When Mr. Fox decided upon a regular program of serials Sedgwick proposed that he write the second. In a few weeks he had turned out a story that created enthusiasm in the Fox studios. Then it was decided to give him his first chance as a director, so that he is now busy filming the second Fox serial."



J. Searle Dawley, who has just started work on his first special for Fox

To Star in an Original Play

Fred de Grasse Author of Story in Which Lillian Gish Appears

THE first production, starring Lillian Gish under the direction of Jerome Storm, will be made from an original play by Fred de Gresac, famous French playwright, according to an announcement issued this week by Mr. Storm. Madame de Gresac is the author of a number of stage plays, including "The Marriage of Kitty", "The Enchantress", "The Purple Road", "Sweethearts", "Pamela" and "The Third Moon."

When Mr. Storm was secured by special arrangement with Storm Pictures, Inc., to direct Miss Gish in her first stellar vehicle for the Frohman Amusement Company, he was given the privilege of selecting the story for his production. A number of famous novels and plays were under his consideration, when the de Gresac play was submitted and instantly approved both by him and Miss Gish.

The playwright first conceived the idea of a play for Miss Gish after seeing her in G. W. Griffith's "The Birth of a Nation." The theme was slowly evolved and was put into scenario form only a few weeks ago when Madame de Gresac learned that the young actress would star independently. While the nature of the story, now bearing the working title of "World Shadows", is not being disclosed, Mr. Storm states that he considers it a powerful theme peculiarly pertinent to the situation throughout the world today.

Mr. Storm is now assembling the cast and collaborating with the author on the final draft of continuity. He expects to commence rehearsals next week with a large cast of principals, assisted in this work by Madame de Gresac.

Closes for 100 Per Cent Hodkinson Releases

Harry Reiff, the Pittsburg representative of the W. W. Hodkinson Corporation, has just closed a contract with Mr. Freeman of the Penn theatre, New Castle, Pa., for all Hodkinson pictures to be released up to January 1, 1921 This adds Mr. Freeman to that constantly growing group of exhibitors throughout the country who belong to what is unofficially known at the home office of the W. W. Hodkinson Corporation as "The 100% Club."

Word comes from the West Coast this week that "Jimmy" Morrison will be seen opposite Jean Paige in Vitagraph's special production of "Black Beauty," adapted from Anna Sewell's novel. Morrison ranks among the best and most widely-known juvenile actors appearing on the screen. He was with Vitagraph for six years in Brooklyn, and his characterization in Vitagraph's "Over the Top" was said to have been a big factor in the success of that film. His role in "Black Beauty" is that of Harry Blomefield, and it is is regarded as eminently suited to Morrison's personality.

The part of "Jack" Beckett, the polished villain in "Black Beauty," has been entrusted to George Webb. John Spaulding takes the part of 'Squire Gordon, father of Jessie. Mollie McConnell will have the role of the 'squire's wife.

Bennett Starts Third Barrymore Picture

Whitman Bennett announces the starting this week of "The Great Adventure," the third of the series of Lionel Barrymore pictures to be released through Associated First National Pictures. This is an adaptation of the play written by Arnold Bennett, itself founded and adapted from the novel "Buried Alive" by the same author.

Kenneth Webb, who directed "The Master Mind" and "The Devil's Garden" which Mr. Bennett has already produced with Lionel Barrymore as the star for Associated First National, will also direct this third feature. Supporting Mr. Barrymore are Doris Rankin, Ivo Dawson, Octavia Broske, Thomas Braidon, Charles Lane, Jed Prouty, Arthur Rankin and Maybeth Carr. The scenario of "The Great Adventure" is by Dorothy Farnum, based on a synopsis written by Mr. Bennett.

Interesting "Shots" in Fox News, No. 103

The earthquake which wiped out scores of towns and villages in Italy and killed and injured hundreds of persons is a bigger news story than the seventeen wars that are going on today. Fox News No. 103 has exclusive pictures of it—the first to reach America.

A racing automobile tore down a steep hill, turned a corner and then toppled over and over right in front of a Fox News camera between Denver and Pueblo the other day. And a Fox News cameraman caught the action which appears also in Fox News No. 103.

Extensive Advertising for "Down Home"

The advertising department of the W. W. Hodkinson Corporation, has fired the opening gun of what it to be a most extensive advertising campaign on "Down Home", the first independent Irvin V. Willat production which will be released in October.

DEAD MEN TELL NO TALES

Universal Has New Series

Two-Reel Dramas Are Built Around the Northwestern Mounted Police

"UNIVERSAL is now releasing a series of the most engaging and picturesque tabloid photo-plays ever screened—a series of two-reel dramas of the Northwestern Mounted Police, written and directed by Jacques Jaccard," announced Harry M. Berman, general manager of Universal exchanges, in a recent statement from the Universal home office.

"The series, which consists of six separate stories dealing with the same localities and the same characters, is called 'The Red Rider Series.' He is supported by a strong cast, including Virginia Faire, the pretty New York girl who won the last year's Fame and Fortune Contest conducted by the Motion Picture Classic a "fan" publication.

The series is built around the character of a fearless leader of one of the most reckless units of the Mounted Police—Sergeant Kirk McLean, six feet, two inches of fighting manhood. Clapham, who plays this role, is not a Canadian, but in his native State of Kentucky, he did similar service as a deputy marshal, ranging the hill country in quest of moonshiners, counterfeiters and other lawbreakers.

"The Red Rider Series is being released one a week. The first, called "A Son of the North" was released October 4. The succeeding pictures of the series are The Girl and the Law, Big Stakes, When the Devil Laughed, The Forest Runners and The Timber Wolf.

"This last one will be released November 8.

"Among the cast which plays with Clapham and Miss Faire in these short photo-dramas are Charles Brinley, Frank Staples, Herbert Bethew and Ivar McFadden. Kay Harrison, who scenarioized the series, also takes an occasional role."

Publisher in Film Tie-Up

Vidor Manager and Grosset-Dunlap Co. Join to Aid "Jack-Knife Man"



Edward Grainger

ARRANGEMENTS are being completed by Ed. Grainger, New York manager for King Vidor, and S. A. Jenkins, publicist for Grosset and Dunlap, publishers, for a combination exploitation plan on "The Jack-knife Man." The success which has come to the screen production of this novel by Ellis Parker Butler, has revived a strong demand for the book; and as Mr. Jenkins has learned the efficacy of using a motion picture production for the purpose of boosting book sales, and knows that a selling campaign on a book will aid a screen adaptation of the same story, it is his intention to make the exploitation of the book fit in with the advertising on the picture.

The campaign on "The Jack-knife Man" will be conducted along lines which Mr. Jenkins has found to be most efficient from the point of profits for both the motion picture producer and the publishers. This consists of keeping in close touch with the bookings on the picture and then getting in touch with book stores in the vicinity of the theatre. The obviousness of the advantage to be gained by the book seller through an advertising campaign and window displays on the book, simultaneously with the advertising of the screen production of the same story at the local theatre, is pointed out. Cut-outs, posters and other displays for use in the windows or in other ways of advertising are furnished by the publishers for the use of the book sellers. As near as possible these are made to conform with the advertising matter furnished the exhibitor by the distributing company.

It is announced that a special edition of "The Jack-knife Man" will be published by Grosset and Dunlap in connection with the exploitation campaign in conjunction with the distribution around the country of the King Vidor production of the same name by Associated First National Pictures. The edition will be illustrated by "stills" from the motion picture production, and the title page will carry an announcement of the adaptation of the book to the screen by King Vidor.

"39 East" Is Selected for Opening Night

The Terrace theatre, Danville, Ill., will formally open October 14, with the Realart production, "39 East," starring Constance Binney.

The Terrace, which is controlled by the Home Theatre Company of Danville, was constructed at a total cost of $250,000. Thomas P. Ronan will direct the activities of the Terrace. A 22-piece orchestra has been engaged, and the opening night will be a gala occasion.



Douglas Fairbanks in his new picture now in the making for United Artists. Margaret De La Motte is his new leading lady

"Doug" in Exceptional Role

Coming United Artists Release to Introduce New Leading Lady

ACCORDING to the news that comes from Douglas Fairbanks' studio in Hollywood, Calif., he has an exceptional character to portray and a new leading woman to introduce in his fourth United Artists production, which will be released shortly. The picture is an adaptation of Johnston McCulley's story, "The Curse of Capistrano," which was a featured serial in the "All Story Weekly" magazine.

The story, laid in Southern California in the midst of the most magnificent settings, simply bristles with action, states United Artists, and into the picture there has been injected an exceedingly strong love interest which is quite different from anything that "Doug" has ever done before. He himself in the story plays a new type of dual role, that of both the bad and the good man, winning the love of the girl in question in both guises.

The girl in question in real life is Miss Marguerite DeLaMotte, who portrays the character of an aristocratic and romantic lady of the early Spanish people who settled California. Some people possess a conception that all those emanating from the Latin race must necessarily possess a dark or swarthy complexion. In this picture, if such were the case, Miss De LaMotte would fail in that requirement, in that she appears to be somewhat of a lighter hue, thereby upsetting more or less an established theory.

As a matter of fact, many of the aristocrats of Spain claimed to be free from all mixture with the darker blood of the natives, a proof being supposed to lie in the blue veins that showed in their fairer skins. Hence, the care and preciseness displayed by "Doug" and his director, Fred Niblo, in selecting Miss DeLaMotte for the feminine lead, exclusive of her dramatic ability, declares the United Artists statement.

Vignola Finishes His Third

Takes Final Scenes on Third of His Specials for Cosmopolitan

ROBERT G. VIGNOLA has taken the final scenes of "The Manifestation of Henry Ort," his third special production for Cosmopolitan-Paramount. All that remains to be done in the titling and editing, after which Director Vignola plans to go to his farm near Albany for a two weeks' rest before he begins his next production.

Working on a close schedule laid out by himself, Director Vignola made his last three productions, in retrogressive order, "The Manifestation of Henry Ort." "The Passionate Pilgrim," and "The World And His Wife," without resting so much as a day between pictures. He has been working under a great strain and now feels that he is well enough ahead of his production schedule to be able to take two weeks off for a much needed rest.

The scenario for his next production is now being prepared. While specific details as to the title and theme are lacking, it is said to be a dramatic story of unusual beauty and atmosphere, a story of plain folks and their ideals and dreams with a rare strain of pathos and humor intermingling.

"The Manifestation of Henry Ort," just completed, was scenarioized by Frances Marion from Ethel Watts Mumford's great short story. It is a satirical comedy drama revolving around a ouija board.

A cast of merit was chosen by Vignola, and the line-up includes such well-known players as Matt Moore, George Parsons, Gladys Leslie, Mabel Bert, Van Dyke Brooks, and Henry Sedley.



Hobart Bosworth, as he appears in "The Brute Master," to be released by Hodkinson

Picture in Church Service

Rev. Henry Rose of Newark Uses "Over the Hill" in Preaching

DESPITE the fact that it is only three weeks since "Over the Hill", the William Fox special production, had its initial showing at the Astor theater in New York, this remarkable story of mother love has already found its way into the pulpit and on the lecture platform, declares William Fox in a statement just issued. The screen version of the famous poem by Will Carleton was the subject of a sermon delivered on Sunday night, October 3, by the Rev. Lincoln H. Caswell, pastor of the Crawford Memorial church, 3747 White Plains Ave., New York City. It will also be the subject of an illustrated lecture to be delivered on Sunday night, October 17, by the Rev. Dr. Henry R. Rose, pastor of the Church of the Redeemer, Newark, N. J.

Dr. Rose who resorts to the illustrated lecture to drive home his sermons, finds themes for his sermons in the modern drama and in motion pictures. These sermons, or lectures, are illustrated with richly colored slides taken from the play or picture. The popularity of this, a regular Sunday night feature in Newark, is attested to by the fact that the capacity of the church, estimated at 800, is invariably taxed, it is stated.

"It is a beautiful picture with a wonderful sermon", declares Dr. Rose, in commenting on "Over the Hill," "and one that really needs but little emphasis by me. In truth the picture speaks for itself, and with the aid of the slides taken from the picture as it is now being shown in New York, few words will be necessary to bring out the wonderful story of mother love and of mother sacrifice."

Following the lecture in Newark, Dr. Rose will occupy pulpits and lecture platforms both in New York and in New Jersey while giving the same lecture on "Over the Hill".

Studio Picture of Service

Wins Business in Far East and Counteracts Foreign Propaganda

GEOFFREY NYE, Goldwyn's Far East representative, who is back from a ten months' most successful trip to the Orient and Australasia, where he placed Goldwyn pictures in every country he visited, asserts that the "studio picture" which he took along was the best selling argument that he had with the exception of the screening of Goldwyn pictures. He is strongly convinced that every agency which handles pictures should be equipped with a "studio picture" and that it should be shown to exhibitors, newspaper writers, and to the general public.

Before leaving Goldwyn's Pacific Coast studios, Mr. Nye packed out 2,300 feet of studio film, showing the size of the Culver City plant, sample elaborate sets, such as those used in "The Flame of the Desert" with Geraldine Farrar, and "Jubilo" with Will Rogers, pictures of the stars in their dressing rooms, acting in front of the camera, etc., and incidentally a hundred feet of film showing himself at the studio and with the Goldwyn officials there.

In India such American studio pictures should go a long way, Mr. Nye believes, toward counteracting the great propaganda being conducted there in favor of European-made pictures as against American-made pictures. The exhibitors of India naturally favor the European production and unless the American producers counteract this propaganda, the market there for Amerrican pictures is going to continue decreasing, declares Mr. Nye.

"Slave of Vanity" Due Soon

Robertson-Cole Declares Pauline Frederick Rises to New Heights

"A SLAVE OF VANITY," starring Pauline Frederick, which Robertson-Cole is soon to release as the first in its series of new super-special attractions, for the making of which Miss Frederick recently contracted, shows the famous emotional actress rising to a new emotional plane, states the Robertson-Cole organization.

In announcing Miss Frederick's release, Robertson-Cole has issued the following statement:

"Few women have been endowed with more precious gifts than Pauline Frederick. Her rare beauty combined with a most unusual personality has won for her a host of admirers who have only seen her shadow-self upon the screen, while those who have seen her in the articulate theatre have been thrilled by the quality of her superbly trained voice.

"Her triumph in 'Samson' with William Gillette, in 'Joseph and his Brethren,' 'Innocent' and other dramatic stage plays are still well remembered. But it is probably as a photoplayer that she is best known to the great amusement loving public. Her advent into motion pictures was as brilliant as her achievements that had gone before when she appeared in the role of Donna Roma in the picturization of Hall Cane's 'Eternal City.' Since that time success has followed success until today she holds a most unique and enviable position in the history of the screen.

"'A Slave of Vanity' shows Miss Frederick in the role of an English woman whose husband left his money to her only on the condition that she remains a widow. She loves a young man who has nothing but a chance to go to a far-off English possession and direct a ranch. She is loved by a wealthy financier who is a man of violent and crude personality. The great dramatic situation in the picture rises from her method of answering the momentous question of which man she shall choose."

Enlarge Short-Length Field

Pathe Strengthens Position With Release of Santschi Two-Reelers

THE approaching release by Pathe of the first of its two-reel Western dramas, starring Tom Santschi, is made the occasion of the issuing of a statement by the Pathe organization which sets forth a list of the short subjects now being released by the Pathe distributing forces. The statement follows in part:

"The unchallenged supremacy of Pathe in the field of short subjects will be further strengthened by the release of the series of two-reel Western dramas Tom Santschi is now making for distribution by the Gold Rooster organization. Release date of the first of this series will be announced shortly. With the addition of the Santschi subjects, the Pathe short subject calendar now includes, aside from its serial program, the new one-reel Rolins, being produced by Hal E. Roach, featuring 'Snub' Pollard and the 'Vanity Fair Girls'; the Pathe News; the Pathe Review; 'Topics of the Day'; 'Young Buffalo' series; 'Bringing Up Father' series and Mrs. Sidney Drew comedies. Then there is the first and second series of Harold Lloyd two-reel comedy specials, which now have attained the greatest circulation ever accorded any other star in a period similar to that in which Lloyd has been engaged in the production of his two-reel attractions.

"The popularity of short subjects among exhibitors and public is at its highest pitch today, reflected in the sales returns of the various Pathe branch offices. The average program today contains as many as four short subjects, while no exhibitor stages less than two with every show.

"The selling of the 'Young Buffalo' series has been progressing so rapidly that there is hardly a Pathe exchange that has not exceeded its quota, on this excellent series of Western subjects. The same is said of the 'Bringing Up Father' comedies, screen versions of George McManus's celebrated cartoons of Jiggs, Maggie and Norah."

16 PLAN BOOK REVIEWS IN THIS ISSUE



A BENJ. B. HAMPTON PRODUCTION

THE MONEY-CHANGERS

ADAPTED BY BENJ. B. HAMPTON
FROM THE NOVEL BY

UPTON SINCLAIR

DIRECTED BY JACK CONWAY
WITH
ROBERT McKIM, CLAIRE ADAMS AND ROY STEWART



From the drawing rooms of high society to a back room above a Chinese restaurant; that was the trail he daily followed.

He thought to keep from his beautiful and high-minded society fiancee both the source of his great and ill-gotten gains and the girl who waited for him in Chinatown.

He thought to retain his power, his wealth and his position by sweeping from his path every human obstacle.

But the reformed crook, the hustling young reporter and a girl beat him at his own game,—wits!

A superbly produced picture as fast and as thrilling as a tidal wave.

JESSE D. HAMPTON PRESENTS

HALF A CHANCE

WITH

MAHLON HAMILTON

AND LILLIAN RICH



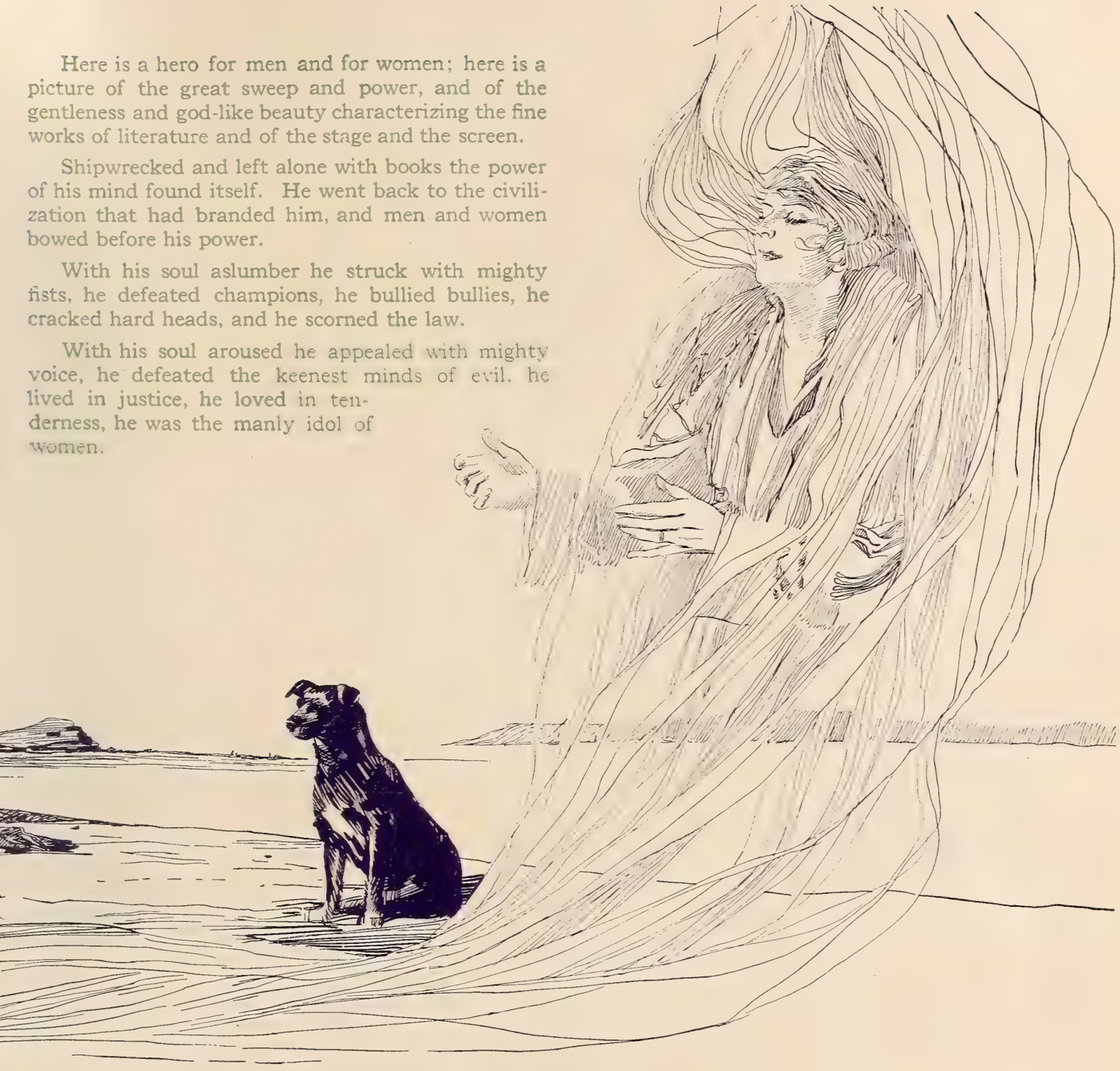
Pathé Distributors

Here is a hero for men and for women; here is a picture of the great sweep and power, and of the gentleness and god-like beauty characterizing the fine works of literature and of the stage and the screen.

Shipwrecked and left alone with books the power of his mind found itself. He went back to the civilization that had branded him, and men and women bowed before his power.

With his soul aslumber he struck with mighty fists, he defeated champions, he bullied bullies, he cracked hard heads, and he scorned the law.

With his soul aroused he appealed with mighty voice, he defeated the keenest minds of evil, he lived in justice, he loved in tenderness, he was the manly idol of women.



From the novel by Frederic S. Isham
Directed by Robert Thornby

Pathé
Distributors

Edgar Lewis presents

"A BEGGAR IN PURPLE"

BASED ON THE NOVEL BY
ANDREW SOUTAR

PERSONALLY DIRECTED BY
EDGAR LEWIS



In the figures on the ticker tape he read his ruin; he read there the story of the woman who died of hunger when he had all the bread; he read the vengeance of her son who had ruined him.

As these two men battled for power two women battled for the love of the young and determined man who had devoted his life to avenging his mother. One woman was worthy; the other unworthy.

This great fight of finance and the love of women has been woven into one of the most powerful dramas ever created by Edgar Lewis and all who know the history of the screen know the power and ability of this master of dramatic productions.

Pathé Distributors

It has just been announced at the Universal's offices, 1600 Broadway, that Mr. C. H. Macgowan, who recently returned from Europe, where he was on a special mission, has resigned from the company after exactly eight years of service. His work with the film corporation has included almost exery executive capacity possible to one owning no interest in the company.

Twice prior to this Mr. Macgowan has attempted to resign, and both times he was "talked" out of it by Mr. Carl Laemmle, president, and Mr. R. H. Cochrane, vice president of Universal. This time he convinced Mr. Cochrane an opportunity had been presented to him which it was impossible to refuse, and accordingly, his resignation has been accepted.

Mr. Macgowan resigns for the purpose of starting in business for himself as the head of an organization to be known as "Macgowan's, Inc." The business of the company will be the distribution of high class moving pictures in this country and abroad.



C. H. Macgowan, who is resigning from Universal to start his own film concern

Metro Film Purchases "Invisible Ray"

Bob Lynch, of the Metro Film Co. of Philadelphia, Pa., one of the most successful exchanges of that territory, has purchased from the Joan Film Sales Co. the rights to the distribution of "The Invisible Ray," a 15-episode serial starring Jack Sherill and Ruth Clifford, in Eastern Pennsylvania and Southern New Jersey.

Among the devices prepared for the exploitation of "The Invisible Ray" are a series of illustrated booklets to be sent out by Lynch to his exhibitors. The booklets contain the most gripping scenes of the serial, with a caption under each picture in a humorous vein.

Arrangements were made to supply the Metro office with all the electrical contraptions used for the exploitation of the serial, and manufactured by a firm in New York.



Scenes from Robertson-Cole's special, "Kismet." On the right is Otis Skinner and Rosemary Theby and on the left is Miss Theby, Emmett C. King and Leon Barry

Wm. Fox Lists October Releases

WILLIAM FOX presents for the month of October an attractive list of productions. Notable among these is the return of William Farnum in his latest western production, "Drag Harlan," by Charles Alden Seltzer. In this Mr. Farnum is said by Fox to have one of the finest western roles he has ever enacted. J. Gordon Edwards, whose name has been associated with many of the screen's greatest productions, directed "Drag Harlan." Jackie Saunders is the leading woman.

Tom Mix is to be seen in a tale of the great southwest entitled "The Texan,' written by James R. Hendryx. It is declared to be one of the fastest moving stories in which this popular star has appeared —"fairly packed with stunts of sensational horsemanship and tense dramatic situations," states Fox film.

Pearl White appears in her second big feautre production for William Fox, entitled "Tiger's Cub," which is a screen adaptation of the novel by George Goodchild. "Tiger's Cub" is a drama of the great Canadian wilds. Miss White's role is said to be admirably suited to her histrionic ability.

Departing from his familiar field of American ranch life, William Russell appears as a Captain of the Canadian Northwest Mounted Police, in a story entitled "The Challenge of the Law,' written by E. Lloyd Sheldon. Acording to William Fox, action, and plenty of it, is the keynote of this story, which deals with the activities of fur smuggelrs along the Canadian border. Helen Ferguson appears opposite the star.

Shirley Mason appears in a romance by Frances Marion Mitchell, entitled "Girl of My Heart," which is expected by Fox Film to force both smiles and tears. Its pathetic quality is intense, but this is relieved by action in the lighter vein and by powerful dramatic incident. states William Fox. Raymond McKee, who has appeared as leading man with Miss Mason in several other productions, is again cast opposite the star.

The cowboy star, Buck Jones,



"The Merry Cafe," a Mutt and Jeff cartoon, released by Fox, broke cartoon booking records on Broadway when it ran for four weeks at the Criterion theatre. Here is a scene from the single reel comic

will be seen in another Western "thriller'—this one entitled "Sunset Sprague." Clyde C. Westover is the author. The picture was released this wee. Buck manages to pack a thrill a foot into this production with his sensational stunts. In these perilous displays he surpasses his past performances. Patsey de Forest makes a charming leading lady and gives a delightful portrayal of a "regular" western girl.

Eileen Percy appears in "Beware of the Bride," a screen adaptation of Edgar Franklin's magazine story. Miss Percy enacts the role of a little bride, who attends a masquerade ball in the absence of her husband and becomes involved in all sorts of mirth-provoking complications.

Louise Lovely will be seen in her first starring vehicle, entitled "The Little Grey Mouse," written by Barbara Le Marr Deely. "The Little Grey Mouse" provides her with a role that combines the light with the serious. "The Little Grey Mouse" is a strong tale of love of a brave and talented woman for a worthless husband.

The first release by William Fox of the "Clyde Cook Comedies" will be in October with "Kiss Me Quick." This star brought the American theatre-going public to his feet with his droll humor and grotesque antics while he was the leading atttraction at the New York Hippodrome. "Kiss Me Quick" is said by Fox to be "one of the most excrutiatingly funny comedies of the season."

"An Elephant's Nightmare" and "Hold Me Tight" are two Fox Sunshine Comedies to be released in October.

Good Prospects for Pioneer

September's Business Reaches New Mark and October Outlook Is Fine

"REPORTS from all the exchanges of the Pioneer Film Corporation which now extend from one end of the country to the other and embrace all the important points in Canada, show that business for the month of September has reached a new mark in the records of the Pioneer and that the outlook for October is particularly bright with the prospects of breaking all previous records in the history of the concern." This is the main gist of a statement just issued from the pioneer headquarters.

One of the outstanding features in connection with the forthcoming releases of the Pioneer Film Corporation, centers on the series of Nick Carter pictures, based on the famous detective stories. The Nick Carter series will be made up of two reelers.

Under the heading of the "Pioneer Master Specials," comes Daniel Carson Goodman's "Thoughtless Women," which will be the next important release, according to an announcement made yesterday at the headquarters of the Pioneer, 130 West 46th Street.

Alma Rubens is starred.



A scene from "The Song of a Soul," a Messmore Kendall production starring Vivian Martin. It is to be released by Goldwyn

Thirteen of the fifteen houses in the Lubliner and Trintz circuit of Chicago, are showing Ruth Roland in her new Pathe serial, "Ruth of the Rockies" at special Saturday matinees, reports Pathe Exchange, Inc. The serial episodes occupy the first position on the program at these children's matinees and are reported to be a signal success in swelling the box-office receipts for the week wherever it has been introduced.

The theatres in the Lubliner and Trintz circuit were among the first to introduce the serial as a feature attraction at Saturday afternoon performances. The practice since then has become more general with the managers of first-run theatres in the big cities.

"Ruth of the Rockies" is booked in all the houses employing the scheme, it is stated by Pathe, while "Pirate Gold," the George B. Seitz production, and "The Third Eye," in which Warner Oland is starred with Eileen Percy, are said to be well represented.

Strong Cast is Seen in "Shuffle the Queens"

In "Shuffle the Queens," the latest of the two-reel Christie Comedies to be released through Educational Exchanges, an unusual cast is presented. Eddie Barry is the featured player. In his support are Vera Stedman, Earle Rodney, Charlotte Merriam and Lydia Yeamans Titus.

According to Al Christie, this comedy represents the perfection of Christie work. It is a straight farce, built along the lines of the "bed-room" pictures that have been so popular along Broadway, and it is said to offer more clean laughs than aany picture of this sort ever presented.

Baseball Club Selects Minter as Mascot

Mary Miles Minter, Realartist, has assumed the responsibilities which go with her appointment as mascot of the Seattle baseball team in the Pacific Coast League. Miss Minter was unanimously chosen to this position by the members.

Demand for Serials Grows

Their Popularity Shows Marked Increase in West, Says Manager

COMPLETING a tour on which he visited all the key cities in his territory, Western District Manager W. S. Wessling of Pathe Exchange, Inc., in a comprehensive report to the home-office states that there is an increasing demand for serials in the West. Mr. Wessling says that the exhibitors in his district are flourishing and that the market for episode-pictures is more active now than at any time in his experience with Pathe.

"Exhibitors on the West Coast," says Mr. Wessling in his report, "who previously have been more or less fighting shy of serials, are rapidly joining the ranks of those who include them on their programs. These newcomers in the field of serial exhibition have every reason to be gratified with the result and are now convinced of the money-making possibilities of the episode pictures.

"That Western fans are not averse to serials of a high-class order, has been fully demonstrated by the exhibitor's reports, which, in an overwhelming majority of cases, claim that pictures of the quality of 'The Third Eye,' 'Daredevil Jack,' 'Pirate Gold' and 'Ruth of the Rockies' have made the serial night one of the biggest nights in the week.

"'Daredevil Jack,' in which Jack Dempsey is starred, is enjoying a tremendous popularity with the picture-goers, and in my opinion this picture has paved the avenue for this new serial demand in the West.

"The large first run exhibitor is not unmindful of this sudden popularity of the continued photoplay. Many large representative houses in this territory have booked serials as added attractions at their matinee programs. In many instances theatres of this class were compelled, by an irresistible popular demand to repeat the serial on their evening programs."

Board Will Select Stories

Katherine MacDonald to Star "Only in Appealing and Human Stories"

IN a statement issued from the New York headquarters of the First National, the announcement is made that B. P. Fineman, vice-president and general-manager of the newly re-organized Katherine MacDonald Pictures Corporation, has decided to present the star "only in the most appealing and human stories." All these, according to the First National announcement, are to be released exclusively by the First National organization.

A scenario construction board, consisting of Miss MacDonald, J. A. Barry, Gerald C. Duffy, Reed Heustis and Mrs. A. O. Bender, has been selected whose chief duties, according to the First National, will be "to keep the stories logical and human, to eliminate bromides and rank melodrama and to analyze and dissect them so as to turn out pictures of universal interest and lasting impressions. The problems and people to be presented on the screen muse be those the world recognizes, and must appeal to the better qualities of an audience. The male members of the board, in discussing stories, will give particular attention to men's viewpoints and the women will view the situations through the eyes of their own sex."

J. A. Barry, formerly with D. W. Griffith, is to be productions manager and will act in a general advisory capacity.

"The stories to be filmed by Miss MacDonald will be screen adaptations of famous plays or books," continues the First National statement, "or will be originals of an appealingly human type. While her next production is yet to be announced, it is known that it will be founded on a play whose success on the legitimate stage warrants its presentation through the medium of the screen. It is particularly strong in human situations, and is to contain material that will furnish Miss MacDonald with the biggest opportunity her career has yet offered."

Metro Feature Progressing

"Cinderella's Twin," with Viola Dana, Now Well Under Way in West

PRODUCTION work on "Cinderella's Twin," a new starring vehicle for Viola Dana, is well under way at Metro's West Coast studios in Hollywood, Calif. The cast is now virtually complete, and the company, directed by Dallas M. Fitzgerald is rapidly proceeding with the camera work on several interior sets that were constructed with a special regard for the requirements of the production's unusual plot and story.

"Cinderella's Twin" was written by Luther Reed, and is the first of four original stories sold by him to Metro recently. Another of the four, "White Ashes," is also under production with an all-star cast. The new Dana vehicle has for its theme the novel idea of a pretty little kitchen maid who is lured into a band of crooks and compelled to take part in a series of robberies quite against her will and inclination. With a kitchen maid as its

"Cinderella's Twin" has a whimsical twist, which shows Miss Dana's abilities for fun making in the delightful piquant characterization of Connie McGill. Wallace MacDonald will be Miss Dana's leading man.



Lloyd Hamilton in "The Simp," a new Mermiad comedy released by Educational Exchanges

Following the news of the termination of the contract between Marshall Neilan and Marion Fairfax, the well-known writer, comes the announcement from the Marshall Neilan studio that the producer has closed with the author for a new arrangement covering a period of years.

Under the new contract Miss Fairfax will prepare the scenarios of the next four Marshall Neilan productions, which will be released by First National. After that Miss Fairfax enters into a working arrangement with Mr. Neilan in the production of Marion Fairfax Productions. These pictures will feature the work of the author and will be original stories or scenarios based on stories that have already been published in national magazines.

Eva Novak Feature to be Released Oct. 25

Eva Novak, long a screen comedy favorite, has completed her first big picture, a Universal special attraction, from the pen of Edgar Wallace and directed by Stuart Paton, under the title "Wanted at Headquarters." As its name implies, it is a crook drama.

In addition to being Eva Novak's first appearance as a star, and her first big picture with Universal, "Wanted at Headquarters" marks the return to the Universal fold of the director, Stuart Paton. He long was an important figure in the Universal directorial staff, but during the past two years has occupied his time with outside pictures.

The picture willl be released on October 25th.

Fox Issues Press Book on "The Tiger's Cub"

A sixteen-page press book for exploitation of Pearl White in "Tiger's Cub" is now being distributed to exhibitors by Fox Film branch managers. The press book is described as being especially effective and which goes a long way toward helping exhibitors put this picture over "big."

The most important announcement in the season's activities of Gore Brothers and Sol Lesser is their statement that they have secured the direction of the magnificent theatre in the New Ambassador Hotel as the world's premier place for all forthcoming First National attractions.

The theatre is to be the last word in luxury. The well-known scenic artist, Joseph Urban, will paint the curtain and lay plans for scenic equipment. The orchestra, which is to be a chamber musical organization with a predominance of stringed instruments, will be under the direction of one of America's foremost composers and leaders. The foremost concert artists are to be engaged from time to time, and already the names of Carolina White and Orville Harold are mentioned as features of the opening night.

The opening is to be the crowning social event in Los Angeles history. The seat sale for the first night will be announced soon. Tickets will be $20.00 for each seat, states First National. After the opening night the prices of seats will range to $1.50 top, with every seat reserved. They will be sold two weeks in advance.

Realart Finishes "Her First Elopement"

Wanda Hawley, Realartist, spent several days in restful quiet after a "romantic elopement" on a millionaire's yacht. Of course Miss Hawley did not really elope, but it is about an affair of this character that the scenes of "Her First Elopement" are based. Work on this picture has been completed.

Jerome Patrick played party of the second part in the "Elopement." Other members in this cast include Nell Craig, Lucien Littlefield, Herbert Standing, Edwin Stevens, Helen Dunbar, Jay Eaton, Margaret Morris, Ann Hastings, and John McKinnon. Bob Lee assisted Director Wood with Al Gilks at the camera.

First National Enrolls Many

"AN outstanding feature of last week's convention at Kansas City is the reported landslide of exhibitors enrolling as holders of Associated First National Pictures, Inc., says First National in a statement just issued. R. L. Pramer, recently elected president of the Nebraska State Exhibitors League, reported, according to the First National statement, that Omaha and suburbs, for example, had gone one hundred per cent Associated First National by the absorption of the whole quota of franchises allotted to that division; and similar figures were reported, it is said, by other prominent exhibitors attending the convention.

An important social feature of the gathering was furnished by the banquet given by Associated First national at the Hotel Baltimore on the Tuesday of convention week. Stanley Chambers of the Palace Theatre, Wichita, Kansas, acted as chairman and toastmaster and introduced R. G. Liggett, president of the Kansas State Exhibitors Association and Associated First National Franchise holder for the Gene Gauntier Theatre in Kansas City, Kansas. Mr. Liggett commended the franchise and First National pictures, which he characterized as well worth the price paid for them.

Frank L. Newman, president of the Newman Theatre Company of Kansas City, Mo., was the next speaker and was followed by Jack Truitt, Sedalia, Mo.; Charles T. Sears, president of the Motion Picture Theatre Owners of Missouri; M. B. Shanberg, managing director of the Midland Circuit of Theatres, and M. Van Pragg, secretary of the Kansas Exhibitors Association and of the National Association.

Mr. Shanburg recommended a "live-and-let-live" policy to be adopted by the men in the industry and stated as his belief that gatherings such as this First National banquet are of special value in enabling exhibitors and exchange men to become better acquainted and so lead to a better understanding.

J. D. Williams, manager of Associated First National, in an informal address said in part: "The men who originated and founded First National did so because they were dissatisfied with the methods and lack of method employed by certain film companies. They were heartily tired of the unfair kind of deals that were being handed to them. They were men who knew the danger to the industry from such methods. These men had millions of dollars invested in theatres and they wanted to protect their interests. They formed an organization which is based on mutual interest and principles. The franchises held by big exhibitors are identical with those held by the smaller exhibitor. They do not make fish of one and fowl of the other.



Mr. and Mrs. Carter De Haven have made "Twin Beds" for First National

"If you are an Associated First National franchise holder that organization belongs in part to you. Its board of directors is elective, and itself in turn selects an executive committee and this in turn appoints a manager. You have a voice in all this. All these men can be removed on short notice. In short, Associated First National is a cooperatve proposition in which you have a personal interest and share.

"Our source of picture supply is absolutely secure. Our pictures are bought in the open market, and no matter how hard rivals may try they never can close the market so long as brains exist. Independent stars and independent producers make pictures for Associated First National. It is our aim to encourage more stars and more producers to be their masters. To work for themselves, to break away from monopolistic dictation. In this we have succeeded and are succeeding."

Knoblock Joins Paramount

Comes Here from England and Will Study Methods of Screen Writing

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has received a cablegram from Edward Knoblock, famous dramatist, stating that Mr. Knoblock has sailed for New York, where he will enter the new $2,000,000 studio of the Famous Players-Lasky Corporation and learn the technique of writing for the screen. Mr. Knoblock, who is author of "One," the current Belasco success, and numerous other plays in which Francis Starr has appeared, will write an original story for Paramount Pictures while here and assist in its production. Paramount announces, working in close collaboration with the direction and the continuity writer and supervising the details of the production.

Mr. Knoblock's announcement of his coming to America is timed with the departure for Hollywood today of Sir Gilbert Parker, the well known novelist, who is going to the Lasky studio to learn motion picture technique an to write original stories for Paramount Pictures.



On the left and right are two scenes from "Tiger's Cub," Pearl White latest feature production for Fox. In the centre is George Walsh preparing to start something in "From Now On," another Fox release



A scene from "The Truth About Husbands," a Whitman Bennet production

"Sleuth" Series to Pioneer

Pioneer to Release Series Based on Famous Nick Carter Stories

THE much-talked of and extensively advertised Nick Carter stories have been acquired by the Pioneer Film Corporation for the entire United States and Canada.

The deal which has brought these famous Nick Carter pictures to the Pioneer, was closed by M. H. Hoffman, vice-president and general manager of the Pioneer Film Corporation, and John J. Glavey, representing the Broadwell Productions, Inc., of which enterprise Robert B. Broadwell is president.

In making public the announcement of the acquisition of the Nick Carter series of 15 pictures, Mr. Hoffman characterized the deal as one of the most important that has been made in some time, inasmuch as hundreds of inquiries regarding the series have been received from exhibitors in all parts of the country and unusual interest is being centered on the series.

Pioneer has issued the following statement in connection with the deal:

"The name of Nick Carter has meant a great deal to two generations of American readers. It stands for a good, clean, swiftly-moving detective story, which has an unqualified appeal to man, woman or child, and it has been truly said that no character has ever lent greater possibilities to the cinema than the famous Nick.

"Needless to say, every possible care has been exercised in the production of the Nick Carter two-reelers, and in every instance crime is punished as it should be.

"Some idea of the demand for the Nick Carter series can be gleamed from the fact that Street & Smith Corporation, publishers of the Nick Carter books, in a statement just issued, show that over thirty million copies of Nick Carter stories have been sold, and the demand is just as great to-day as it ever was."

No Villian in Metro Drama

Elaborate Settings Also Feature of "White Ashes," Rosen Directing

A VILLAINLESS drama, with throbs of the eternal triangle developed in a most unusual manner, is the distinct novelty that Luther Reed has prepared for followers of motion pictures in his newest original screen story, "White Ashes," now under production at Metro's West Coast studios in Hollywood, Calif., with an all-star cast.

That background of villainy accepted traditionally as being necessary to set off the virtues of the hero and heroine has been submerged by Mr. Reed in this fascinating story of social upsets and gilded love. Its swift action and unexpected situations as the country boy is projected from his prosaic job of soda clerk in a drug store into the maelstrom of feverish gayety among the beauties of the stage pique the curiosity and arouse wonder as to how he will guide his stormy career without arousing the antagonism of what in an ordinary play would be the villain.

But not alone in its villainless feature is "White Ashes" an unusual production, it is said, for it will have the added novelty of presenting a series of elaborate settings of a variety never before attempted, according to Metro. These "sets" were prepared by D. Anthony Tauszky, portrait painter, in accordance with a "camera color chart." Every scene is painted with a view to the scientific requirements of the color eye of the camera, states Metro.

Strong Cast for Hodkinson

Hugo Ballin's Production Is Due for Early Release by Hodkinson

THE first Hugo Ballin independent production, which the W. W. Hodkinson Corporation has scheduled for early release, under the working title of "The Honorable Gentleman" has an "extraordinarily strong cast," in the opinion of the Hodkinson organization.

The line-up as reported by W. W. Hodkinson Corporation is as follows:

"Rockcliffe Fellowes will be seen in the leading role. Mr. Fellowes is a great favorite with the theatre-going public and has been seen to good advantage in a number of Goldwyn productions in the past. He has also played opposite Constance Talmadge and is one of the foremost figures among the male leads appearing before the camera today.

"Mabel Ballin, another very popular artist, is seen as the little blind girl, a most sympathetic role to which her talent and beauty do full justice. Togo Yamamato, a successful actor both in his native Japan and in America plays the central role, and it is promised that his work in this production will be a revelation to those who have seen him in the past. Such praise as this carries much weight when one takes into consideration the fact that he has been entrusted with many important roles, prominent among which was the part of the Chinese Prince in 'The River's End.'"

"Nellie Filmore, one of the greatest character women on the silversheet, who is also appearing in a current Broadway success, plays the part of the blind girl's Aunt with all her accustomed skill. Little Charlie Fang, who has been seen for the past six years in many Mack Sennett productions, is cast as "The Hatchetman" and proves himself to be probably the most consummate Chinese actor on the screen.

Announce Curren Releases

Thomas Meighan and Dorothy Gish Are Starred in Paramount Issues

THE Paramount release schedule for September 26 includes two productions which already have had successful pre-release engagements in several of the largest cities, including New York. These are Thomas Meighan in "Civilian Clothes," a Hugh Ford production, and Dorothy Gish in "Little Miss Rebellion."

That the picture version of "Civilian Clothes" is better than the stage production, seems to be the concensus to those who have seen both the film and play in which Thurston Hall and William Courtney were seen in the leading role. Here, indeed, they said was an ideal role for Thomas Meighan.

Thompson Buchanan, one of America's best known playwrights, was the author of "Civilian Clothes," which was presented by Oliver Morosco at the Morosco theatre, New York, September 12, 1919, and ran there far into the next spring.

The task of adapting the play to the screen was entrusted to the capable hands of Clara Beranger, and the picture was the last directed in this countrty by Hugh Ford before he left for England to become Director-General of the Famous Players-Lasky British Producers, Ltd.

Supporting Mr. Meighan are Martha Mansfield, who was seen opposite John Barrymore in "Dr. Jekyll and Mr. Hyde;" Marie Shotwell, Frank Losee, Alfred Hickman, Warren Cook and Maude Turner Gordon.

"Little Miss Rebellion" was written by Harry Carr, editor of D. W. Griffith's scenario department, who, besides being a newspaper and magazine writer of prominence, was the author of "I'll Get Him Yet," one of Miss Gish's previous Paramount starring vehicles. The scenario was written by Wells Hastings. George Fawcett, veteran actor of both stage and screen, was the director..

Ralph Graves is Miss Gish's leading man and George Seigman, Riley Hatch, and Marie Burke also have prominent parts.



Philip Hurn, writer of original scenarios. He adapts others from the works of famous authors for Metro

"Legion" Convention in International News

Excellent pictures of the recent big "doughboy reunion" in Cleveland are announced for release in International News 66, are contained in International News No. 66, released October 1. New cameramen attending the convention of the American Legion "shot" the former warriors in a series of inspiring activities, including the grand parade in which 20,000 veterans of the Great War marched once again shoulder to shoulder to the strains of the patriotic airs that inspired them to victory two years ago.

Special Service Section on

"So Long Letty"

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the picture and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

General Summary of the Picture

"SO LONG LETTY" is an adaptation of the real stage hit of a few seasons past in which Walter Catlett and Charlotte Greenwood were starred, being the story of two married people apparently mismated and living in adjoining houses who decide to trade life partners, or rather the two husbands conspiring so that such an arrangement may be brought about.

It is of course a purely farcical idea. On the stage it was very much burlesqued. In the picture less resort to eccentricity has been made, carefully selected types having the four principal roles, same being T. Roy Barnes, Walter Hiers, Colleen Moore and Grace Darmond.

The cast therefore may be justly termed all-star. T. Roy Barnes is a newcomer to the screen, making his first appearance of importance in "Scratch My Back" and registering as a distinct screen personality. Walter Hiers is as well known as any comedian in films today who has not been starred. Colleen Moore and Grace Darmond are both players of reputation and ability.

In point of opportunity all four roles are about equal. Mr. Barnes is a husband who likes "class," a gay time, etc., and is presented as something of a sport. His wife, Miss Moore's role, is a fine housekeeper and cook but inclined to be dowdy and not at all interested in her husband's ideas of life's pleasures. Mr. Hiers is the opposite of Mr. Barnes, in the role he portrays and has also a fondness for good things to eat, especially since his principal food at home has been sardines. Grace Darmond, who has the part of Mr. Hiers' wife, is presented as a butterfly, an impractical gadabout.

Each husband sees in his neighbor's wife what he believes to be the ideal qualities. They agree that all are mismated and plan to have matters arranged to their mutual satisfaction. Each husband is to woo the other's wife with the idea of making the transfer agreeable all around.

The wives become informed of the bargain and plan a counterplot in which each wife is to take the other's husband for a week, ostensibly on trial but really for the purpose of curing the men of their idea of trading wives, by presenting themselves in an unfavorable light.

Danger that the complications arising from such a plot might make the production suggestive have been carefully avoided. In addition to the sequences having to do with the theme, there have been interpolated a number of bathing-girl scenes which are pretentious. Also a cabaret scene of real caliber has been used. All of these have little to do with the real story but give the production considerable class.

"So Long Letty" was directed by Al Christie. The original production was classed a "farce with music," and was staged by Oliver Morosco.

The accessories trat may be obtained from your exchange are two styles of one-sheet posters, three, six and 24-sheet stands, window cards, photographs both small and large showing interesting scenes from the picture, squeegees in sets of twelve, announcement slides, music cues, press book, heralds, throwaways, oil paintings, thirty by forty inches, three to a set, mats for one to four column newspaper displays and cuts for from one to three column use.

Exploitation and Presentation

"So Long Letty" is an exploitation picture or rather a presentation picture where the manner of putting it over should be so elaborate that the presentation will resolve itself into exploitation.

The presentation angle naturally is the music of the original stage farce from which the picture was adapted.

The principal song hit of the original was the title number "So Long Letty" sung first by Charlotte Greenwood and then used at various times throughout the production. Other song numbers that were popular were, "On a Beautiful Beach," "All the Comforts of Home," "That Rushin' Rag," "To Hear Your Voice" and "Here Come the Married Men."

It is suggested that all these numbers be used in presenting the picture both vocally and in the instrumental numbers.

The opportunity is presented for your musical director to write an overture score with "So Long Letty" and the other song numbers used as a basis. If he cannot or will not attempt this go to one of your local musical celebrities and have him write the composition and then play his work up from a local talent angle.

Select such of the songs as are best fitted for solo numbers and present them as near to the way they were sung in the original production as possible.

For instance "So Long Lettey" was sung by Miss Greenwood with every effort made to get comedy from the number. The singer who is eccentric in personality, being extremely tall and slim was attired in a "slouchy" kitchen gown, with hair disheveled and run over shoes. Select a singer who can and will make up to the way Miss Greenwood looked in putting over the song and announce what you are doing on the program. Make the number an impersonation event.

There is an opportunity for a prologue in a bathing girls' scene from the picture itself.

Have your artist build and paint the side of an ordinary summer street car with the sliding curtains of plain white muslin down on six of the openings between the posts upholding the roof.

Back of this "car" place sufficient light so that with the house and stage lights off any figure standing behind the curtains will be visible. Select six dancers who have good forms and parade them in front of the "car" drop and through an opening that will represent an entrance to the car where one of the curtains is up. Have your dancers clad in the latest summer togs with fancy bathing suits carried in bags. The girls will pass through the opening and distribute themselves back of the

(*Continued on page 3032*)



Colleen Moore, Walter Hiers and a bunch of the Christie bathing beauties who appear in the farce comedy photoplay adapted from the stage play, "So Long Letty"

Enticing Femininity













Pulchritudinous and Fun Scenes from "So Long Letty"

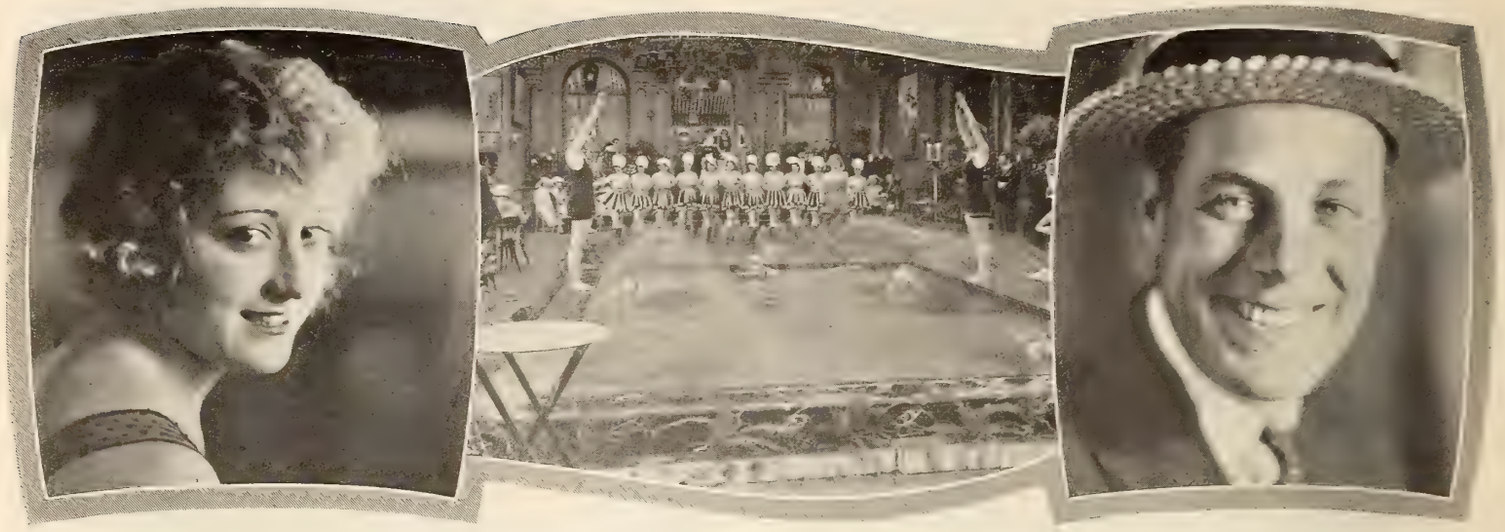












Grace Darmond, T. Roy Barnes and a view of the big cabaret scene of "So L ong Letty," the new farce comedy adapted from the stage play of the same name

This Is an Exploitation and Presentation Picture

curtains, their forms showing to the audience. Here they disrobe from their street clothes and don bathing suits after which they again make their appearance.

With the girls on send six chorus men in from the wings with the double sextet singing "On a Beautiful Beach" one of the song numbers of "So Long Letty" and with a little dance following. The degree of "exposure" for the shadows must be determined by the individual exhibitor. Lighting effects can be used to advantage. A display of the girls gowns before they change to the bathing suits and some posing after the change would also work in well.

Full details for staging a number of this sort may be obtained from an inspection of the scene in the film to which we have referred.

Since contests are still very popular the prologue idea may be linked up with a "Venus" contest.

Arrange preferably in conjunction with a newspaper for the awarding of prizes for the best formed girls who will present themselves back of the screen we have mentioned and disrobe—to fleshings of course. Since any contest is of greatest value where the audiences select the winners you can arrange to leave the selection of the best model to the public if you desire. You might also plan the affair so no one would know who has been entered with only the winner's names announced after the event and in that way create a lot of curiosity for the prologue providing you are in a city of sufficiently small size where personalities count. The cooperation of the newspaper with cuts and stories about the various contestants is another angle that should be productive of results.

Outside Exploitation

For lobby exploitation, we would not use anything of an elaborate nature confining our efforts to stills from the production, one and three sheets, the oil paintings available from the exchange and perhaps some novelty cards written in a humorous and slangy vein about the production.

For these suggested cards something like the following would get attention. "If your wife insisted on serving sardines as a breakfast food, wouldn't you want to swap her off for your next door neighbor's better half?"

"Tommy slept in the bathtub, Harry in the kitchen when each had a wife and half of a comfortable bed unoccupied. Why? They agreed to swap wives but the wives couldn't see it."

"Which would you prefer as a wife? A humdinger of a looker whose pedigree as a cook never got better than opening sardines for breakfast or a housekeeper de luxe who looked like the last rose of summer three hundred and sixty-six days out of the year?"

If we were going to use 24 sheet stands we would select only those showing the bathing scenes.

Newspaper Advertising

This is what we term a "newspaper campaign" picture for it permits the use of something besides stereotyped announcement displays and commonplace readers.

In framing our display copy we would begin with good head cuts of the four players using novelty captions under each one something on the order of the following:

For the cut of Walter Hines—He loved to eat and all his wife could deliver in the culinary line was sardines. No wonder he longed for an old fashioned wife who would cater to his insides!

For the cut of T. Roy Barnes—He said he loved class, the gay white lights, Kelly pool and didn't give a hang about roast beef, au grautin potatoes and strawberry short cake which was where his frowsy little wife was ace high, so he planned to swap a real cook for the fanciest clothes rack in the block. For the cut of Colleen Moore—Housekeeping was her middle name. Cooking was her pet hobby. Making beds was a pleasure, but hubby didn't appreciate anything but glad rags and the srimmy dance.

For Grace Darmond's cut—She looked like the wax figure in the dry goods store. As a model for a magazine cover she was a hit. But hubby wanted a cook, a word that was left out of her vocabulary.

For selling talk we would mention the name of the original production, the bathing girl sequences, promise a lot of farce comedy fun, with a line or two that would give them the "swapping partners" idea.

If you make your presentation pretentious then that angle should be played up above all others. Vocal or instrumental numbers in which the music of the original selections are used should be given attention.

Catch Lines For Advertising Purposes

A real farce comedy idea, developed in a purely farcical style by a cast of farceurs who miss no opportunities.

How two fellows swapped wives that didn't want to be traded.

The story of two wives who had husbands that wanted a change of pasture.

How mismates that were became aware that maybe the best apples grew on the trees in their own back yard.

Lots of pep and real comedy back of a clever idea made into six reels of just entertainment.

Lots of people think they picked out the wrong mate until they get a look into the other fellow's family closet.

Thumnail Snyopsis of "So Long Letty"

Story—Farce comedy development of a theme that has to do with two husbands who determine to trade wives.
Players—T. Roy Barnes, Walter Hiers, Colleen Moore and Grace Darmond, with a bevy of pretty bathing girls.
Author—Elmer Harris and Oliver Morosco. Adapted from the farce with music produced by Oliver Morosco with Walter Catlett and Charlotte Greenwood.
Locale—A suburb of a city with the principal scenes transpiring in or about two bungalows next door to each other.
Director—Al Christie.

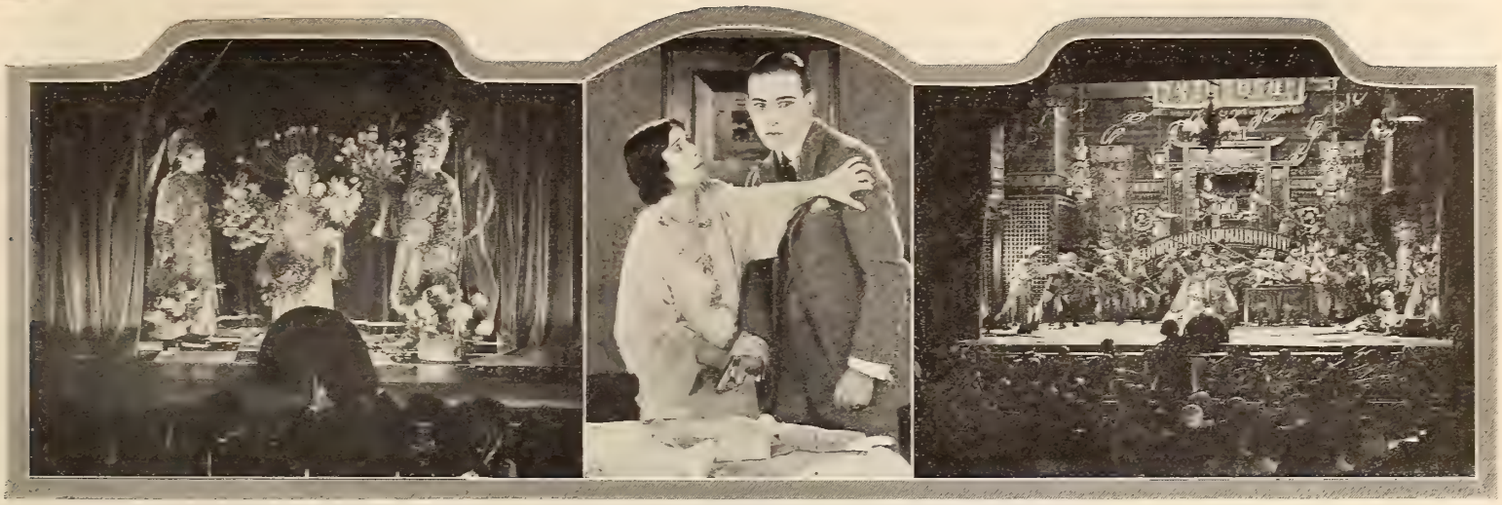
A funny film from a funny play enacted by a cast who know how to be funny and directed by a man who can make funny pictures.

October 25 has been definitely selected by Robertson-Cole as the date for its special premier showing to the trade of "Kismet," the super-special production, starring Otis Skinner, and based on the famous play by Edward Knoblock, in which Mr. Skinner appeared on the American stage for three consecutive years. The Astor grand ball room will be the scene of the presentation

Louis J. Gasnier, who directed "Kismet," which was produced at the new Robertson-Cole property in Hollywood this summer, being close to four months in the making, is now in New York engaged in the final cutting of "Kismet." The production is to be dustributed soon after the trade showing.

Robertson-Cole has selected for "Kismet" the descriptive line, "The most magnificent production ever recorded in the history of motion pictures," and those who have been privileged to preview the production assert that it rises completely to this level. "Kismet" is to be distributed by Robertson-Cole as the most notable the fall list of "only super-specials," which is the regime upon which Robertson-Cole has entered.

DEAD MEN TELL NO TALES



These three scenes are from "Once to Every Woman," a Universal-Jewel production starring Dorothy Phillips

Says Chicago District Is Most Optimistic

The prosperity of the present and immediate past has had its effect in bringing about an attitude of marked optimism in Chicago film circles, according to Manager William Aschmann of Pathe's Chicago branch, who visited the home office recently.

"The exhibitors in my territory," said Mr. Aschmann, "have come through the Summer with flying colors. In looking ahead, great significance is attached to the fact that this year no falling off whatsoever was noted in box office returns during the months of July and August, an unprecedented thing."

Mary Minter Will Have Two Directors

Beginning immediately Realart is to inaugurate a "two-director" system in the production of Mary Miles Minter features. Chester Franklin and Thomas Heffron been signed to direct Miss Minter alternately. One man will be shooting a picture, while the other is preparing another story. When number one finishes, Miss Minter will get a short rest and time to gather her costumes. Then work will start under director number two. Director number one will devote his entire time to the cutting and titling of the film first completed. After this is done he, in turn, will take over a new story and prepare it for the screen. Then when number two finishes his play, number one will be ready to start again and soon.



Colleen Moore and Grace Darmond in "So Long Letty," Robertson-Co.e super-special

Holubar Finishes A Big Series

Dorothy Phillips Has Strong Support in Last of Series

R. H. COCHRANE, vice-president of Universal, has just announced the early release of "Once to Every Woman," a Universal-Jewel production, starring Dorothy Phillips, and directed by Allen Holubar. It is the last of a series of super-productions made for Universal by Miss Phillips and her husband director.

Begun last winter, many months were taken in its production. Following Miss Phillips' great war success, "The Heart of Humanity," and "The Right to Happiness," the producers faced a difficult task in making "Once to Every Woman" the superior of the star's former success, states Universal.

Every facility of the big picture-making plant at Universal City was placed at the disposal of Allen Holubar, according to Universal. He was assured that no expense would be spared to make the picture the most remarkable one turned out by Universal. This plan was carried out so extensively that more than $100,000 was spent on sets alone, it is declared. The more costly of them was the reproduction of the stage, the boxes and the lower floor of the great Metropolitan Opera House of New York.

The story is described by Universal as being "a simple one, full of homilies and gripping interest. It is the chronicle of a village girl, petted and pampered because of a wonderful voice, whose heart is frozen by ambition and who cruelly neglects her family to chase the bubble of fame. On the threshold of her operatic career she loses her voice.

"Her disillusionment, the return to her home and the chastening she undergoes before waking to the meaning of true happiness is said to afford Miss Phillips the supreme role of her career. There is not an emotion in the range of womanhood that she does not have to portray in 'Once to Every Woman.'

"She first is seen as a care-free school-girl, vivacious and charming. Later she has to portray the part of a young woman forging ahead in her chosen art, and rising to the call of her music teachers. Then she takes the difficult part of a successful prima donna, surrounded with the bounty of success and matching her wits with countless admirers. Finally she is the broken-hearted woman, rich in experience, but with a nature at last attuned to the simple pleasures of small-town existence."

The story is from Holubar's own pen, and was written especially for Miss Phillips. He is said to have built it with an eye to the especial screen accomplishments of his wife. He also helped in writing the scenario, co-operating with Olga Linek Scholl. The action of the story varies from a small American village to Milan, Italy, to the Metropolitan Opera House in New York, and to the picturesque country estates on Long Island.

In "Once to Every Woman" Miss Phillips is supported by a strong cast. Opposite her is Robert Andersen, the young Danish actor. Others are Mrs. Margaret Mann, who plays the role of the mother; Rudolph Valentino, as a young Italian nobleman; William Ellingford, as the aged father of the ambitious girl; Emily Chichester and Eilinor Field, as her two sisters, as well as Mary Wise, Dan Crimmins, Rosa Gore and Frank Elliott in strong roles.

"Once to Every Woman" marks the latest step in a series of increasingly successful pictures she has made under the Universal banner, most of them under the direction of her husband, Holubar. Among the notable photo-dramas in which she has been starred by Universal have been "Destiny," "Hell Morgan's Girl," "Paid in Advance," "The Heart of Humanity" and "The Right to Happiness."

It is expected that "Once to Every Woman" will be presented to the New York public in one of the leading Broadway theatres in a week or so.

De Havens in Former Roles

Will Make Screen Version of Past Comedy Hit "The Girl in the Taxi"

THE first comedy in the series starring Mr. and Mrs. Carter De Haven, to be produced by Mr. De Haven under the new contract made by him and his eastern affiliation, the Arthur S. Kane Pictures Corporation, with First National, is to be the old popular stage favorite "The Girl in the Taxi." By the time the picturization of "Twin Beds" is first presented to the public—the release is scheduled for October 18—the star will be well along in the production of this no less successful and taking comedy hit.

Even before he signed with the releasing organization for the big new series, Mr. De Haven, it will be recalled, declared his purpose to confine his attention in future to the production of great stage successes exclusively. In procuring the picture rights to "The Girl in the Taxi" he has obtained a piece which not only created a furore among lovers of high-class comedy in every section of the country, and which is peculiarly adapted to purposes of picturization, but one in the presentation of which he will be quite at home. Indeed, he is merely renewing an acquaintance with an old and faithful friend.

Mr. De Haven created the leading male role in the stage production but his contribution to its success neither began nor ended there. On the Astor theatre program of October 24, 1910, when "The Girl in the Taxi" launched forth on its career of triumph, appeared the announcement, "Produced under the Personal Supervision of Mr. Carter De Haven." Beneath this was the line, "During the Play Specialties Will Be Introduced by Mr. De Haven."

Coming on the heels of "Twin Beds," whose reception by the First National officials was so enthusiastic that they insisted that Mr. De Haven begin at once the production of further comedies, the filming of "The Girl in the Taxi," it is expected, will mark a new era in motion picture production.

GO BY THIS SIGN:

Robert G. Vignola
PRODUCTIONS
Made for Cosmopolitan Released by Paramount

IT STANDS FOR

SCREEN ENTERTAINMENTS THAT ARE *CONSISTENTLY* GOOD

Current Release:

"THE WORLD AND HIS WIFE"
By Charles Frederic Nirdlinger

Coming Release:

"THE PASSIONATE PILGRIM"
By Samuel Merwin

In Production:

"THE MANIFESTATION OF HENRY CRT"
(Working Title)
By Ethel Watts Mumford

To Follow:

A TREMENDOUS DRAMATIC SUBJECT
Adapted from a Famous Novel
By a Famous Author
Title to Be Announced Later

VIGNOLA PRODUCTIONS
"The Ultimate in Motion Pictures"
Member M. P. D. A.

New Minter Picture Begun

"All Soul's Eve," Adapted From Anne Crawford Flexner's Drama

PRODUCTION work has been started at the West Coast Realart studios on "All Soul's Eve" with Mary Miles Minter, under the direction of Chester Franklin. This is a screen version of the Anne Crawford Flexner stage play of last season. The task of placing it in scenario form was assigned to Elmer Harris.

"All Soul's Eve" deals with an old Irish superstition that once a year the spirits of the departed return to earth to advise and counsel those left behind. Nora O'Hallahan, an Irish colleen, becomes nursemaid in the home of Roger Heath, a sculpter, looking after his young son, Peter. Mrs. Heath dies and Nora, who has become very much attached to Peter, now has sole care of him.

On "All Soul's Eve" Peter, who is ill, calls for his mother. In a dream, Nora sees the spirit of the mother return and try to ease the suffering of Peter and arouse Roger, all without success. When Nora awakes she hastens to do these things, saving Peter's life. It is a part of an Irish legend, says Realart, that if a child recognizes its mother when she returns in spirit, the spirit may enter the body of a person who will always love the child as her own.

Nora is so inspired by the spirit of Peter's mother that she gradually comes to resemble her, and her devotion awakens a new love in Roger Heath.

In the dual role of Nora and Mrs. Heath, Mary Miles Minter is said to find a real challenge to her dramatic ability. The supporting cast includes Jack Holt, Carmen Philips, Clarence Geldart, Fanny Midgely and Lottie Williams.

Kendall-Chambers at Work

First Kendall Production Based on Chambers' Story Started in East

WORK on the first of the Robert W. Chambers stories is to be produced by Messmore Kendall and the author at the Kendall Studios, Astoria, L. I., has been started, Goldwyn Pictures announces. It is a picturization of one of the novelist's romances, "Cardigan," a story of American Revolutionary days in different vein from Mr. Chambers' recent successes. It is being directed by John W. Noble, who directed the first Messmore Kendall Production, "The Song of the Soul," starring Vivian Martin, which will be released soon through Goldwyn.

Mr. Kendall and Mr. Chambers selected Madeline Lubetty, one of the beauties of Ziegfeld's "Midnight Frolic," to act the role of the coquettish Marie Hamilton. This marks her first appearance on the screen.

The role of Cardigan will be played by William Collier, Jr., the adopted son of the famous comedian. Betty Carpenter has been selected for the role of Silverheels. Others in the cast are Charles Graham, Dick Lee, Frank Montgomery, Colin Campbell, Jere Austin, William Pike, John Dillon, Florence Short, Hattie Delaro and Eleanor Griffith.

"Cardigan" is the first of a series of Robert W. Chambers novels which will be translated to the screen by the novelist in association with Mr. Kendall. The productions will be released through Goldwyn. "Cardigan" was selected by Mr. Kendall and the author as the first Chambers picture because the story lends itself readily to screen adaptation, it is stated, and because of the picturesqueness of the scene and the dramatic strength of the story.

Many of the scenes of the photoplay are being taken at Mr. Kendall's home at Dobbs Ferry which was Washington's headquarters during much of the military action about New York in Revolutionary days

Ina Claire Finishes Picture

"Polly with a Past" Now Being Edited; to Be Released by Metro

INA CLAIRE has finished her work before the camera in "Polly With a Past," Metro's special picturization of the Belasco stage success by George Middleton and Guy Bolton, and is again devoting herself exclusively to her stage work in "The Gold Diggers."

For seven weeks "Polly With a Past" has been engaging the attention of Miss Claire and her supporting cast. With the completion of camera work on the novel and striking set representing the Salt Air Pavilion of Salt Lake City, work on the picture was finished and the picture turned over to the cutters.

"Polly with a Past" in its screen version tells a somewhat amplified story of the stage play, in which Polly, a maid in the household of two young bachelors, is prevailed upon to impersonate a French adventuress in order that a young man may gain the affection, though presenting himself as an object of salvation, of a young lady who is interested only in what is called "saving souls." Polly, who is in reality the daughter of a clergyman, earning money to go to Paris and study music, enters so thoroughly into the spirit of the adventure that she not only shocks everyone with whom she comes in contact, but succeeds in making the young man fall dead in love with her.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

ROCKLIFFE FELLOWES, to be seen in the leading masculine role of Hugo Ballin's first independent production "An Honourable Gentleman," believes in surrounding himself with a bit of atmosphere upon his own initiative. The characterization is one of a medico, the expert who restores the eyesight to the girl who is beloved by an aristocratic Chinaman, his former collegemate.

In order to perform the operation upon the eyes, convincingly, and with the proper amount of quiet dignity. Fellowes visited a famous Eye, Ear and Nose Hospital, and through the influence of a friend, was permitted to be present at several operations.

His observations, it is believed, are responsible for the realism and technical correctness noticeable in his interpretation of the rather difficult role, but this painstaking care on the part of Mr. Fellowes is undoubtedly responsible for the fact that he has never been in an unsuccessful picture, his most recent work having been with Constance Talmadge, Norma Talmadge and Elaine Hammerstein in widely praised features.

Added to the already long list of Fox stars, has been the name of Eve Balfour, placed under long time contract negotiated by George L. Clarke, formerly a screen juvenile, who for the past few months has devoted his time to representing artists of the screen, and is now upon the second month of a business identified by his own name.

Two members of George D. Baker's "Proxies" company, will finish their work this week, i. e., William H. Tooker and Jack Crosby.

Helen Ferguson has done more or less of her share in the film world. Now, with a said to be beautiful sister, just out of school, she is introducing the young one into picture work, bringing the screen debutante from Chicago to Los Angeles.

Two stage celebrities making their screen debut in Willard King Bradley's "Idle Hands," are Mlle. Dazie, last seen in "Aphrodite," and a former "Follies" star—also Ted Lewis, he of the world-famed saxaphone, supported by his equally famous jazz band. If film could only sound!

Helen Dahl, with the experience of having been head of the Welfare Department of the Cable Census Office, during the war, is filling her first professional engagement since the close of the office, in Billie Burke's new picture for Paramount, "The Education of Elizabeth."



Barbara Castleton shrinks away from "The Branding Iron," a Reginald Barker production for Goldwyn

Madge Bellamy, who supported William Gillette in "Dear Brutus." will be leading woman for Douglas MacLean, in "One a Minute."

Gordon Standing should prove "quite the type" for a doctor, lawyer or merchant. The doctor part he can prove. Recently his friend, and fellow player, Wilton Lackaye, suffered an accident, a painful "something wrong" with his ankle. When it developed it was only broken, Gordon Standing was selected to administer the anaesthetic. Mr. Lackaye knew that Gordon was efficient, for hadn't they been on location together for seven weeks? They will both appear in the screen version of Ralph Connor's "The Foreigner." in which Mr. Lackaye and Gaston Glass share honors, playing father and son. Being on location in Canada, in close association, Gordon Standing learned that Wilton Lackaye's real name is William; Wilton Lackaye learned that Gordon Standing is a graduate physician and among other things, can "set bones." They both learned and believe that Gaston Glass is French, and now maintain they never thought he was anything else.

Frances Eldgridge, one of the well-balanced cast said to be the "make up" of "The Foreigner," Dominion Film Company's picturization of Ralph Connors story by the same name, was originally engaged by director Henry MacRae, for an ingenue. A dainty blonde, five feet four, she will be remembered for her work in B. A. Rolfe's "Madonnas and Men." "Wings of Pride," with Olive Tell "A Good Woman, with Gail Kane," and then some. Arriving in Winnipeg, on location, however, Mr. MacRae took another look at Miss Eldgridge and requested her to assume a role of more seriousness, offering, he said, wider scope for her talents. The results, to both director and player, as Ernest Shipman, production Chief of "Dominion," are said to be satisfactory, indeed.

Miss Virginia Lee, who was described by the world famed artist, Howard Chandler Christy, as "the ideal Christy girl," will be seen in an important role in "Three Women Loved Him," the work for which she has now completed. Her next engagement, an acceptance of one, between three, has not yet been decided upon.

An important male role in Hope Hampton's production, "The Better Way," was given to Percy Marmont, who was the choice of both the star and the director, and author of the story. During the course of filming, director Gilbert was so impressed with Mr. Marmont's work that when the original scenes for the story were all completed, it was decided to add several developments in which Marmont would figure. Quite a tribute paid the actor by the star and director.

James Morrison, who recently completed work in "Sowing the Wind," with Anita Stewart, will be seen in the leading masculine role opposite Jeane Paige in "Black Beauty."

ABOUT DIRECTORS

WE wish to congratulate David M. Hartford, not only upon his splendid work in "Nomads of the North," but that with his screen credit he identifies himself as a member of The Motion Picture Directors' Association.

"Is it any wonder," is the query of Edward Sloman, director of May Allison, "that so many tourists who come to Southern California want to see the motion picture studios, when it is a fact that 85% of the pictures exhibited in the 16,000 theatres in the United States are made in Los Angeles and environs?" The motion picture industry now tops all the California industries with an investment of $150,000,000—nearly twice the volume of its nearest competitor—oil, with $87,000,000 invested.

Arthur Berthelet, Bessie Love's director, with his star and some members of the company, found it necessary to journey into Arizona for the filming of the great groups of cattle on the ranges and other scenes requiring the rugged background according to the story of the photoplay, based on "Penny of Tophill Trail," the next new picture in which Bessie Love will be seen.



Frances Eldridge, who will appear in "The Foreigner" for First National release

"Curiosity once killed a cat." Now, after many years of believing the old saying was not based upon fact, director Wally Van is convinced the proverbial cat was over-indulged in finding things out. Recently Mr. Van carried advertising space in this paper. The copy left the reader, "guessing," as it were, and from the interested inquiries of friends and varied investigators, he has come to the conclusion that curiosity is a most deadly weapon. Upon meeting an old business associate he was asked "What is it you know about pictures that I don't know?"—and Wally Van, always politely courteous, felt it not in order to quote the "cat" adage, so he resorted to a popular retort, originally credited to Eddie Cantor—"You'd be surprised." Now, curious masculine reader "Who was the man?"

Ida May Park, among leading feminine directors, lays down a peculiar law to the producer of motion pictures. She says: Keep extreme, modish dresses "out," if the picture wishes to enjoy enduring value and earning power. And this, from a woman!



George Everett, director of "The Crimson Cross," a Fanmark production

Richard Stanton has returned to New York, after spending three months in Europe, investigating producing conditions in Italy, France and England.

Next week it may be the pleasure of this column to announce what has occasioned the return, to New York, of T. Hayes Hunter, whose previous trip from the coast was to witness the opening of his masterpiece, "Earthbound." Would that he had another picture like it tucked away in his trunk. But that would be asking a lot.

Jack Dillon, and his newly acquired camera-man, Gilbert Warrenton, have been spending their time most judiciously making "tests" and becoming thoroughly familiar with what they may expect to encounter in making the next feature starring the Realart acquisition, Justine Johnstone. Mr. Dillon made Miss Johnstone's first picture, and is now ready to "shoot" on the second, at the new Famous studio on Long Island.

E. H. Griffith, director of "Three Women Loved Him," has completed the work insofar as retaining the cast is concerned. Mr. Griffith was formerly with Vitagraph, and has encouraging expectations for the "three women"—in the cast and the object of their affections, portrayed by Robert Gordon.

Tribute Paid to Stars Who Passed Beyond

The film colony of Los Angeles, paid a tender and impressive tribute to the memory of its illustrious departed this week, at a memorial service held on "Longacre," perhaps the largest of studio stages. A crowd of players and studio attaches packed the pews that were arranged across the stage by the studio property department and thrilled to reminiscences of Bobbie Harron, Ormer Locklear, Clarine Seymour and Olive Thomas, recalled in a splendid address by William Desmond Taylor. Others remembered in the services were Harold Lockwood, Eric Campbell, John Burton, Fred Mace, Lillian Webster and Charles Gunn. Robert Harron's brother, James, and several other members of his family were present.

Music for the memorial was furnished by a symphony orchestra and the choir of St. Paul's procathedral, the services being conducted by the Rev. Neal Dodd, rector of the Motion Picture People's Church and a committee of the Actor's Association, consisting of Dorothy Farley, A. F. Fitzroy, Mrs. Vin Moore, Joseph J. Dowling, Roy Stewart and Raymond Cannon.

Virginia Fox Engaged for Keaton Comics

Virginia Fox, the dainty little comedy queen whose dimples have been indelibly impressed upon the minds of motion picture fans throughout the country, hereafter will be seen in Metro Keaton comedies.

For Buster Keaton, the merry comedian who never smiles, has selected her from a long list of candidates for honors as his new leading woman.



Tom Douglas, playing opposite Dorothy Gish in "A Cynic Effect"

Jessen's Notes from the West Coast

Jacques Jaccard is making rapid progress in filming the final scenes of his latest story "The Throw Back" at Universal City. Much atmospheric color has been thrown into the picture, being a romance wound around the South American rubber country.

Lon Chaney who is playing one of the principal roles in Tod Browning's "Outside the Law" was a conspicuous figure in San Francisco Chinatown this week.

Morris Schlank who is producing Hank-Mann Comedies announces this week that he will spring some unique surprises in his forth coming Hank-Mann production.

Hank Mann, who is now appearing in his own productions was a visitor at the Majestic theatre, Los Angeles this week. Hank attended the show more for the purpose of obtaining new comedy ideas than for the entertainment it afforded, he said.

William Duncan who is finishing the fifth and sixth episodes of "Fighting Fate" his newest Vitagraph serial will film some shipyard scenes at San Pedro next week.

Rex Ingram has just completed the picturized version of "The Four Horsemen of the Apocalypse" from the novel by Vicente Blasco Izanez for Metro. Nearly 12,000 men and women participated in the production.



Rockliffe Fellows

DEAD MEN TELL NO TALES



Some of Hal Roach's "Vanity Fair" girls, who will be seen in Pathe Comey releases

Happy Combine Preferred by George Walsh

THOUGH the number of years can still be told in one figure, it was some time ago that George Walsh was an "ever ready" boy, indulging in all the games popular among the children in the neighborhood where he "grew," a neighborhood right in New York City. He was "ever ready" for anything from a show costing ten pins admittance, to a game of baseball. It didn't matter a great deal, either on which team he played, so long as he was out-of-doors and in the midst of strenuous exercise, which in those days he did not realize, was laying a foundation for his famous-to-be athletics.

To spoil a perfectly good day, some times the girls in the neighborhood wanted to "play." And in order to keep in good with the parents, some of them being sisters of the fellows, the boys were forced into an evidence of chivalry, undeveloped, and would drop their masks and ball bats to quiet down for a nice, safe game like "London Bridge."

Picture George Walsh, the daring, all-round athlete being the one to be "caught" in the "bridge," spirited away far enough so the other "kids" couldn't hear, to make his decision: "Which would you rather be—an athlete, with the most expensive accessories, a "sweat blanket," lined with gold, or an actor, and wear wonderful clothes like "King Henry, VIII, and allowed to make love to beautiful ladies in the play?"

That was a pretty hard thing for a growing youngster to decide, and now, after several years as an all-round athlete, and a few years as an actor in motion pictures, George Walsh is still unable to state which he enjoys most, his athletics or his acting. And since there is no strenuous rule in the "motion picture game" demanding immediate decision as to which he would rather do, he will make no decision, but continue to do both. While his athletic abilities were, in the main, responsible for his having become an actor, yet he has learned in the years of his "acting activities," to like acting for the sake of the art.

For a period of months, Mr. Walsh has been a star under William Fox banner. At the termination of his contract, he decided to avoid placing himself under contract until he could be sure he might have a dominating voice in selecting the kind of pictures in which he will play, for he has developed ideas of his own regarding what his followers prefer to see him in. He wants to play in pictures, hereinafter, which not only offer opportunity for his athletic "stunts," but also one to develop his dramatic ability, which, according to his worthy-director-brother, R. A., is predominant. Mr. Walsh firmly believes in answering the demands of the "fans," and that his popularity as an actor has become an asset, is proven by a recent cable received from Havana, Cuba, announcing George Walsh as the winner of the big motion picture popularity contest which La Noche, the largest evening newspaper of that city has been conducting. Mr. Walsh's votes totaled 26,487. Frances Bertini, a well known Italian star, carried off the honors among the feminine competitors, with a vote of 26,215, surpassing Pearl White, who had 24,304.

Mr. Walsh's nearest competitors were William S. Hart, with 25,072 and Wallace Reid, with 22,478. Douglas Fairbanks, Tom Mix, William Farnum and others following.

It is the opinion of George Walsh, that the very best support should surround a star, regardless of his magnitude. And with the kind of pictures he believes in, coupled with his own popularity, he assures us his temporary retirement is but temporary, but it shall remain until he can command that which satisfies him to be what his followers will appreciate to the good of everyone concerned.

Maurice Tourneur Seeker of Young Talent

"BIG industries need young men and young women."

This according to Charles M. Schwab and Frederick A. Vanderslip, as well as other kings of finance.

These names may mean more in the financial world than in the motion picture industry, but what Maurice Tourneur, noted artist-producer of famous film plays, says, has a more pertinent appeal.

"If big business needs young men and women," says Mr. Tourneur, the same applies in screen art." That is why he carefully trains up "young timber" for important posts, contrary to the more prevalent custom among producers, of going outside their own organization for trained people. He looks over the field when in need of new talent, picks a likely subject and then assumes the role of tutor, with gratifying results.

Maurice Tourneur has discovered stars, created wonderful character actors and brought out scenarists and other artists, including cameramen. He takes a nonentity, so far as screen fame is concerned, and the selected one stands a chance of becoming a celebrity under the guidance of the French director, who is responsible for the success of many of his former pupils.

There is Jack Gilbert, for instance, who was a leading juvenile with a talent for writing and directing. In speaking of him Mr. Tourneur explains his method:

"I noticed this boy when he worked in one of my pictures. He had brains. He could act. He was young—and, ambitious. He had the foundation of stagecraft enabling him to recognize dramatic values and screen situations. I let him do a story. He made an excellent script. I predict he will do big things—some day.

"What we need in pictures is youth and brains, just as business clamors for them. Only the young can bring freshness and new color to the screen; imaginative vizualization that makes pictures ever new and interesting. Youngsters have it; so we need them—every day."

Another example cited by Mr. Tourneur is Barbara Bedford, who is playing the lead in his initial Associated Producers picture, "The Last of the Mohicans," by J. Fenimore Cooper. She had never seen a studio until her trip to California, but was one among those waiting on all sides, possessed with art, waiting, crying to be found. Every studio has plenty of talent at hand, but seem afraid to take a chance and let the youths work out a success for themselves, and for the producers."

Using himself as another example Mr. Tourneur describes his own efforts to obtain recognition:

"When I was struggling on the stage, I often dreamed of directing a play, but the chance did not come easily. It was then I decided I would make a picture, somehow, somewhere—and I had supreme confidence in myself. One day my chance came. I made a film. Fortunately, it went over and from that time on I have made pictures. My earlier experience have stood me in great stead. That is why I believe in listening to the ambitions of youth. When a man ceases to find inspiration in others, that day he begins to slide backwards. No man is so great that he cannot afford to hear the ideas of his co-workers."

Mr. Tourneur recommends exercise, mental and physical, to attain success—mental gymnastics and incessant observation.



Geoffrey Nye, Far Eastern representative for Goldwyn Pictures Corporation

DOINGS IN LOS ANGELES BRIEFLY TOLD

Production on the West Coast

BY J. C. JESSEN, 412 WEST SIXTH STREET

UNIVERSAL

TWO feature pictures were started at Universal City this week, one being "Out of the Sunset" directed by Stuart Paton and the other "The Flip Flapper" supervised by Rolin Sturgeon. "Out of the Sunset" is an adventure romance by George Rix. Eva Novak is the star and prominent in her support are Jack Perrin, Leonard C. Shumway and Oleta Otis. "The Flip Flapper" is a comedy drama with its scenes laid among the society set in Palm Beach. Gladys Walton is featured in the title role and in the company are Lillian Lawrence, Maud Wayne, Fred Malatesta, Grant McKay and others.

Tod Browning after four months of work on "Outside the Law" in which Priscilla Dean is being starred announces the completion of the picture in another three weeks. The next two weeks will be devoted to night scenes of San Francisco Chinatown erected at Universal City. In the supporting cast are Wheeler Oakman, Lon Chaney, E. A. Warren, Ralph Lewis, Welton Taylor, and Melbourne McDowell.

The final scenes in "The Throw Back" directed by Jacques Jaccard were filmed at Universal City this week. Frank Mayo is cast in the stellar role. "The Throw Back" is a romance of the South American rubber country and in the supporting cast are Edward Coxen, Helen Lynch, Irene Blackwell, Dagmar Gadowsky and others.

Eddie Polo's serial "The King of the Circus" directed by J. P. McGowan is now in its ninth episode.

Harry Carey is filming the final scenes of "West Is West" under the direction of Val Paul. Mr. Carey's next picture will be a story written by himself tentatively titled "Heart Strings."

BRUNTON

EVELYN SELBY who plays an important role in Robert Brunton's feature "The Devil to Pay" was the guest of Mayor Rolph and a Moving Picture and Projection Machine Operators' Society at a benefit ball given at San Francisco this week. Miss Selby addressed the assemblage and led the grand march with Mayor Rolph.

Robert Brunton left Los Angeles this week for New York on a short business trip. While in the East he will complete plans for the filming of a new series of Brunton productions this winter, it is announced. He was accompanied by Mrs. Brunton.

Jay Chapman, publicity director for B. B. Hampton, returned to Los Angeles this week from Chicago.

New West Coast Firms

Phoenix, Ariz.—Arizona Film Corporation.—Cap., $500,000; C. W. Hill.

Los Angeles, Cal.—Walsh-Fielding Production Corporation.—Cap., $100,000; Percival D. M., Mary Patricia & Percival M. Fielding, Jr., A. J. L. Wallace, Thomas B. Walsh, W. I. Gilbert; R. P. Williams, Atty.

Los Angeles, Cal.—Mitchell Lewis Productions, Inc.—Petition to change name to Cyrus J. Williams Productions.

Riverside, Cal.—Frazee Film Co.—Reorganized with following officers: C. A. Dundas, Pres.; R. P. Schultz, V. P.; C. L. Reynolds, Treas. and C. W. Chapman, Sec.

Los Angeles, Cal.—Educational Cinema Corpn.—Cap., $500,000; Emmett E. Lott, George D. Meikljohn, W. A. Wittman, George E. Hall, J. J. Pasztor, Interstate Incorporating Company.

ASSOCIATED PRODUCERS

THE Maurice Tourneur Company, now filming J. Fenimore Cooper's story, "The Last of the Mohicans," is now in the Yosemite Valley filming exteriors. Mr. Tourneur did not make the trip, but sent the company out with his assistant, Clarence Brown. Among the players making the trip are Wallace Beery, Harry Woodward, Albert Roscoe, Barbara Bedford and Lillian Hall. The picture will be completed within the next two weeks, it is announced.

"The Forbidden Thing," Allan Dwan's first production for Associated Producers, was completed this week. The locale of the story was laid in the Cape Cod fishing district. In the cast are James Kirkwood, Helen Jerome Eddy, Marcia Manon, King Baggot, Gertrude Claire and others.

James W. Horne is directing "The Bronze Bell," Thomas H. Ince's special production. Horne was formerly a serial director.

"The Leopard Woman," produced by J. Parker Read, Jr., and starring Louise Glaum, is being cut and titled by Wesley Ruggles, who directed the picture.

GOLDWYN

SIX new motion picture stories will be put into production at the Goldwyn studios within the next week, it is announced. Mason N. Litson on Wednesday started taking the ninth of the Booth Tarkington Edgar series, which has as its working title "The Little Saw."

Clarence Badger is selecting exterior locations for his next picture, "Boys Will Be Boys," by Irving Cobb, in which Will Rogers will be starred. Reginald Barker, who has just completed "Bunty Pulls the Strings," will direct Thompson Buchanan's story, "The Bridal Path," in which Helene Chadwick will be the featured player. Frank Lloyd will direct Gouverneur Morris' original screen story, "The Water Lily." The continuity for this vehicle was written by Charles Kenyon. Wallace Worsley is to direct Gertrude Atherton's story, "Noblesse Oblige," continuity for which was written by Louis Sherwin.

Tom Moore will be directed by Alfred E. Green in "Made in Heaven," a story by William T. Hurlbut, which has been placed in continuity by Arthur F. Statter. Production work on each and all of these pictures will be started within the next six days.



Triple exposure photograph showing Gloria Swanson in three scenes from her new Paramount picture, "Something to Think About," produced by Cecil B. DeMille

METRO

MAY ALLISON'S next starring vehicle for Metro will be "Are Wives to Blame?" a screen version of Ben Aimes Williams' latest story of city life. The story was selected by Bayard Veiller, chief of production at the Metro studios. The continuity has just been completed by Edward Lowe, Jr. The story deals with the adventures, financial and otherwise, of the youthful husband of a socially inclined young woman. Edward Sloman will direct.

Robert Edson, star of the speaking stage was a visitor at the Metro studios this week.

Fred Kelsey who played the part of a detective in "Alias Jimmy Valentine" with Bert Lytell starred, has been cast for a sailor role in Viola Dana's new picture titled "The Offshore Pirate." Viola Dana and twenty members of her company left this week for Catalina Islands where exterior scenes will be filmed for the "Offshore Pirate." A special yacht and motor boat will be used. Dallis Fitzgerald is directing.

"The Back Yard" the fourth Buster Keaton comedy made for Joseph M. Schenck and released through Metro was completed this week. Eddie Cline co-directed with Keaton and Virginia Fox plays the comedian. Big Joe Roberts is the foil.

Percy Heath has completed the screen version of Jackson Gregory's novel "Lady Fingers." It is not announced what star will play the leading role in this story.

Mrs. Neill Wright, sister of May Allison has returned to Tennessee after a two months visit to her famous sister at her Beverly Hills home.

Mitchell Lewis featured in Metro's production "The Mutiny



Plug hats and evening gowns as they look in an Arizona mine shaft, where Harry Carey is making his next picture for Universal. It is called "West is West"

of Elsinore" has returned to Hollywood after six weeks in New York. While in the Eastern metropolis he made several personal appearances in connection with the showing of the picture. Mr. Lewis expects to start work within the near future on the remaining Jack London story in which he is to appear for Metro.

1st NATIONAL

THE second and last Mack Sennett comedy for First National release entitled "Love, Honor and Behave" has been completed. This production will exploit such well known comedy stars as Charles Murray, Phyllis Haver, Marie Prevost and others.

J. G. Bachmann treasurer of the Katherine MacDonald Pictures Corporation left this week for New York. Mr. Bachmann has been in Los Angeles for several weeks conferring with B. P. Fineman, vice-president and general manager of the company. Production work has begun on a new Katherine MacDonald picture with J. A. Barry directing, but the title of the play has not been made public. Arthur I. Rouda former supervising art director for Metro and Allan Holubar has been engaged to supervise the designing and execution of art effects in the titles of future Katherine MacDonald pictures.

Mayflower announces that the adaptation of Robert Chambers' drama "Athalie" which was directed by Sidney Franklyn with Sylvia Breamer in the leading role will be released under the title of "Unseen Forces." Nearly three months time was spent in editing this production.

Carter de Haven arrived in Los Angeles from New York this week and he announces that he will begin immediately the production of two additional comedies to be released by Associated First National. The first will be an adaptation of "The Girl in the Taxi" in which Mr. and Mrs. de Haven appeared in New York during its stage presentation by Al Woods several years ago.

Definite announcement was made this week that Allan Holubar's first independently produced picture "Man, Woman, Marriage" is now completed and it is estimated the average cost of the film is $700 a foot.

VITAGRAPH

EARLE WILLIAMS this week commenced work on his new feature taken from "Diamonds Adrift" a magazine story by Frederick J. Jackson. Chester Bennett is directing. Beatrice Burnham plays opposite the star. The story will be filmed along the Pacific Coast where the original romance was built upon a tale of coastwise shipping.

William Duncan is finishing the sixth episode of his current serial "Fighting Fate." He will leave next week for location along the coast where a sequence aboard a house boat will be taken.

Antonio Moreno has returned from Catalina Islands and San Pedro where he was filming final scenes in "The Veiled Mystery" his current serial.

Joe Ryan and his cowboys left this week for Campo California where a ranch has been obtained for the use in filming exteriors in "The Purple Riders." Elinor Field is playing the leading feminine role.

INCE

"THE MAGIC LIFE," Thomas H. Ince's second special picture has reached the third week of production. The sequence swings from an English manor house to the Canadian cattle country and back again to England. Among some of the novel photographic effects entering into the picture was a Canadian blizzard scene which was shot this week on the Ince lot. House Peters and Florence Vidor are the featured players in the production.

Douglas MacLean this week began work on his newest comedy titled "One a Minute." Story was adapted to the screen by Joseph Franklyn Poland from the stage farce by Fred Jackson. Jack Nelson is directing and Bert Cann is in charge of the cameras. In the supporting cast are Victor Potel, Frances Raymond, Andrew Robson and Graham Pettie.

"The Inner Sight" a drama of the underworld by Martha Lord has been purchased by Mr. Ince for production in the near future.

Clarke W. Thomas, production manager at the Ince studios has been appointed honorary fire chief on the Pacific Coast Association of Fire Chiefs. The honor was conferred upon Mr. Thomas during the recent convention of the Pacific Coast fire fighters in Los Angeles.



A "still" from "Spirits," a new two-reel comedy starring Mr. and Mrs. Carter De Haven. The picture is released by Famous Players-Lasky

Photoplay Magazine

November, 1920

TRUMPET ISLAND—Vitagraph

TRUMPET ISLAND" will be one of the talked about pictures of the fall and winter. It is easy to believe that Tom Terriss and his cast spent months and endured all manner of hardships that this might be a super-feature in fact as well as in the advertising. The "air stuff," as the climax of which an airplane is sent hurtling through an electric storm and ends with a crash in the treetops of a lonely island, however it may have been obtained, is much the most realistic of any similar scenes to which we have been witness. The story is a Gouverneur Morris romance, which is sufficient to stamp it with a certain originality and charm, and the scenario and titles are by Mr. and Mrs. George Randolph Chester, which is something of a guarantee of quality. A young girl, convent reared, falls in love with a soldier boy back from the wars. Her father decrees, however, that she shall marry one of those withered roues of the drama who can bring her wealth but no love. The soldier boy acquires sudden wealth and loses his head, and then seeks to recover his equilibrium by going to live on that good old abandoned island of the movie seas. The girl, dutifully agreeing to marry the roue on promise of being taken in an airplane on her wedding tour, from which she expects to dash herself to death, is eventually dropped at the boy's feet on "Trumpet Island," her memory gone but her sweet self miraculously preserved. Together the youngsters live through several happy weeks, and then they are found and threatened with a separation that you very well know never take place. A big picture in the true sense, and an interesting picture, rich in adventure, not too extravagantly illogical and pictorially arresting. Marguerite de la Motte is an attractive heroine, Wallace MacDonald a plausable and likable hero.



The "tag" of Bill Hart's latest Paramount picture, "The Cradle of Courage"

Lloyd Ingraham Will Direct DeHavens

Carter De Haven is back in California and is now busy, according to the latest reports from his Hollywood studios, selecting and assembling the cast for "The Girl in the Taxi." This is to be his first production under the new contract with First National, made by him and his eastern affiliation, Arthur S. Kane Pictures Corporation, for a series of comedies starring Mr. and Mrs. De Haven. Mr. De Haven has announced the selection of Lloyd Ingraham to direct the production of "The Girl in the Taxi." Mr. Ingraham directed "Twin Beds," the picturization of the Selwyn hit in which the De Havens are starred and which is about to be released.

Dead Men Tell No Tales

Exhibitor Classes Compared

Neighborhood Manager Must Employ Real Showmanship

IDENTIFYING the "family exhibitor" as an outgrowth of the modern neighborhood house and explaining his somewhat unconventional business methods, N. A. Benson, manager of the Stadium theatre at Pittsburgh, Pa., has cast a new light on this type of exhibitor and his exploitation policies. Holding that this class of exhibitor represents the true progressive type of neighborhood showmen and avering that he stands "ace-high" in matters relative to neighborhood promotion, Mr. Benson submits a discussion of keen interest to the large class of exhibitors who are known as "neighborhood managers." In his own language, "the family exhibitor can not be beat for the clean-cut, neighborhood exploitation to which he devotes himself."

"Down-town exhibiting and neighborhood exhibiting," said Mr. Benson, "are as vastly different as daylight and darkness. Two distinct classes of showmen are found, by a careful analysis of the managerial efforts of each. A great many people—not the ignorant, but the average—are of the sincere belief that the neighborhood showman is the 'small-town guy' who could not make good in a thickly populated district to save his neck. They hold that the downtown exhibitor, on the other hand, is the true modern type of motion picture showman, representing everything that is dignity and success in the field. It is exceedingly peculiar in what different lights these two classes of exhibitors are held. But the discrimination is pure rot in my estimation. I do not seek to take away any part of the downtown exhibitor's laurels, but I do wish to make myself clear on one point, at least, that it takes just as much ability just as much showman foresight, just as much natural tact and managerial quality to propell successfully a neighborhood house, as it ever did to conduct a downtown theatre. And also I wish to state that the downtown exhibitor would find as much difficulty in doubling in the neighborhood man's shoes, as the outskirt-showman would encounter in filling the downtown caliph's office. It's a universal rule that works both ways.

"The downtown exhibitor is not entitled to all the credit relative to the exhibiting game. The neighborhood-man, his brother, can split fifty-fifty with him any day in the week. If he doesn't think so, let him step out to a settlement house for a brief time and try to put it over. He would soon realize that there is more to exhibiting than he picked up in his downtown sanctum.

"The two types of exhibiting are at variance in many respects, although there is but one big outstanding difference, which curiously enough takes in the entire business, and that is *exploitation*. The downtown exhibitor finds himself forced to uphold his dignity and reserve at all times. He is not allowed to lower the barrier for fear of ridicule or criticism. People patronizing a downtown theatre look for high-class effect, dignified management, cold reserve and the luxurious conveniences. In his exploitation he must not stoop to the level of his public. He must at all times maintain the high-class standard set up by his theatre policies. In other words, he does not get familiar with his patrons. That is his job.

"With the neighborhood exhibitor it is exactly the opposite. People will not patronize a neighborhood exhibitor that is unusually dignified or held in a position of esteem. The neighborhood house must be a gathering place, in a manner of speaking, a 'friendly' house, one in which people will find themselves at home. The neighborhood exhibitor must do his duty by showing as much unconventionality and familiarity with his patrons, within the limits of respect, as possible. There is no other way for him to successfully conduct his business. That is what his vocation calls for. If he supplies it he is putting over his project. If he fails to supply it, he is falling down on the job. Because the neighborhood exhibitor adheres to these policies he has been given the name or reputation, as you wish, of the 'small town guy' when as a matter of fact, he is just as successful a business man as his brother of the downtown district; the only difference being in their modes of doing business. Because his work must take on the atmosphere of 'familiarity' and 'unconventionality' there is no reason why the neighborhood exhibitor should not be given credit for his work. He is just as essential to the exhibiting industry as is his downtown competitor or rather, his downtown kinsman, the BIG exhibitor."

Blackton Addresses British

Picture Has Become a Power for Social Betterment, Producer Says

"NOTHING in the entire history of the world has developed so wide and beneficial an influence as the motion picture; and the effects of that universal appeal and power are only just beginning to be realized."

This is the opinion of J. Stuart Blackton, expressed by the American producer in a statement issued after his arrival in the British capital. Mr. Blackton's statement continues as follows:

"The whole thought of the world has been affected and greatly changed for the better; the characters and modes of living of people the world over have been improved by the great far-reaching influence of the screen.

"As art, as education, as entertainment, as a great social influence, the film already has achieved much—and its future lies along the broad highway of public betterment that will reach the masses of people of the world as has no previous art or any form of appeal.

"The film as a thing of art, as an educating medium, as a thought energizer, as a creator of love of beauty and as an inspirer to a finer understanding of life and a broader conception of the purposes of life, has a function in the world exceeded by nothing else in importance to the peoples of the world."

"I like to think of the motion picture in its broad aspects. It would be narrow to consider the screen today merely from the viewpoint of art or entertainment. While both as art and entertainment, the film has made notable progress, and, in fact, today occupies a position of prestige in the theatrical world, it is good to consider the influence of the motion picture in its big reactions on the people of the world.

"Since I came to London, I have been frequently asked what I thought would be the future of the screen. My answer invariably has been that the future of the motion picture may be judged by its past. Think of the progress of screen art during the last decade—indeed, during the twenty years since photoplays were first attracting public attention, and then consider the possibilities of the screen for the next twenty years."

"My own belief is that the motion picture has within it all the elements of art that lie in painting, in photography, in acting and in the larger interpretation of the finer things of life and art. I believe that the vital art of the old European pantomime will be fully restored on the screen."



Eileen Sedgwick as the "White Queen" in Universal's serial, "The Queen of Diamonds"

Stage Director of Note Tries Hand at Studio

Homer St. Gaudens, son of the world famous sculptor, Augustus St. Gaudens, is the latest example of a prominent director of the speaking stage turning his attention, at least, temporarily, to the art of screen direction, according to a report of current activities at the Whitman Bennett studios in Yonkers.

The temporary accession of Mr. St. Gaudens to the motion-picture directorial ranks comes as a result of the plan which Mr. Bennett advances as of the utmost importance to the welfare and progress of screen productions, and the readiness with which Mr. St. Gaudens has fallen in with Mr. Bennett's plan to lay aside, for a while, the important position he is known to hold in the world of the speaking stage, while learning the art and practice of screen direction, promises well for the success of the conception and furnishes a notable example for others of his type.

Mr. St. Gaudens is at present assisting Director Webb in the forthcoming production of "The Truth about Husbands"—the Pinero stage play whose run as "The Profligate" was one of the notable successes of a London season.

Maxwell Karger Takes Vacation in Canada

Upon completion of the three new special productions at Metro's New York studios in West Sixty-first street on which the work of assembling, cutting and titling will be begun this week—namely, "Polly With a Past," starring Ina Claire; "The Misleading Lady," starring Bert Lytell, and "Fine Feathers," with an all-star cast—Maxwell Karger, Metro Director General will go away for a fortnight's vacation. Mr. Karger will forsake the realm of the Kleigs and Cooper-Hewitts for the solitude of the Canadian forests.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Feature Subjects of Short Length

Urban Movie Chat No. 12

A CHAT showing how American boys in France enjoyed seeing the "sights," after the fights. Not the kind of sights their younger brothers and sisters would have been barred from, had they been along but places and illustrations of historical interest, for those who stayed at home and have heard about them There is but a few feet of this film, nevertheless, while it lasts, is of decided interest. A peculiar characteristic noticed in Mr. Urbans "Chats," is that he never "chats" long enough about any one subject to tire the spectator. In the midst of an interesting episode, the scene suddenly changes, such as in No. 12, from the boys exploring French territory, to a sort of illustrated lecture about the effect of certain chemicals upon metals. If it were not for the convincing photography, one would suspect a magician, seeing metals branch and grow into tree-like constructions, and then, upon another application, absorb into themselves, again. In the same reel, we see the different kind of monkeys, in existance, that is, the kind using all fours in order to navigate. Each has his own ideas and characteristics, and their antics form interesting, laughable comedy. All this in one reel, with no time to think of the feature to follow.—*LILLIAN GALE.*

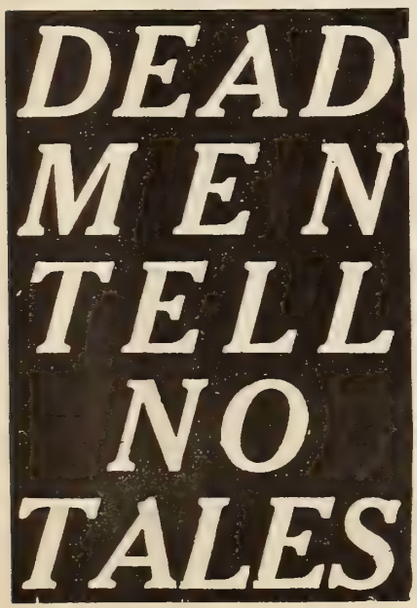
"Kiss Me Quick"

(Fox—Two Reels)

Clyde Cook makes his screen debut in this Fox comedy under the direction of J. G. Blystone and personal supervision of Hampton Del Ruth. His initial venture augurs well for his future. He is a slapstick comedian with a distinct style of his own—a rather unique combination. He is always serious, never once smiling, and provides some laughs by his unfailing deadly earnestness when in the most absurd situations. Of course, his most noticeable accomplishment is his ability as a tumbler and a contortionist. All of his peculiar poses and "rubber-boned" tricks, while familiar enough on the vaudeville stage, have strangely not been seen in pictures very often.

As to "Kiss Me Quick," it's one fault is that it serves too much as a vehicle for Clyde Cook. But then Cook is equal to the task. His stunts are varied and do not weary. The opening shot shows him as a lazy janitor and illustrates the scheme he has worked out for washing dishes without any labor. It will be good for a laugh anywhere, and is an excellent start. Then a kicking donkey is introduced. This animal shows not only great accuracy, but also a marked willingness in using his rear legs. Bert Gillespie, who must weigh almost 250, helps in the fun. It is rapid action, and funny without being vulgar.

The action shifts to a roller skating rink, where some feminine beauty enlivens the picture. Then comes a screening wrestling bout, between Big Gillespie and the lithe star. Cook rolls himself into a ball and unties himself; walks on his hands and feet (with knees stiff); and crawls under his opponent's legs in rapid succession. After this comes a chase and an aeroplane ride. The machine does considerable damage by means of the swinging anchor which trails along the ground, upsetting automobiles and wrecking telegraph poles. The machine however, has not been well made and looks artificial.—*MATTHEW A. TAYLOR.*



"My Goodness"

Two Reel Mack Sennett Slapstick Released by Paramount

EVEN Louise Fazenda fails to extract much humor out of the opportunities presented in this Mack Sennett two-reeler, since it is very much old stuff with a lot of "shooting in the rear" and other familiar gags used to excess.

There are, however, a couple of pieces of business that are more or less new and possibly to people who do not see a half dozen slap sticks a week, there will be some laughs in the offering.

The usual Sennett company of farceurs including the Sennett dog are in support of Miss Fazenda and the story is also the regulation concoction.

Not worth being called anything but a filler and hardly that.—*J. S. DICKERSON.*

"The Suitor"

(Released by Vitagraph)

IF the first four episodes of "King of the Circus" are a criterion of this picture Universal has one of the best serials the writer has ever seen.

It has about everything the serial loving public wants; stunts galore, thrills, fights, shootings, escapes and villains. Then to make it more interesting and to take it away from the usual cut and dried pictures of its kind, a pretty love story is introduced.

This is woven around the circus atmosphere, so dear to the hearts of children and strong in its appeal to adults.

Eddie Polo is a very busy man through these reels, for they abound with action. When he is not fighting three or four villains at one time, he is either climbing the roof of a burning building or extricating himself from the many entanglements the "bad men" have set for him.

He is ably assisted in this work by Corrine Porter, who is an adept in doing stunts.

The story which is said to depict incidents in Polo's life shows the star as Eddie King, a prominent performer in the circus world, whose fortune is seized by James Gray, the owner of the circus and an unscrupulous villain.

When Gray learns that old John Winters, a half wit, whose memory has been dimmed has a recovery and is about to confess the truth, the bully shoots the old man.

From then on the action is "fast and furious" with the villain and his accomplices doing their darndest to end King's life. Up to the fourth episode, however, Eddie was still alive and kicking.

The episodes are well acted and directed, the circus atmosphere being well injected.

Prominent in the supporting cast are, Harry Madison, Charles Fortune, Corrine Porter and Kittoria Beveridge, a pretty ingenue.—*FRANK LEONARD.*

Urban Kineto Review

THERE are lots of people who have never been to Philadelphia and believe the greatest sight is the Liberty bell. It would be well for them to witness a review of the Philadelphia Zoo, and know that the Quaker City's inhabitants are not all quakers. Some of them are the most interesting species of animal life in captivity. Little children who have been deprived the look into the city zoo, or children of the smaller cities where there are none, will be enabled to do the next best thing by seeing the Urbanized portrayal of every kind of animal and bird known to modern science, which can live in the air supplied by Philadelphia. One gets a squint at the acquarium, too, and a safe close-up of perhaps the largest boa-constrictor ever posed before a camera. A little thing like a human life to Mr. Urban's camera-man or men, must mean little. There is nothing too dangerous to thwart the inevitable close-up.—*LILLIAN GALE.*

Some More Samoa

(Educational)

THE title tells the story. A Chester Outing which might be termed a sequel to a previous Chester, portraying life in Samoa. The sub-titles are by Catherine Hilliker, which is an asset. In this "Outing," we see the novel way the feminine of the species prepare to outdo one another in matrimonial prospects. It all depends upon how many "mats" or shawls a debutante has made and how beautifully they are stenciled. By these, her cleverness is determined. They are fast becoming Americanized in Samoa and have already adopted the "parade," for the celebration of holidays. Usual splendid photography.—*LILLIAN GALE.*

"Why Worry?"

(Special Pictures)

AN average slap stick production with much running about and the usual wedding at the end.

Has a few laughs, keeps going fairly well, but lacks any particular class. Some of the sets used are terrible even for comedy purposes. The story, what little there is, is of about average quality. Will pass as a filler, but is scarcely worth being given any attention as real entertainment.—*J. S. DICKERSON.*

"The Wanderlust"
(Educational)

A ROBERT BRUCE scenic, dedicated to the "restless" human possessed of the "wanderlust," selecting for sub-titles, and detail a foundation based on the widely read poem of the same name. In this particular vehicle to portray beautiful scenery, Mr. Bruce has selected a man who finds it fascinating to stray from his comfortable bungalow, apparently in California, and seek to be a temporary hermit of the hills and surrounding waters. Well selected for scenic value, moonlight upon placid waters and depicting the results of the malady within described in the poem "It works in me like madness to bid me say good-bye." But the man in this had a habit of saying good bye and then coming home, after the fashion of the well behave rooster, "to roost."—*LILLIAN GALE.*

Urban Chat No. 25

THERE is considerable scenic value in the gardens where flowers blossom from rope-like stalks, upon the leaves and upright foundation of all, settle tiny parasites with one evident purpose in life. To eat while others hatch and hatch while others eat. One may mean fifty, within a few minutes, and it is all done with the camera registering the procedure of rapid propagation. Along comes a spray, directed by a human hand, spreading a liquid over all, cooking the devouring gribes in the midst of their feast, mowing them down like a machine gun.

There are species of insects with glorious wings, belonging to the fly family, but better dressed. Close-ups of them at feeding time tells why. They eat of more beautiful plants, is perhaps the reasons, but to see them in all their glory, accentuated by delightful tinting, forms the basis of a most entertaining reel of movie chat.—*LILLIAN GALE.*

Urban Kineto Review

IN England, staid, dignified isle of Lords and Ladies, is a park, very likened to Luna, in New York, or Riverview in Chicago. It may be hard to believe, but folk in England, according to the camera following these people about, indulge in the same sort of amusing life- risks as are practiced in America, a shoot the chutes, ferris wheel, scenic railway and all. The scenes showing the travels of these amusement seekers from Liverpool to Blackpool, scene of the merriment, is instructive, as well as entertaining. One might almost believe he would know what car to take. The subject matter of this Kineto Review proves that Mr. Urban is not always as serious as his classics imply, and proves, too, that the camera "stepped" lively, and must have moved often enough to command the assistance of a first aid to injured shoulders and tired eyes. He made it snappy.—*LILLIAN GALE.*

Further Details of the Coming Music—Picture Conference Will be Found on Page 3064

South Sea Naids
(Educational)

IT is the popular belief that the inhabitants or natives of the South Sea Islands put their time in at everything but washing, for the purpose of keeping their bodies clean. It may be true, but when they finally decide to "wash" in one of their natural pools, with a nature's own "chute the chutes" to slide in upon, they do a good job of it and seem to have no respect for time. The entire family go at once, and all take the "toboggan of water" in close embrace. Father seems to get the worst of it and the youngest child the best. Perhaps not as strong in interest as other Chester Screenics.—*LILLIAN GALE.*

"Field and Stream"
(Educational)

THERE is a magazine of the same title. Here it is in screen form, rather in the form of a Chester Screenic, showing the celebrated peaceful Potomac at peace, and sportsmen hauling in the more celebrated fish of Potomac waters, which seemed to "bite" obligingly, both for the fisherman and cameraman. The photography is pleasing, and acts as sort of a propaganda for life in the open. A particularly good subject for "atmosphere," to run preceding a feature laid in kindred territory. Of great interest to "fishing fans."—*LILLIAN GALE.*

"A Trek Into Swaziland"
One Reel Scenic—Released by Prizma

AS is indicated this is an educational reel showing views of some South African native tribes in their habitat with many interesting types and customs of the people presented.

The reel has an added interest in the Prizma process colorings used for the costumes, some abbreviated, of course, of the natives who have been caught by the camera.

A tribal celebration in which dances are given is one sequence. This has been staged rather better than most scenes of its kind and is quite a feature in itself.—*J. S. DICKERSON.*

"The Heritage of the Red Man"
Special Pictures Corporation Colored—Scenic—One Reel

THIS offering especially recommends because of the natural colorings rather than an extra number of beautiful scenic shots. In fact if it were not for the technical skill displayed the reel would hardly be up to an average.

The scenes shown are the usual array of sky, mountains, waterfalls, and views of primitive parts of our own West, alleged to be authentic shots of what is known as the "Bad Lands." Suitable for any program and will please because of the artistic colorings.—*J. S. DICKERSON.*



MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

BUFFALO

William F. Brooker, who is now in the publicity office of the Fox Film company in New York where he has been about two months, has been appointed manager of the new Mark-Strand theatre, which will open in Albany November 1, according to an announcement by Walter Hayes, an official of the Mark interests.

J. S. Hommel, who has been assistant manager of Realart here, will become manager of the Pittsburg office, where Henry E. Wilkinson, has resigned. Mr. Wilkinson went to Pittsburg from the local exchange, which he opened originally. Otto Schroeppel, office manager at Universal, takes Mr. Hommel's post at Realart. The changes became effective Monday, September 27.

J. D. Williams, president of the Associated First National Exhibitors' Circuit, was in Buffalo, Friday, September 22, and attended a meeting of Shea Amusement company and Strand theatre officials. It is understood that some agreement was reached whereby the Shea Hippodrome will show some of the First National product. It is reported that the Elmwood and Regent have also signed the F. N. franchise.

The policy of extended presentations at the Shea Criterion has proven unusually successful. Advanced prices are in vogue. "Humoresque," has opened the second week to tremendous business and the opening attraction, "Something to Think About," broke records.

C. A. Taylor, general manager of Gardiner Pictures, Inc., announces that on account of greatly increased business, his company will move to the offices formerly occupied by the Hallmark company in the new Warner building, 220 Franklin street. "Buck" announces that Gardiner has signed for the Pinnacle two-reel comedies and "Uncle Sam of Freedom Ridge," 20 copies of which have been ordered for the Buffalo and Albany territories. It is announced that the company will soon add a prominent exhibitor to the sales staff.

G. P. Aarons, formerly with the Superior Film company in Philadelphia, has joined the local Vitagraph sales staff. J. Kaufmann, has resigned from Vitagraph to accept a position with Universal.

Ben Fitzer, former Syracuse theatre owner and exchange manager, who recently opened a state right office in the Palace theatre building, 327 Main street, has engaged Fannie Bernstein, formerly with Triangle and Goldwyn, as office manager. Ben reports much interest in his big feature, "Madonnas and Men."

A large stuffed lion in an iron cage was used in the lobby of the Palace theatre the week of September 20 to exploit "Shipwrecked Among Cannibals," which enjoyed capacity business, according to Manager Howard Smith.

CLEVELAND

"Women Men Love," filmed from the story of the same name by Charles T. Dazey, was completed last week at the Bradley Studios, Euclid Ave. and East 30th Street. The picture, which has been in the making for the past eight weeks, was made entirely under the direction of Samuel R. Bradley.

A fire in the Niles Opera House, Niles, Ohio, caused a $10,000 loss to B. Warner, owner and manager of the theatre. Mr. Warner is the father of the Warner brothers who are conspicuous in the production and distribution of stirring serials.

"Homespun Folks," the first of the Associated productions, opened at the Alhambra, Toledo; Southern, Columbus; Liberty, Youngstown; and Strand, Akron, simultaneously Sunday, September 12th. H. A. Bandy, local manager for Associated, says that every one of these houses reported excellent business for the week.

H. R. Skirboll, manager of the Ohio Exchange for Educational Films Company, is just stating facts when he announces that his comedies are making a clean sweep in this territory. His bookings show more runs and longer runs than any comedies shown heretofore. The Mermaid comedy, "Duck Inn," played for four straight weeks at the Euclid theatre. In fact, the Euclid theatre has used only Educational Film Comedies ever since the Ohio office was opened in June.

"We need more high class one-reel comedies." It was Moe Horwitz talking. Horwitz owns a string of five big motion picture theatres in Cleveland, and he says there's a crying need for big stuff condensed to one-reel. "Most of the good comedies of the present day are two-reels in length," Horwitz said. "Now I find that the average feature of seven reels needs a single reel comedy to relieve the tenseness of the program. We have to have a news reel, and we have to have some light stuff on our program, but with the length of the average feature production, we find the two-reel comedy makes our shows too long. Patrons get restless when the shows are so long. They want a little change from the feature, but they don't want to sit through two-reels. If the producers would only make some classy single reelers, they'd find they were filling a big want in the motion picture business."

"The Lost City," which has exceeded the fondest hopes of its Ohio sponsor, The Standard Film Service, in the number and the length of its runs in this state, will open in Michigan, early in October. During the month of September, Detroit citizens will be made familiar with the serial by means of twenty-four sheets, put up in the most conspicuous places in the city.

Bill Hoffman, well-known film salesman in Ohio, has just been appointed office manager of the Special Pictures Corporation. Until recently, Hoffman has been associated with the Cleveland Pathe office.

Jim Flynn, who has steered the Detroit Goldwyn office through several successful seasons, has just been named division manager for Goldwyn. Flynn's territory includes Detroit, Cleveland and Pittsburgh.

H. A. Bandy, manager of Associated Producers, has just made the first announcement of Ohio bookings for "Homespun," the initial release of Associated Producers' pictures. Sunday, Sptember 12th, "Homespun" opens at the Strand, Akron; Liberty, Youngstown; Alhambra, Toledo, and Southern, Columbus. The picture opens its Cleveland run the following Sunday at the Mall and Alhambra theatres simultaneously.

E. W. Elder, former city salesman of the Quality Film Company of Pittsburgh, has been made manager of the Lande Film Exchange, Cleveland, with offices at 2163 East Ninth street.

E. A. McAuliffe, manager of the B. and B. Film Distributors, Inc., has moved into new and spacious offices in the Erie Annex building, 2169 East Ninth Street, where he says there's plenty of room to swing the right arm and to sign names to contracts.

Max Stearn, former owner of the Majestic theatre, Columbus, Ohio, is planning to put up a large picture house on the site of the Neill house, one of the erstwhile prominent hotels of Columbus.

Walter Brandt, one-time exploitation manager for the local Goldwyn exchange, is now connected with H. E. Bandy in the sale of Associated Producers' pictures in the northern Ohio district.

SAN FRANCISCO

Jack Brehany, until now general manager of the San Francisco Equity exchange, has, now that the latter concern has been absorbed by the All Star Features distributing concern, re-entered the employ of D. W. Griffith, and will act as Griffith's representative here in charge of "Way Down East," when it opens at the Curran, October 3 for an indefinite stay in this city.

Top price here for at least the first two weeks of "Way Down East," will be $2.50, with a 50-cent price in the gallery of the Curran, which seats 1,760. Stories concerning the picture's New York engagement are being exploited here with great effect by Brehany. He will also utilize 150 stands, 600 three sheets and 300 eight sheets, besides many thousands of snips and cards and a large newspaper campaign.

Motion picture theatre owners of Northern California and Nevada will assemble in convention here, October 5, 6 and 7. A large attendance is expected according to D. S. Markowitz, president of the exhibitors' organization. Important questions affecting the industry will be discussed say officials. Motion Picture stars from Los Angeles studios are to be recruited as attractions for the Theatre owners' ball which is scheduled for the final night of the convention at the Scottish Rite hall. Convention headquarters have been established at the St. Francis hotel, where the banquet will be held on the second evening.

ATLANTA

Rumor has it that Juan Carbonelle of Key West, Fla., and Hugh Thompson have allied their interest in Key West and that a new theatre is to be operated jointly there.

Four theatres in Louisville, Ky., have increased their admission prices, according to film salesmen. The houses are now charging twenty-five cents for matinees, with thirty cents for the evening performances. No advance in children's prices have been made. The houses in question are the Alamo, Strand, Majestic and Walnut.

The Princess Theatre, Nashville, Tenn., a $200,000 house, has just been opened to the public. The program will consist of Keith vaudeville and pictures.

A new theatre is being constructed at Griffin, Ga., to cost approximately $100,000. This will be opened in the very near future.

W. L. Harris, of Forest City, N. C., is building a new theatre, the first of a chain to be erected by him throughout North Carolina.

The Imperial Theatre, Jacksonville, Fla., has been remodelled at a cost of $10,000.

The Columbia Stage Society, of Sumter, S. C., is to construct a new theatre there.

The Loyal Order of Moose, Appalachia, Va., will erect a $50,000 theatre in that city. There will be clubrooms for the order in the same building.

Knoxville, Tenn., is to have another theatre, the Riviera, which is now being rushed to completion. The theatre is in an excellent location, being next door to the Farragut Hotel, and will be one of the best planned and equipped theatres in the South.

T. M. O'Dowd of the O'Dowd Theatre, Florence, S. C., has remodelled his theatre, and is "all set" for the 1920-1921 season. His program will consist of road-shows, vaudeville and pictures.

Albany, Ga., is much incensed over the leasing of the city auditorium for a permanent motion picture theatre. Between 400 and 500 men and women attended the last meeting of the city council, to register their protest, which was unheeded. Arthur Lucas, who owns a number of theatres in this territory, offered a bid on the auditorium, but a bid from the Gortatowsky Brothers, of Savannah, which covered a seven months a year rental, wont out. There was some talk of injunction proceedings from the townspeople to prevent the consummation of the contract, but this fell through, and the deal was settled Wednesday afternoon.

The Garden Theatre, Pensacola, Fla., has been leased by H. J. Sahm, and M. J. Ewing, of Washington, D. C. These gentlemen have completely remodelled the theatre, installed an eight-piece orchestra and are ready for their big opening.

DETROIT

The New Home theatre, Detroit, passed into the hands of W. Wilczynski, formerly owner of the Fredro and Free Poland theatres, September 20. George Hoffman, who made the sale, is one of the pioneer exhibitors in Detroit. He and his manager, Jack Edwards, do not intend retiring from the show business, it is said, but are looking around for another playhouse seating about 1,000. Alexander Hareski will do the booking for the New Home.

The Bijou theatre, Lansing, seating 1,400, has been taken over by W. S. Butterfield of the Butterfield circuit, under a long lease contract. The theatre will undergo extensive alterations, and will be re-named the Regent. Another Butterfield theater in Lansing, the new Strand-Arcade, is now under construction, and will open about January 20, with a seating capacity of 1,800.

A new theatre will be opened shortly in Lincoln, Mich., by Wright & Martin.

A. J. Berube, of East Tawas, is building a new theatre in Tawas City. The recently-opened Maxine theatre, in Croswell, is said to be doing very well.

Clifford B. Planck, cashier of the Paramount office for the past four years, has been appointed as short subject representative. Fred North has been transferred from Detroit to Toledo territory, and Harry B. Dodge has been appointed a feature salesman for Michigan. Charles Perry, Paramount manager, made these announcements.

SOUTH CAROLINA

Announcement has been made today that Spartanburg has been selected as the distributing point of the International Church Film Corporation for the states of North Carolina, South Carolina, Georgia and Florida. A local corporation, to be known as the International Church Film Corporation of South Carolina, has been formed, with a capital of $50,000, and operations will begin about October 15th. The company will distribute to churches in the four states named above films especially suited for display by churches and Sunday schools. A number of films already have been made. The pictures are first-class in every way, dealing with clean subjects, including dramas, travel, comedies, etc., in fact, the usual run of moving pictures.

Changes in the management of the Casino, Garing and Rialto theatres, owned by the Southern Enterprises, Inc., and located at Greenville, S. C., are an-

nounced. John L. Crovo, who has been in charge of the Greenville movie houses for several years, has been transferred to Atlanta, Ga., and will be succeeded by J. H. Hursey, who has been in charge of the Imperial theatre in Columbia. Prior to going to Greenville, Mr. Crovo was located in North Carolina as manager of a chain of theatres in Charlotte, Wilmington, Asheville, Winston-Salem and other cities.

INDIANAPOLIS

J. T. Flanagan, formerly feature salesman has been made feature sales manager for the Indianapolis Pathe Exchange, succeeding A. W. Carrick, who has been transferred to Philadelphia. Flanagan is also Pathe news cameraman for Indiana. He covered an important assignment at the international motorcycle races at Marion, Ind., Labor Day.

Things generally have been pepped up around the Pathe offices since P. B. Elliott, manager and R. S. Schrader, district manager, came back from the general conference of the Pathe sales force in New York several days ago. Elliott got so full of confidence or something or other that he openly boasts that film men in New York can't play golf any better than those of Indianapolis.

September 5 to 11 was a busy week for C. C. Wallace, manager of the new Indiana exchange of Mamous Players-Lasky Corporation, 40 South Capitol avenue. Besides attending to the thousand and one odd jobs incident to the opening of the new exchange Wallace had to keep things moving toward an excellent showing on "Paramount Week" in the state. Among other publicity stunts Wallace arranged for the delivery of films to local theaters by airplane from Cincinnati, Dayton and Richmond. The landing of the "Paramount Pictures Express" was filmed and later shown in local theaters.

City school teachers and principals, members of the board of school commissioners, of the Federation of Parent-Teacher Associations and other organizations attended a private showing of educational motion pictures at the Circle theater Saturday morning, September 11. The films are those produced under the direction of the Society for Visual Education. The showing was accompanied by an explanatory lecture by Dr. F. R. Moulton, University of Chicago.

Ben V. Barton, owner of a photoplay house in Crawfordsville announced during the week of September 19, that until he was convinced that a harmonious public demanded Sunday entertainments that he would discontinue them at his theatre.

The Crawfordsville Ministerial Association has been fighting Sunday shows, having organized a "civic league" into which some of the city's most influential business men were drawn for the purpose.

Harry A. Porter, 52, widely known among Indiana theatrical men, both movie and legitimate, died at the Methodist hospital here September 24.

The W. W. Hodkinson Corporation announces that the title of J. Parker Read's production, starring Hobart Bosworth, has been changed from "Bucko McAllister," the title which was selected for the picture while it was under production, to "The Brute Master." The change was made after numerous suggestions as to a fitting name for the production had been received, it is stated. The picture is scheduled for release by the Hodkinson organization in the month of November.

Anna Q. Nilsson, the beautiful Swedish actress, whose portrait by Rolf Armstrong, adorns the cover of the November issue of the Photoplay Magazine, will be seen in this next Hobart Bosworth production, released under the Hodkinson banner.

SAN DIEGO

Another motion picture house is to be added to the chain of the Bush theatres, the new one to be located at East San Diego, a suburb of this city. While Camp Kearny was used as a training camp and cantonment by the War Department the Bush people maintained a motion picture theatre there, known as the Kearny, but now that the troops stationed at Camp Kearny are so few in number it has been decided to dismantle the Kearny and construct a new house as stated. The new theatre will have a seating capacity of 600 and it is planned to have it opened for business before the holidays.

At the Superba theatre recently, the management gave a special showing of the recent Ince feature, "Homespun Folks," which was directed by John Griffith Wray, formerly directing manager of the Brissac Players, who have been playing in stock at the Strand theatre here for nearly three years. Miss Virginia Brissac, who is the wife of Mr. Wray, and all the members of her company viewed the film. Lloyd Hughes, star of the production, and Director Wray made some informal remarks from the Superba stage, going into details concerning the making of the picture.

Following the showing of "Homespun Folks," a film showing the players, directors and studio attaches at the Ince studio, together with scenes in and about the plant, were presented.

The Plaza theatre has installed a new curtain, which has been called "The Goddess of the Crystal." It is designed in the futuristic style, Edwin H. Flagg, of Los Angeles, being the artist. The curtain, which is opalescent and transparent, fills the entire proscenium arch. Changing lights and colors are thrown upon it front and rear by means of spots, floods and border lights, controlled by 28 dimmers. An almost unlimited number of combinations is obtainable. The curtain is used as a background for musical settings for organ solos, and the changing lights follow the mood of the music. It is the Plaza's original idea of color harmony, and with all its accessories cost over $5,000.

OMAHA

The moderately cool weather throughout the Middle West was the main reason of huge box office receipts of Omaha theatres. Managers of the Rialto, Strand, Sun and Moon vouch for that.

An immense cooling system that was installed in the Rialto theatre was not even used. Cooling systems in the Moon and the Sun theatres were an attraction, however, on an occasional warm day.

The management of the Rialto theatre and Harry Watts, manager of the Strand theatre, declare that box office receipts during the months of July and August were double those of the same time a year ago. The Sun, Moon and Muse theatres also experienced a marked increase of receipts over the summer of the previous year.

Omaha accorded Bruce Gordon, film star in J. Stuart Blackton productions, an ovation upon his presence in that city on October 1 and 2, in company with his director, Frank B. Rogers. Both dignitaries were the guests of Howard D. Graham, manager of Pathe in Omaha.

In due honor to the movie star, the Muse and the Hamilton theatres presented his latest starring vehicle, "The House of the Tolling Bell."

C. R. Carrick, of New York City, has been appointed feature sales representative of Pathe at the Omaha office. A business trip through Iowa and Nebraska with Howard D. Graham, branch manager, was made during the past week with surprising results, Mr. Carrick said.

Though bill posters are on a strike in Omaha, Harry Watts, manager of the Strand theatre, let the public know all about his forthcoming presentations; he did much pasting himself.

An all-night showing of Douglas Fairbanks in "The Mollycoddle," at the Rialto theatre, Omaha, following the electrical Ak-Sar-Ben pageant, was a big success as shown by receipts, the management of the Rialto declared.

SEATTLE

During Paramount Week, many unusual "stunts" were pulled off. One of the biggest stunts put over was the seaplane flight over the city, during which heralds, advertising the idea, and passes to some theatres were dropped on the crowds below. The stunt was arranged by Wayland Taylor, Paramount's "live wire" publicity agent. The nearly hundred per cent bookings for the week was the work of George P. Endert, local Paramount manager. The flight was made by Frank Steffy, manager of the Coliseum, and Albert Malotte, the Coliseum's organist. The machine was piloted by Eddie Hubbard.

Seattle has an unique little theatre in the form of the "Picture Book," with movies for young folks located in the Park Building, at Broadway and Howell Street, a residential section. With the slogan: "Where every page is clean," it intends to do a big business. Fairy stories, animals and wholesome funnies are delighting the children.

Designed along quite original lines, the promoters of the "Picture Book" carefully thought out every detail to add to the delight of the children and at the same time give to parents a feeling of security in bringing or sending their children.

Tickets are sold inside the lobby, which is furnished in bright blue wicker and orange hangings, in harmony with the signs and letterings on the front of the building. One of the managers, Miss C. Brakel, plays the violin.

It is proposed to make the "Picture Book" a children's rendezvous, and children's parties and clubs will be welcomed.

The three weeks of "Humoresque" were great ones at The Strand. Not only did this picture appeal to the crowds, but the comedy, "Four Times Foiled," was as big from a comedy standpoint, according to Manager Ruffner.

CINCINNATI

J. F. Potts, recently of Portsmouth, Ohio, has purchased the Variety theatre, Vine and McMicken streets, for $14,000.

Roy Haines, manager of the local First National office, has compiled some interesting data from the yearly report of the board of censor, which has just been announced. According to the censor's report, 28,745 reels of film were reviewed, of which 24,395 were approved without an elimination. "Cutouts" were ordered in 4,175, while 175 were rejected in their entirety.

SPRINGFIELD, Mass.

The old Central Baptist church building at Cabot and School streets in Chicopee was this week bought by Nathan Barowsky of Easthampton and Fred J. Burnham of Holyoke for $34,000. They plan to convert it into a motion picture and vaudeville theater, work to start as soon as details can be arranged with intentions of having it ready for winter patronage.

Amid the great amount of praise which has been showered upon Goldwyn, Basil King, the author, T. Hayes Hunter, the director, and the others responsible for "Earthbound," Goldwyn's successful photodrama, one man who deserves a great deal of credit was overlooked. He is Alexander Troffey who edited and cut the film. It was more than a two months' job and the smoothness with which the picture runs bears testimony to the thoroughness of his work. Mr. Troffey had nearly 200,000 feet of film to choose from.

"Art-i-Jokes" is the novel title of a half-reel series that will be released every two weeks through Educational Film Exchanges, Inc. They are described by Educational as an unusual novelty combining the cleverest written humor of American publications with animated sketching that not only reproduces the original illustration but adds the interpretations of the designer of the pictures."

"Art-i-Jokes" are the work of Vance de Bar Colvig, a well-known newspaper artist of the Pacific coast, who works under the name of "Pinto." Mr. Colwig has been connected with the San Francisco Bulletin for the past year and was first led into experimenting with motion pictures through doing work for San Francisco theatres. It was he who designed the bear that has become so closely associated with the exploitation of Eugene Roth's California Theatre.

There is said to be very little "reading matter" in Art-i-Jokes." The words are flashed on the screen, and then the drawings are seen in the course of their creation, the original work of the author-artist finally resulting. Various original tricks of "Pinto" are introduced in the various pictures, so that, according to Educational, the single reel is a succession not only of laughs but of surprises.

OKLAHOMA CITY

Plans for the erection of a large moving picture studio in Oklahoma City and for circulating moving pictures made in Oklahoma City throughout the Southwest were announced by Dee Turner, president of the Oklahoma Motion Picture Company. Offices of the company have been opened at 518 and 519 Security building. "In the Bosom of the Comanches," will be the first pictures which will be screened. Turner says he believes Oklahoma City is the logical center of moving picture activities in the southwest. The stock of the company is capitalized at $100,000.

The old Overholser theater at Oklahoma City has been completely remodelled and made over, with December 1st set for the opening date. The new theatre will be operated by John Simopoule, the owner, as an exclusive vaudeville house, but which will also show feature pictures. The full seven-act Orpheum road show will be given. Oklahoma City will be the only stop on this circuit between Kansas City and Fort Worth, Texas.

CONNECTICUT

The William H. Bristol Andio Picture Corporation of Waterbury, Conn., has filed an incorporation certificate in the office of the secretary of the state. It will manufacture sound records with moving pictures and musical instruments. The stock authorized is $1,500,000. William H. Bristol, Harns Whittemore and T. F. Carmody are the incorporators.

The Park theater building at Manchester, Conn., has been sold by Deputy Sheriff John F. Sheridan to Jacob M. Weigel of Hartford, Conn. It was built about 10 years ago and has been leased by John F. Sullivan as a motion picture and vaudeville house. Future plans have not been announced.

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3045-3068



Stucco front of Portola theatre, Seattle, Wash.

Lighting System of This Theatre Controlled from Two Sources

Projectionists and Stage Electricians Control Effects at Laurier

THE latest addition to the amusement houses of Woonsocket, R. I., is the new "Laurier Theatre." The theatre is the most beautiful in the city and compares favorably with those of the largest cities in the country. It is of brick and is located in the heart of the city, near the Normandy Hotel.

The theatre is entered through a vestibule with marble tile floors and oak and plate-glass doors. Overhead is a dome done in bright colors surmounted by a star picked out with electric lights. A marquise of metal and glass, brightly illuminated, extends over the sidewalk, and the whole is topped with a large sign with the name of the theatre and an American flag lighted with many colored lights.

From the entrance vestibule a long corridor extends with mosaic floor and stamped metal ceiling and cornices. Against the walls of the corridor are lattice ornaments between which are spaces for photographs of the current attraction at the theatre. The corridor extends to the spacious lobby which is the entrance proper of the theatre. The stairs to the gallery lead up to the right and at the foot are the ticket offices. These are finished in oak, plate-glass, and polished brass. A full length oil painting of Sir Wilfrid Laurier, after whom the theatre was named, hangs in the lobby. A group of five doors in oak and plate-glass leads into the parquet of the theatre.

The parquet is very spacious with wide aisles and is furnished with comfortable seats. The auditorium proper is 65 ft. x 100 ft. There are no columns to obstruct the view of the stage. The theatre has a seating capacity of 1,200 persons. Proscenium boxes with comfortable chairs are located two tiers in height on each side of the stage, and have separate staircases. In connection with the gallery and parquet are toilet and coat rooms with wide corridors and stairs. The chief point of interest in the theatre is the proscenium opening, which is 24 x 30 ft., with its framing of sculptured and delicately colored mouldings, the boxes on either side with arches and modeled lattice ornaments, escutcheons and the gallery front with groups of dancing figures. Crowning the proscenium opening is a large mural painting in oils of female figures portraying music and the dance. This painting is about 16 feet wide and 35 feet long, and was painted by Lorenzo DeNevers.

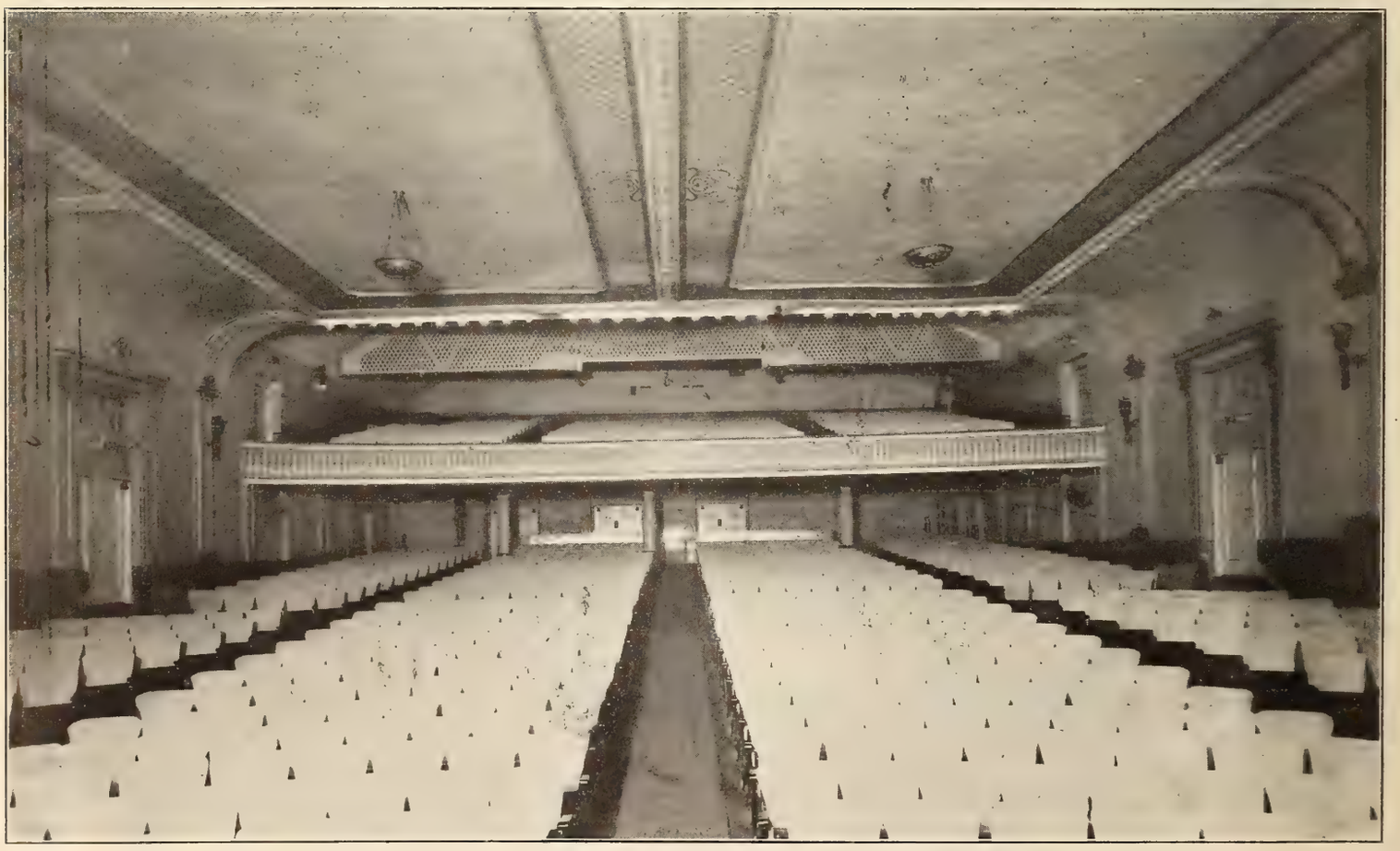
The theatre decoration is in the old Adam style with gold, Japanese lacquers, rose and cream, delicately bringing out the beauty of the architecture. The galleries and boxes have railings upholstered in green velour, and have metal guards.

A large orchestra pit is provided. The stage itself has every modern convenience for the proper production of all kinds of entertainments from vaudeville to classic drama. Ornamental program frames are placed on both sides of the stage. An asbestos curtain and full sets of scenery complete the stage from a dramatic standpoint.

Wide aisles and roomy corridors lead to seven exits on the first floor and the gallery has six exits all prominently marked. The stage is supplied with fire hose and is cut off from the audience by a smoke tight wall. The heating is by steam and the boilers will use oil instead of coal.

Proper ventilation will be provided by means of two large 36-in. blowers that will

(Continued on page 2948)



The Savoy, Washington, D. C., is a neat, well-arranged 1,200 seat house. Chair covers are used in both orchestra and balcony. This is a Crandall theatre

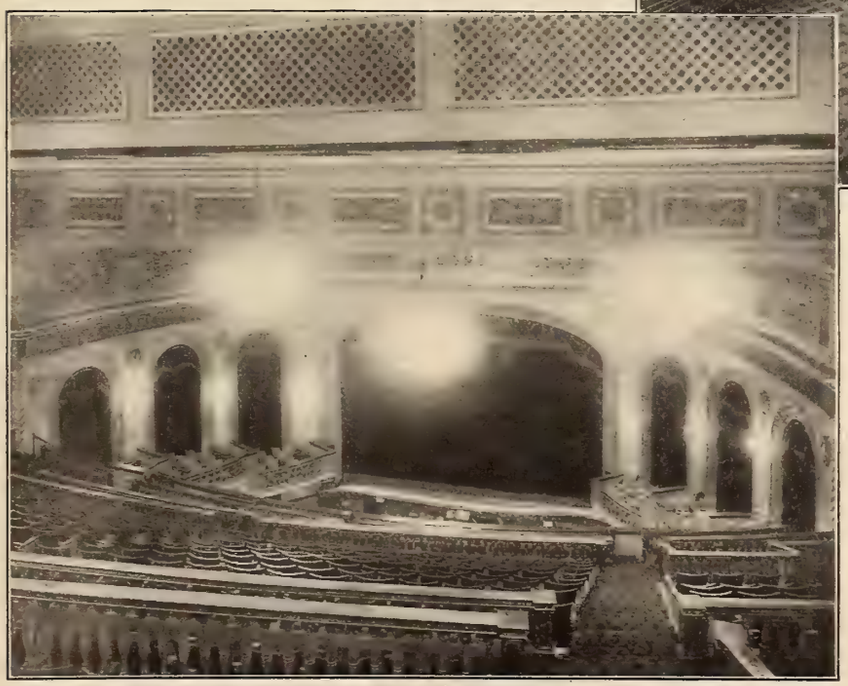
Three Comfortable Spots in the New Toledo Rivoli



Left: Lounging room



Right: Foyer, showing lounging room on mezzanine floor



View looking toward screen

A Striking Example of Italian Renaissance Design

Lavish Decorations Developed to High Degree in Toledo Rivoli

THE Rivoli theatre, which opened in Toledo, Ohio, early in September, is said not only to be the finest theatre in Ohio, but is claimed to be the last word in theatre construction. Everything that can add to the comfort and pleasure of its patrons has been provided. The physical comforts have not been neglected for artistic effect, and at the same time artistic effect has nowhere been sacrificed for expense, for the Rivoli theatre is nothing if not expensive. Originally planned to cost about $250,000, the house finished stands its owners in the neighborhood of a million dollars. In extravagance of design and decoration, the building looks more like a hotel than like a theatre. The lobbies are spacious like in a hotel. Also they are commodious. Small lounge rooms leading from the second floor foyer, spell something new in theatre building. There is a special little writing room, fitted up in the finest furniture. There is a rest room. And, of course, there are smoking rooms for the men.

C. Howard Crane, of Detroit, drew the plans for the Rivoli theatre, which are of Italian Renaissance design. The main characteristic of the Italian Renaissance style of architecture is the return to the outward forms and ornamentations of Roman art. In the Rivoli, this is expressed by the high archways leading to the loges, and by the elaborate bas relief work to be found encircling these archways, and the entire auditorium.

Everything in the Rivol theatre is elegant. The main lobby, on entering, impresses one with its dignified simplicity. The entire width of the house, 100 feet, is uninterrupted. The grand staircase stands out alone in the lobby. The staircase leads to a circular lobby upstairs. This second floor lobby is in the nature of a lounge. Large easy chairs with tall reading lamps next to them, inviting davenports, appeal to the eye as well as to the physical comforts of the patrons. The side bracket lights, as well as the shades for the standing lamps, are all of parchment, hand painted, with color and design in harmony with the theatre decorations.

The Rivoli theatre has three thousand seats. All of them are upholstered in heavy mulberry and grey striped velour. The entire floor space is heavily carpeted with the kind of carpet that feels inches thick when one treads on it. The side walls are of a neutral shade. It seemed to be the idea of the Shackney Studios, of Dayton, Ohio, who had entire charge of the decorations, to make the theatre a background for a series of harmonious colors. Most modern motion picture theatres have decorated walls, and tone down the rest of the house. The Rivoli reverses this idea. The house is sufficiently beautiful architecturally to stand on its merits, and let the decorations go into other channels.

Specifications

City—Toledo, Ohio.
Theatre name—Rivoli.
Materials used—steel and concrete.
Manager's Name—S. Barrett McCormick.
Completed—September, 1920.
Seating capacity—3,000.
Projection machines—Powers.
Length of throw—140 feet.
Style of architecture—Italian Renaissance.
Interior decorations—Mulberry and grey.
Musical equipment—orchestra.
Change of program—one a week.
Shows per day—five.
Admission price—20 cents, 30 cents, 50 cents, 75 cents.

Measuring one hundred feet wide, and one hundred and fifty feet deep, the Rivoli gives the impression of great depth. This idea is accentuated by the high arches to the boxes, by the slope of the boxes and by the pitch of the balcony. Everything is open. The balcony is as luxurious as don, the vice-president; H. Begin, treas- the main floor, which furthers the impression of largeness, because it's all alike.

The most approved heating appliances have been installed in the theatre, guaranteeing a steady heat at all times. The lighting system is something new, however. Getting away from the generally adopted inverted bowl system, the Rivoli has a huge sunburst fixture, right in the middle of the house. There are hundreds of lights in this sunburst, operated on many switches, which enables various degrees of light to be obtained. The house is never dark. But the kind of light obtained from the sunburst, operated in conjunction with side bracket lights, never interferes with the projection.

The Rivoli theatre, of course, is an entirely fire-proof structure, done altogether in steel and concrete.

Powers' projection machines are used throughout.

S. Barrett McCormick is manager of the new Toledo million dollar house. McCormick is known all over the country by his unusual exploitation stunts pulled while manager of the Circle theatre of Indianapolis. As yet, he hasn't done any exploiting in Toledo. "But I shall," he said last week, "just as soon as I get all the physical things in connection with my theatre done. I am a great believer in exploitation, as everyone knows. No picture is so good that a little boosting won't make it go a little better. I am beginning to feel the exploitation itch right now, so I guess it won't be long before I break out with some stunt."

Mr. McCormick is operating the Rivoli on a five-show-a-day policy. It is also the policy of Mr. McCormick to bring the Rivoli theatre within the reach of all Toledo citizens. With this idea in mind, the admission prices have been arranged on a graduated scale ranging from 20 cents to 75 cents, war tax included.

After a specially conducted tour of the theatre, with special attention to details of architecture and decoration, the next thing to attract attention is the ushers. Here again originality is the keynote. The ushers of the Rivoli theatre wear wide striped orange and grey bloomers made of the popular comme ci comme ca silk that has been so modish all season among the feminine sex. The bloomers are full and are confined just below the knee by a tight band of the same material. Black velvet coats with perky little sashes complete the costumes. There's something very attractive about well costumed ushers. They add class to a theatre. They fit into the atmosphere of a theatre where everyone lives in an imaginary land. They look as if they came with the theatre, just like the fixtures.

Situated down town, with theatres on all sides of it, the Rivoli shines forth in all its newness, promising a season of big productions, presented in a big way, at popular prices.

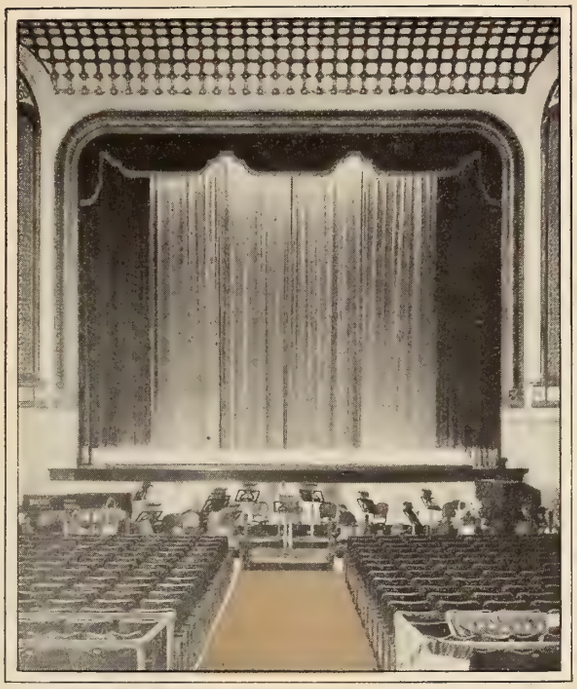
Laurier Has Duplex Control

(*Concluded from page* 2946)

send fresh air throughout the auditorium and also be used to draw out the vitiated air. Besides this numerous electric fans will keep the audience cool during the warm weather.

The electric lighting fixtures were especially designed for the theatre and the control is very flexible. The whole of this system is controlled from a switchboard on the stage with a duplicate control in the projection room.

A. B. DeNevers is president of the company building the theatre, A. Cavenaugh is treasurer and J. E. Heroux, seceretary and general manager.



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If your theatre presents some particular floor covering problem, call upon our Service Department for any advice you may require.

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If you want *absolutely silent floors* in your theatre—lay *Gold Seal* Cork Carpet. Springy, yielding and comfortable underfoot, this floor-covering is as restfully silent as the softest woven rug. Made in soft shades of green, brown and terra cotta — with polished or dull surface — 10 pleasing shades in all. Satisfactory service and wear guaranteed — by the Gold Seal Guarantee.

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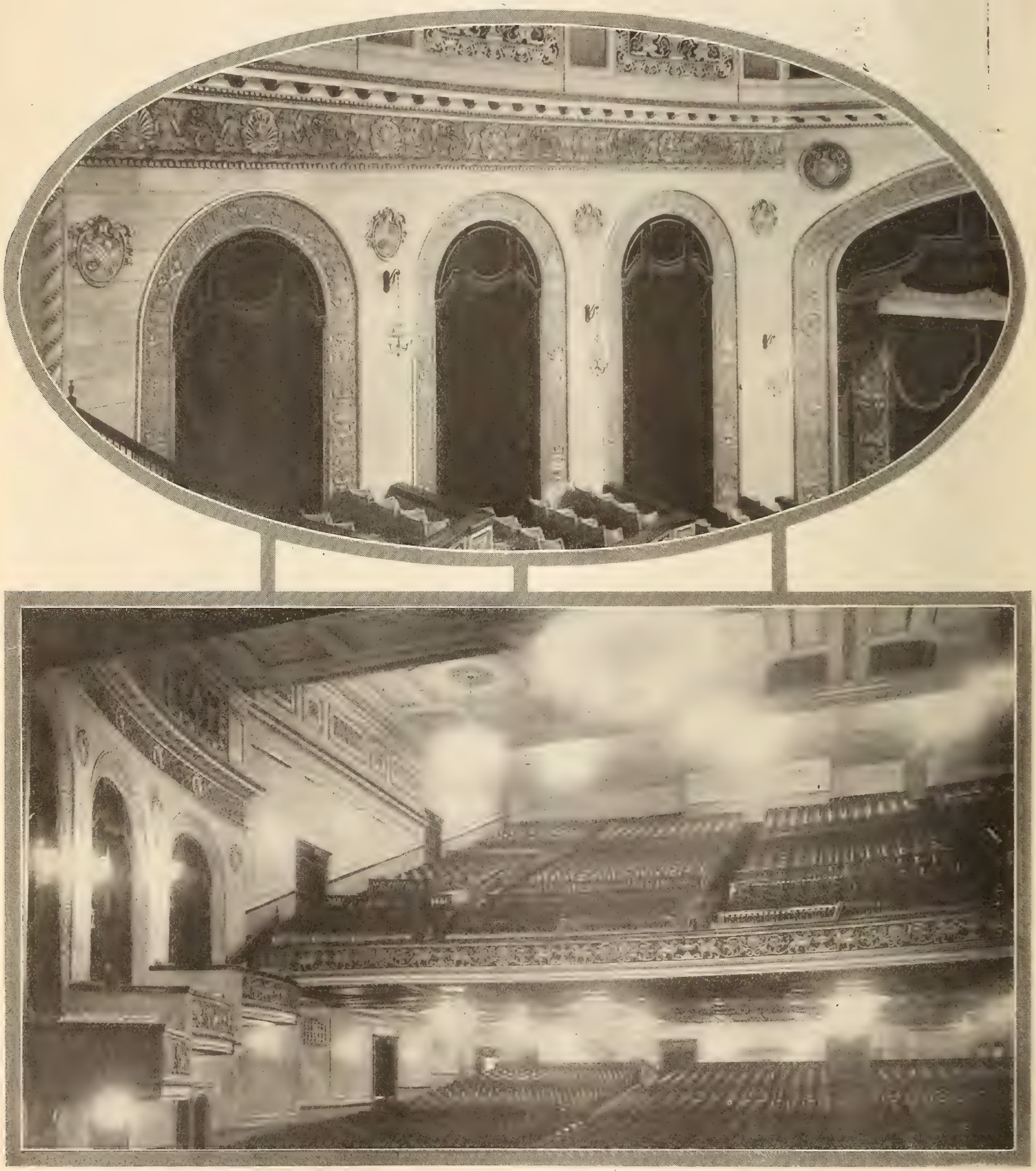
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Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of guaranteed floor service.



An Elegance in Decorative Effects Features the Rivoli



The Fabrikoid Process adds beauty and long life to fabrics, some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof

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UPHOLSTER your theatre throughout with Fabrikoid. It gives the service you demand of upholstery in the house-chairs. In addition it bears worthily the closer scrutiny of foyer and lounge and it is ideal for the smoking room.

Craftsman Fabrikoid is made in many styles and colors —one to blend perfectly with any decorative motif

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Plant: Newburgh, N. Y.

F A B R I K O I D

Equipment Service Department

A section devoted to the technical branches of the industry containing records of the latest accomplishments in the machanical and scientific fields; projection helps, inventions and suggestions, cameras and their devices analyzed and commented upon; laboratory technique explained and new methods described; architectural plans of new and remodelled theatres; with treatises on new equipment for the interior and exterior of the theatre building and innovations in furnishings and decorations.

The service is maintained for the theatre manager, the projectionist, the studio and laboratory worker. No charge whatever is made for answering queries regarding any of the above subjects.

E. L. Bragdon, B. S.....*Technical Editor*
E. B. Janvrin, B. S.....*Assoc. Technical Editor*

Film Inspection in Exchanges



From recent talks with workers in exchanges aided by letters from actual Exchange Managers one is inclined to the belief that the Producer who gives one thought to the conditions of film inspection as carried out in Exchanges is as rare as the Dodo, the Dufangel and the Purple Cow. The entreaties of the small town theatre managers for better films is like a cry in a desert. There is no one interested in heeding such calls for help. It seems to be the feeling of Producers that theatre managers should consider themselves fortunate to get films at all. And there's that!

Said an Exchange worker the other day:

"I took a position in an Exchange to see just how they did the work. I've found out. They don't do it. It's a question with the Exchanges of getting the films in and out again with a minimum of time and labor. Why, I handled films that belonged in the junk pile but the manager ordered me to ship it out again. Say, it's a wonder the theatres stand for it."

Says a letter received from an Exchange manager a few weeks ago in reply to a query as to the cause of film being sent out in such poor condition:

"We're not to blame. We have tried to get the main office to get us a renovating machine but they ignore all our requests. What more can we do?"

All of this discussion is not brought up here for the sake of making the task of the projectionist easier although that is one of the reasons. A considerable portion of the film received by the smaller theatres particularly if they happen to be on a "circuit" is in an atrocious condition of repair. Such film is a fire hazard of the worst type and no end of skill and patience on the part of the projectionist can make it otherwise. The fault lies in the system of inspection carried out in Exchanges and from there the fingers of guilt point directly to the main offices. When action is started in the sanctums of the executives and not before will the condition of film be noticeably improved.

That Phrase "Photographed By——"

"Credit where credit is due" has been for some time the cry of cinematographers. Shortly after feature films began their rise the makers of films commenced to give others than the stars the credit due them by mentioning their names and the part they had played in the production of the feature. Came the author, then the director, and then the scenarioist but there the custom halted. The cameraman on whom almost as much depended as on the director was overlooked. Although the thought did not occur to the producers at the time this custom of slighting the cameraman had the effect of tending to kill the ambition of those dependable and resourceful workers.

Certain members of the profession—we



say profession because it had attained to the distinction at the time whereof we speak—who were foresighted enough to realize that this disregard of the men working the cameras was liable to hinder the advance of the art, proceeded to put into action a carefully planned propaganda to bring producers to their senses. For several years their work has continued until today probably nine tenths of the features credit the cameraman with the photography. A lesser proportion of the shorter reels carry this credit line, but their number is increasing daily. This is as it should be.

This hall-mark of accomplishment has the double effect of Approval and Criticism. If the cinematographer's work as pictured on the screen is of a quality to call forth praise he will receive it in full measure for despite the many press-agented stories of the wonderful photographic effects devised by directors it is well known that they would be impossible without the expert knowledge and resourcefulness of the cameramen.

On the other hand if the consensus of opinion seems to be that the photography has been poorly executed the cinematographer should be present (in name at least) to bear the blame. In this way is the man continually spurred on to better work.

The American Society of Cinematographers stands forth firmly for the employment of the credit line "Photographed By——" and to a large extent it is through their endeavors that it is now so frequently seen.

Equipment Quips

Joe Hornstein, the hustling manager of the Howells Cine Equipment Co., is a speechmaker of the Chauncey Depew type. He had his picture in the News last week for a speech he made on a battleship. Versatile? You can't deny it.

Cines of the Times

Some pronounce it Sinny,
Others call it Cine
And so it looks as if your guess
Was just as good as mine.
Rio Start.

Wm. Roy Mott, Research Chemist of the National Carbon Co., recently delivered a lecture before the Portrait Photographers of the country on the subject of "White Flame Arcs." In his spare time between Conventions and Lectures Dr. Mott finds opportunity to increase the efficiency of carbons for the sake of projection.

Did You Know That—

Halvorson of the General Electric Co., can sail a yacht with the best of 'em. Someone said he was born with a main sheet in his hand—whatever that means. . . .

Dr. H. P. Gage, co-author of "Optic Projection" was the moving force behind the inventing of the auto headlight lens known as the Conophore. . . .



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Exhibitors will find this catalog the handiest thing ever. Everything for the Moving Picture Theater, from Pins to Projectors, from Soap to Screens—224 pages, completely indexed, profusely illustrated, fully descriptive. No such catalog ever before issued.

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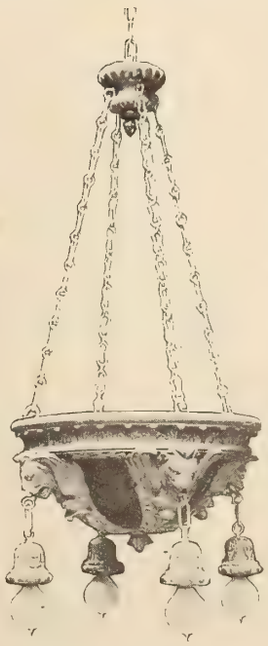
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Equipment Operating Projection Questions Answered

The "How" and "Why" of the Mercury Arc Rectifier

A Treatise on This Piece of Projection Room Equipment

ALTHOUGH the mercury arc rectifier for the larger houses of the motion picture field has been somewhat replaced by the motor generator set yet it is still extensively used for changing alternating to direct current for the smaller theatres. The large number of bulbs in present use for motion picture work is emphasized by the requests received for information on the theory and operation of the mercury arc rectifier or converter.

As far as the various types and makes are concerned the mercury arc rectifier is practically standard. The different manufacturers use different methods of arranging the bulb and its connections and also the switchboard layout and equipment but the fundamental principle of operation of all is the same. Figures 1 and 2 show the necessary connections for the operation of a mercury arc rectifier as a means of obtaining a current of continuous flow in one direction from an alternating current circuit. Additional circuits and apparatus are added in order to make the rectifier automatic in operation, and these will be discussed later on.

The "heart" of the rectifier is the peculiar shaped tube by which the apparatus is easily recognized. The successful operation is due to what is often called "Valve action" of this tube which allows current to pass in one direction only, namely, from the graphite electrodes to the mercury pool.

In Fig. 1, A and B are carbon or graphite electrodes to which the alternating current line is connected. C is a mercury electrode and forms the positive terminal of the D. C. circuit. The negative terminal for this circuit is the center of a reactance placed across the A. C. line. An additional electrode shown at D is connected in the bulb for use in making a contact with the mercury pool; C to start the operation of the bulb.

The fundamental principle of operation depends on the fact that a very high voltage is required to start an arc between terminals A and B. There is also a high resistance to the electrode C but this resistance is broken down as soon as the current starts flowing.

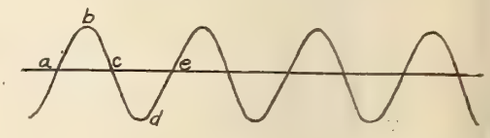


Fig. 3

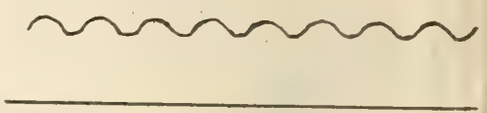


Fig. 4

During the time which the terminal A is positive current will pass from A to C, the path and direction of current being shown in Fig. 1. Half a cycle later when A is negative and B is positive the current will pass from B to C, the path for this condition is shown by Fig. 2. No current can pass in other directions because of the high resistance set up. Therefore the current in the arc circuit is continuous and in one direction only.

Should the flow of current to the electrode C cease entirely then the high resistance would again be set up and the operation of the rectifier stop. In order to prevent this the negative lead of the D. C. circuit is connected to the center of the reactance coil so that the current lags slightly behind the e.m.f. of the A. C. circuit and there is still a small current flowing when the voltage of the line A is zero and the arc from terminal B is ready to strike.

In order to start the rectifier the tube is tilted so that a circuit is made by a mercury bridge between contacts C and D, the tube is then raised and an arc is drawn for half a cycle between these two electrodes. This arc vaporizes some of the mercury and fills the tube with ironized vapor such that the resistance of the electrode C is broken down and a flow of electricity takes place from whichever of the two anodes is positive of the cathode C.

All are familiar with a characteristic curve of alternating current as shown by Figure 3. This figure shows the current flow in line X and for a 60 cycle circuit the action of current changes from *a* to *e* is repeated 60 times per second. The current in terminal A starts in *a*

(Continued on page 2956)

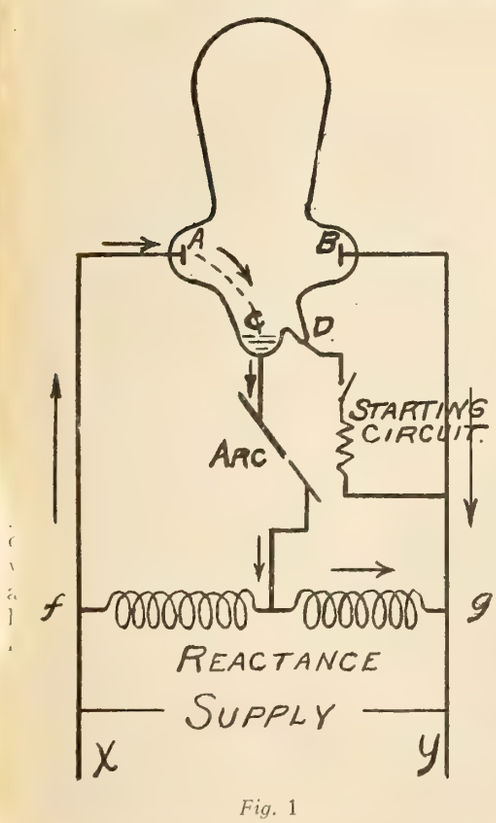


Fig. 1

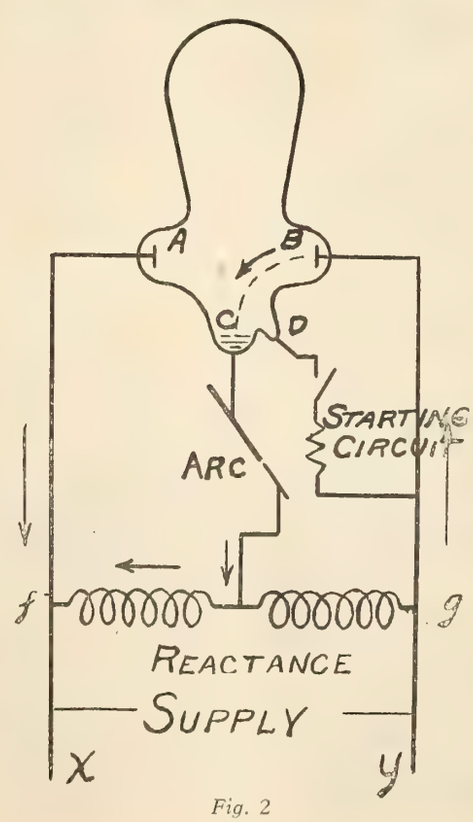


Fig. 2

What more can we do? the distinction at the time whereof we quently seen.

VE POWER'S IN THE CAPITOL

Paul's New Million Dollar Theatre a Marvel in Construction, One of the Finest Theatres on the Continent

pitol is New Link in Chain of Finkelstein & Ruben and Hamm Interests

apitol, St. Paul's newest motion heatre, and the largest in the st, and one of the most artistic in itry, was opened to the public ay evening, September 8th, to a shed gathering that numbered state headed by Governor J. A. A.

The short-reel programs will be chosen from the best, beginning with Educational Films, which contributed "Modern Centaurs to the first entertainment.

The conception, development and erection of The Capitol theatre are the logical sequence of the city's trend toward more and better buildings, embodying more pleasing features in construction and the demand for a photoplay theatre that will keep pace with the artistic pictures presented. The grand total of theatres in St. Paul, sixteen years ago, was but three. Gigantic strides have marked the city's progress in the amusement field, until today more than ten times that number of theatres exhibit pictures to the public within the city's limits.

In the early days the "nickelodeon" was the popular motion picture theatre. With a store for the house and one rickety projection machine, the picture bounced and joggled on a makeshift screen. But in this day the motion picture is different—decidedly so. Master musicians interpret the screen stories penned by the world's most noted writers of fiction. Casts for these productions are picked from the country's leading artists, and the pictures take months to complete.

Has 2,503 Seats

Constantly growing and keeping abreast of the pace set by other cities for better theatres and better pictures, St. Paul's theatre rialto has been enlarging year after year, until now we have the first $1,000,000 playhouse in the city, The Capitol theatre. Not only being the largest motion picture theatre in the city, it is the largest in the whole Northwest with a seating capacity of 2,503.

The main entrance and exits of the theatre are on the Seventh street side. Three large decorative entrance doors nearest Wabasha give access to the main lobby. Toward St. Peter street three large double-door exits lead to the sidewalk. In addition to these doors a separate double set leads to and from the Hamm building.

Finkelstein & Ruben
said to
Managing Director Calvert

"Get the Best That Money Can Buy"

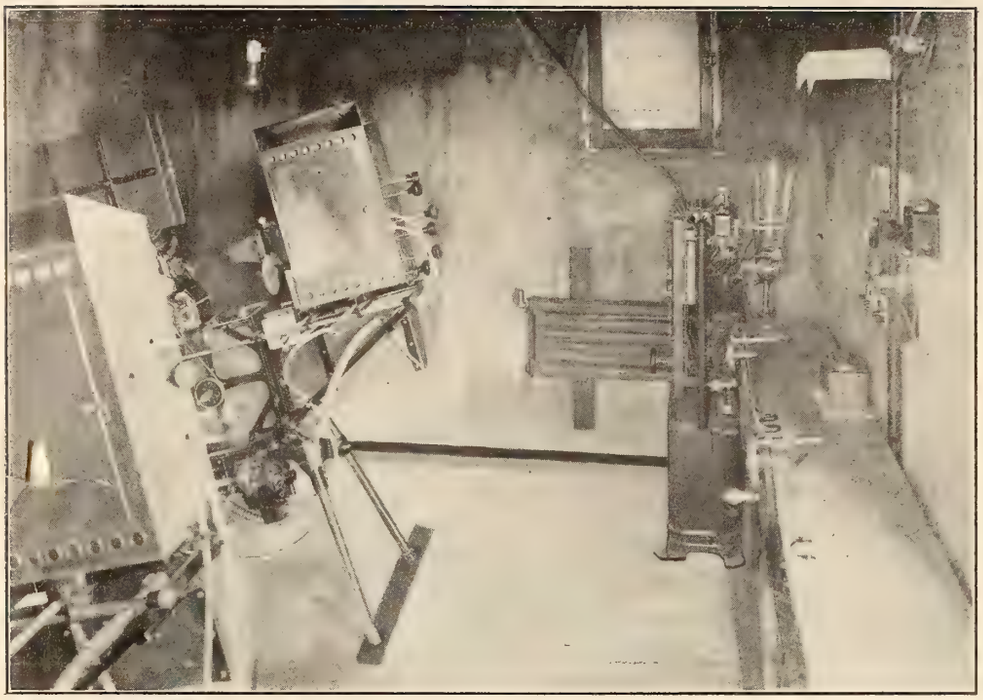
st, city officials headed by Mayor Hodgson, of St. Paul, and many out- visitors high up in the photoplay y. Among them were:

: & Roland, Pittsburg; Nate Gordon, ; Richards & Flynn, Kansas City; Zunsky, Detroit; Mr. Nolan, Denver; & Dahnken, San Francisco; Louis New York; Al. W. Lichtman, New Mr. and Mrs. Mandelbaum, Cleve- Mr. and Mrs. F. V. Fisher, Seattle; esser, Los Angeles; Louis J. Selz- New York; Tom Saxe, Milwaukee; Goldstein, Chicago; Aaron Jones, go; Abe Blank, Des Moines; Jake tein, Seattle; J. D. Williams, New Mr. Marcus Loew, New York; nd Mrs. Robt. Lieber, Indianapolis; Fred Levy, Louisville; Mr. Geo. lle, Detroit; Mr. H. M. Berman, New : Skorus Bros., St. Louis, and E. W. mons, New York.

aving dedicated the Capitol to pictures duced by Associated First National, kelstein and Ruben, managers, selected rma Talmadge to open the theatre in he Branded Woman."

Managing Director Calvert
said to
Finkelstein & Ruben

"Install Five Power's Projectors in the Capitol



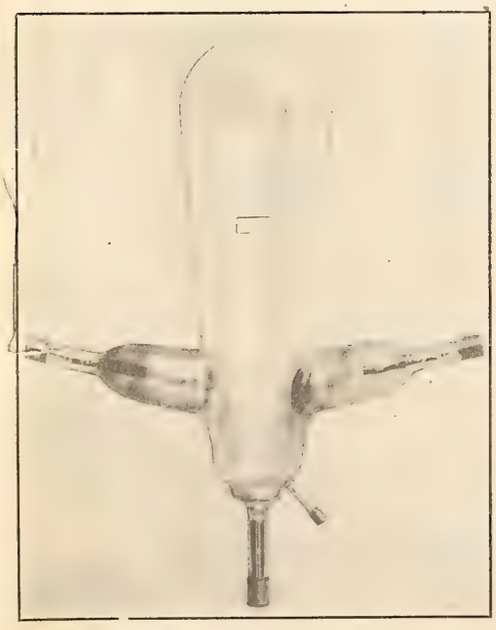
Mercury arc rectifier installed in one corner of a projection room

(*Continued from page* 2954)

Fig. 3, and increases to its maximum positive value at *b* and falls back to zero at *c* the flow then reverses and the value increases to a maximum negative value at *d* and returns to zero again at *e*. The current flow with regard to direction is opposite in X and Y so that while X is positive Y is negative and while Y is positive X is negative.

We will now follow the flow of current in line X, Figure 1 and compare it to the wave form of Figure 3. The value of the current at A shown by Figure 3 increases positively and since because of the high resistance it cannot pass to electrode B it therefore passes to mercury electrode C and thence thru the arc to the center of the reactance and to the line thus completing the circuit. All this takes place while the current passes from *a* to *c* of Figure 3.

(*This article will be concluded in the next issue*)



be—where the real work is carried on

Wants More Light on Screen

F. V. H., Texas: I am using alternation current. My throw is 82 feet with a 10 x 13 screen, but I am not getting a good light on the screen. I have two Ft. Wayne Compensarcs and want your opinions on connecting them up so as to get best results. I am using two Motiograph machines.

Where can I buy a Crystal Bead screen? And are they a good screen. I am now using a gold fibre screen but it is getting awfully dirty.

Reply. Sometimes the Eidtors are of a mind to disregard questions which supply so little information as the one above. With only the facts given by F. V. H. to work on, our best efforts are hardly more than guesses. How do we know what amperage he is using? And how about the carbon sizes? Perhaps he is using the wrong carbon combination which produces a light source of low unit intensity. And perhaps—several other possibilities.

All we can say is this. If he is at present getting the maximum current from his Compensarc, providing he has one Compensarc on each machine, and providing that he is getting maximum illumination efficiency for this value of current, his only hope lies in paralleling his Compensarcs. This would make it necessary for him to "steal" his arc at changeover periods which is not to be recommended in present day practice.

The Bead Screen is made and sold by the Argus Enterprises, Cleveland, Ohio. It is an excellent screen when used on straight-away (or approximately so) projection. When writing to the manufacturers be sure to mention the angle of your projection.

Projectionist Invents Dissolver

Mr. Alfred Werhan, a frequent contributor to the Projection Department, has recently applied for a patent on a new method of dissolving lantern slides. Mr. Werhan is an experienced projectionist and is connected with the Victor theatre at Akron, Ohio, as Chief of Projection. He is a member of Local 864, I.A.T.S.E.

PROGRAMM
Society of Motion t
Engineers Conveo
Engineers' Club, Daytoni
October 11, 12, 13 an

A. M. Monday, October 11, 1920.
10:00-10:30—Opening Exercises and Ac of come by Mayor Switzer.
10:30-10:45—President's Address.
10:45-11:00—Reading of Minutes of Last in
11:00-11:10—Unfinished Business.
11:10-11:30—New Business.
11:30-12:30—Election of Officers.
P. M.
12:30-2:00—LUNCH.
2:00-3:00—Paper and Discussion, "Hi Motion Picture," by C. F
3:00-3:15—Paper and Discussion, "M Cameras," by Carl L. Gre
3:15-3:30—Report and Discussion, C Cameras.
3:30-4:00—Report and Discussion, Cc Membership.
4:00-4:10—Report and Discussion, Cc Progress.
4:10-4:30—Report and Discussion, Co Advertising.
4:30-5:30—Paper and Discussion, "Re Hazards in Film Exchange Blair.
5:30-5:45—Report and Discussion, Safety C
5:45-6:15—Illustrated Paper and Discussio mated Cartoons," by J. R. Br
6:15—Dinner at the Engineers' Club by C. F. Kettering.

A. M. Tuesday, October 12, 1920.
10:00-11:30—Paper and Discussion, "Charact Motion Picture Screens," b Jones.
11:30-11:40—Report and Discussion, Studi mittee.
11:40-11:50—Report and Discussion, Electrica Committee.
11:50-11:55—Report and Discussion, Comm Publications.
11:55-12:05—Report and Discussion, Papers Cc
12:05-12:10—Report and Discussion, Auditi mittee.
12:10-12:25—Report and Discussion, Nom Committee.
12:25-1:00—Report and Discussion, Sustainir bership Committee.
P. M.
1:00—Luncheon at Delco-Light Compa tory.
—Trip through Delco-Light Cc factory and Engineering Depart
—Trip through Delco-Light factor
6:00—Dinner at Engineers' Club.
8:00—Theatre Party, Victory Theatre.

A. M. Wednesday, October 13, 1920.
10:00-11:00—Demonstration and Discussion, Taking and Developing of M tures," machine using paper F. W. Hockstetter.
11:00-11:30—Paper, Demonstration and Dis "The High Power Arc in the Automatic Projector," by P. R.
11:30-11:45—Demonstration and Discussion, " of Compensating for Squirming ment in the MAZDA Motion Lamps," by C. A. B. Halvorsor
11:45-12:45—Report, Demonstration and Dis Optics Committee, on the "F Color on Motion Pictures."
12:45- 1:15—Demonstration and Discussion of Films made by a New Proc Wm. V. D. Kelley.
1:15—Lunch at National Cash Register tory.
P. M.
2:00—Factory Trip.
3:00—Inspection of Slide and Projectior partment.
8:00—Banquet at Engineers' Club.

A. M. Thursday, October 14, 1920.
10:00-10:10—Report and Discussion of Educa Committee.
10:10-10:50—Report and Discussion, Committ Correspondence Course.
10:50-11:35—Paper and Discussion, "Portable ating Equipment," by H. F. O'B
11:35-12:45—Paper and Discussion, "Power Pla Electrical Distribution Equipm New Eastern Studios and Labor of the Famous Players-Lasky an Film Corporations," by J. R. heimer.
P. M.
12:45—LUNCH.
2:00—Cars to Miami Conservancy Sites and Cook Field. ... .

NOTE: We will strictly adhere to the rule prever any interruption to the speaker during reading of a paper. All discussions and c tions will be held over until the end of paper.

We will adhere as strictly as possible to definite time schedule given above, and discussions will be limited to four minut each. If this time is not sufficient, the r mainder should be submitted in writing to th Committee on Papers in order to be printe in the Transactions of the Society.

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2 " 6A " " " .....@	315.00 each	1 Graphoscope Junior. List $400.00.....	300.00
2 Simplex " " " .....@	275.00 each	1 Single Machine Asbestos Booth.....	100.00
1 Motiograph De Luxe Model (Demonstration), one year guarantee.....	485.00	1 " " Steel Booth	190.00
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The Gardiner

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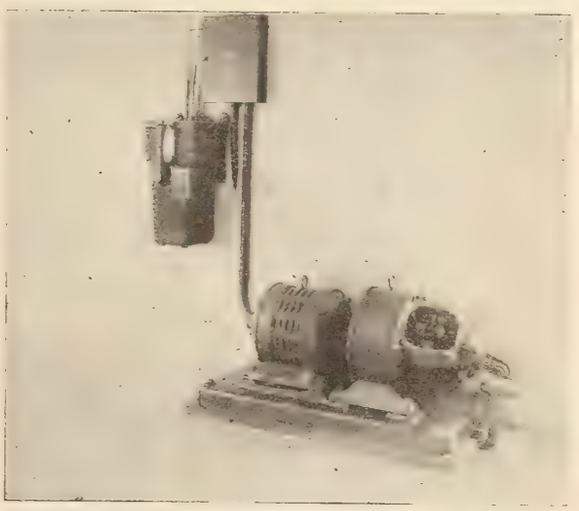
THERE is no one thing or number of things that will build the theatre's box office receipts quicker than showing good pictures. Give your patrons clear pictures —pictures so vivid that people in the last rows can see every detail—when you do this you are showing good pictures, pleasing your patrons and building patronage. Thousands of exhibitors are doing this with Gardiner Velvet Gold-Fibre Screen. You can do it too.

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Making Film Fans in the Navy

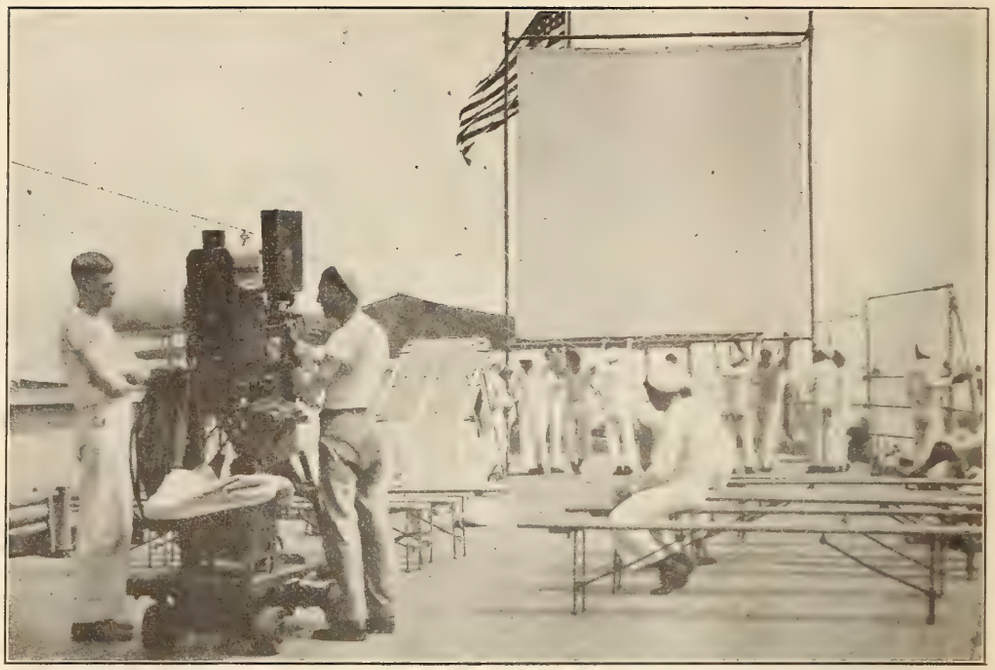
THE Navy has become a splendid field for the development of film fans, and just what is being done for the sailor-boys will be of interest to producers and exhibitors. The Navy's motion picture activities are more immediately important to producers because this department of our Government has already become a large purchaser of motion pictures. The exhibitor will be interested from a business standpoint because the Navy is developing a taste for the right kind of pictures which will some day make the sailor laddie a profitable patron. The Navy has bought a large number of projectors and conducts a school for the instruction of projectionists.

Commander Walter S. Anderson, in charge of the United States Navy Recruiting Bureau, New York City, has furnished some details regarding motion pictures in the Navy, and speaks enthusiastically of films for everybody abroad ship while at sea. Hardly a night goes by without films being shown and every man off duty goes to see them.

Admiral H. B. Wilson, Commander-in-Chief of the Atlantic Fleet, indicates the attitude of the Navy toward motion pictures by the interest he personally takes in the selection of films for the fleet. Few films get by without his inspection, and he sees to it that the pictures are the kind that the men like. Pictures that keep the men laughing are the kind he prefers. He said recently, "While we draw the line at vulgar and obscene pictures, we certainly don't want any namby-pamby ones. The men on board ship want to see the same films that the public see. In my opinion, we are getting very high-class movies these days.

"In the past, we have not been able to get the best films on account of the expense, but now the Sixth Division is organized to supply the demand, and we have also established a Navy Motion Picture Exchange. At the Exchange, all the films which can be obtained within our appropriation are shown before experts; their first consideration is based on whether or not the film will interest the man.

The Navy Recruiting Bureau has widely distributed a poster showing some of the activities for the entertainment of the men aboard ship, and one of the pictures used shows the Power's Projector on board the United States Battleship Pennsylvania, Flagship of the Atlantic Division. It is needless to say that this is one of the largest, finest and newest battleships in the American, or any other navy. The picture shows a type of Power's Projectors which is used by the Navy, and thousands of these posters are being shown in public places all over the United States.



Rigging a screen on the U. S. S. Pennsylvania. (U. S. Navy Official photo)

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SPEER

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and

ALTERNO

Projector Carbons

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

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St. Marys, Penna.

Everything For The Theatre Except The Films

ADVERTISE YOUR BUSINESS

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THE UTMOST IN SCREENS

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"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.



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U. S. REPRESENTATIVE FOR

L. GEVAERT & CO.

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MIRRORROID FILM CEMENT—The Hold-Fast Cement Used by Leading Exchanges

1 Pint	$0.85	½ Gallon	$2.50
1 Quart	1.50	1 Gallon	4.00

Why use a heavy cement that takes twice as long to stick, and then makes a heavy, dirty patch?

Mirroroid Nitrogen Lamps

GUARANTEED. LAMPS TURNING WHITE REPLACED WITHOUT QUESTION.

Watts	Price	Watts	Price
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75	.75	500	4.60
100	1.10	750	6.50
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OUR LIST PRICE IS A GREAT DEAL CHEAPER THAN ANY OTHER LIST, BUT WE ALSO GIVE A 25% DISCOUNT ON EACH CASE.

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MIRROROID MFG. CORP., 725 7th AVE., NEW YORK CITY

Invents Change-Over Signal

George Behlan, an operator at a Greenville, S. C., movie theatre, has just perfected a device for synchronizing the operation of two projecting machines so that when one reel of film is used up, another can be started and the audience not be aware that a change has been made. The device invented by Behlan enables the operator to know when the reel is nearing the end, and he can start another machine in time to catch the picture in the middle of a scene. Instead of the picture being broken and showing a line of white dots on the screen, the picture, as the audience sees it, is continuous. Behlan expects to apply for letters of patent on this invention, as well as on another invention that he expects to have completed within a short time. One of his inventions is expected to be shown at the Southern Textile Exposition next month.

Projectionist Invents Reel

According to an item appearing in the *Macomb (Ill.) Daily Journal,* Ira T. Rouch, projectionist at the Grand Theater in that town, has applied for a patent on a unique reel for motion picture projectors. The idea of the reel:

A study of the somewhat meagre description indicates that Mr. Rouch's reel embodies a non-rewind feature. Its use makes it unnecessary for the projectionist to rewind the film after each showing, since it is so designed that when applied to the lower magazine of the projector the film is automatically reversed.

Makes Additional Suggestions

C. W. Bennewitz, projectionist at the Strand, Sioux Falls, S. D., believes that he can help out Carl Wright in the latter's trouble with his projection. Mr. Bennewitz's letter follows:

Just took a glance at this week's News and noticed the trouble that Mr. Carl Wright of Sac City, Iowa, is having. I think that the following will help him locate and overcome his difficulties.

He says that he pulls about 50 amperes so will give him the line up for 45 and 50 amperes. For 45 amperes D.C. use a 6½ and 6½ plano convex condenser spaced 1-16 in. apart, with 17½ in. between center of condenser combination and aperture. For 50 amperes D.C. use a 6½ and 7½ plano convex condenser spaced 1-16 in. apart, with 16⅞ in. between center of condenser combination and aperture.

Lenses may have been cleaned with some liquid that has left them hazy, which would cause the trouble that he mentions. Check over your lenses and see that the combinations are properly placed and see that they are free from finger marks and oil. If oily clean with a little gasoline on a soft rag and then polish. Go easy on lense cleaners put out by supply houses until you know that they are approved by lense makers. Stick to the old way and play safe. Breath on them and then polish with a handkerchief that has been washed several times or a soft rag that will not leave them covered with lint.

Unstable arc may be caused by many things and here are a few. Loose and dirty connections, variations in line voltage of motor, poor contact at generator brushes, commutator dirty and out of true, dirty carbon jaws, poor connections on lamp leads. Trim lamp leads and check all connections from generator to arc, also have line voltage tested.

As to R. P. M. of drive wheel I presume he means fly wheel or crank shaft. At 60 feet a minute the crank shaft will revolve at 60 R. P. M. and the fly wheel at 960 R. P. M.

Always place the shutter at the aeriel image of the condensors which in this case will be about thirteen inches from the aperture. And don't just place it there but trim it down as much as possible without injuring screen results. Make a shutter out of cardboard and trim a little off at a time until you get a little travel ghost both up and down. Then cut your metal shutter a little larger than your test blade.

New Lucas Catalogue Is Out

The Fourth Edition of the Supply catalog of the Lucas Theatre Equipment Co., of Atlanta, has made its appearance. Practically everything that would ever be needed by a theatre, large or small, can be found in its 180 pages. The book is plentifully illustrated and bears a complete index.

One of the most interesting points in connection with the catalog is the fact that it was printed stitched and bound in the publication department of the Hakilu factory. There are few equipment firms in the industry able to turn out this sort of work.



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16 PLAN BOOK REVIEWS IN THIS ISSUE.

Camera Laboratory — Picture Making — Studio Technique

Artificial Lighting and Equipment of Studios

A History of the Progression of Studio Technique by L. Guy Wilky

THE early application of electrical lighting in the making of motion pictures was very much different than it is today. The first pictures were made with daylight entirely, but many difficulties were encountered, due principally to changes in weather conditions. Electrical light first became useful when it was used on cloudy days to help light the set, and at the end of the day when the light was bad, thus making it possible to finish the work planned.

There is a great difference in the electrical equipment that was used in the early period of pictures and that which we use at present. The early equipment consisted of mercury vapor tubes and Aristo arc lamps. Later the spot lights and Kleig lights were introduced. The Kleig lights were called hard lights and were developed from the Aristo arc lamp.

Before electrical lights became generally used, sunlight effects through windows and high lights or back lights were obtained by reflecting the direct rays of the sun by the aid of mirrors. The same effects are now obtained by using Kleig lights and spotlights.

A number of experiments were made a few years ago with blue globe nitrogen lights. These globes gave a light of good photographic quality but the greater part of the electrical energy was converted into heat, which made it prohibitive for motion picture use. The heat generated became so intense that the actors were unable to work, and the grease paint of the make-up soon began to run. The furniture became so warm that one could not touch it.

The general equipment used today in the majority of the studios consists of mercury vapor tubes, Kleig lights and spots. While a few studios depend entirely upon daylight they are very few, because the advantages of using electrical lighting over the old daylight methods are very many. The equipment used today gives the best balance for lighting. When used on a dark stage any character of lighting may be obtained with any degree of contrast between the high lights, half-tones and shadows. If the set is on an open stage the mercury vapor lights do not prove satisfactory because the light from them does not mix well with daylight. Excellent results may be obtained though, by mixing daylight with electrical light from Kleig lights and spots, and almost any results desired may be obtained, provided the daylight is under proper control.

We also have special equipment which consists principally of open arc or miniature arc lamps. This type of light is used for stand lamps, table lamps, open fire-place effects and match and candle effects. Very beautiful effects may be obtained in lighting with this equipment when properly used.

Mr. L. Guy Wilky is Second Vice-President of the American Society of Cinematographers, and one of the charter members. He is cinematographer with the Wm. DeMille Productions, his latest success being, "The Prince Chap," starring Thomas Meighan.

A light that has proved very useful lately is known under the trade name of The Sun Light Arc. This light is built on the principle of the spotlight but is very much larger, and has remarkaeble penetrating power. It has a large reflecting mirror and a movable arc by which the rays of light may be spread and a whole street may be illuminated at night, or the rays may be converted into a small spot giving a strong light of high actinic value which is very valuable for spot lighting. When a large amount of light is needed from a single source, the Sun Light Arc may be used to very good advantage instead of a number of Kleig lights or spots.

Something of the same type of light has been gotten out by the General Electric Company. It is built on the plan of the large naval search lights and consists of a revolving arc which is revolved by motor power and has a large parabolic reflecting mirror. This light generates about three million candle power, and is very valuable for special effects. When it is equipped with shutter diffusers, by which the light is more under control, some very beautiful sun-light effects may be obtained, such as sun-light streaming through open windows, or the sun-light on open sets for back-light effects. This light at present is very much in the experimental stage, but the possibilities seem very promising when used for sun-light effects.

Much progress has already been made in the perfecting of electrical equipment, and experiments are being carried on by electrical engineers at the present time in the hope of bringing the equipment to a higher state of perfection. The future of artificial lighting in motion pictures depends very much upon the type of equipment that comes to the industry. Motion picture photography has developed quite remarkably during the past few years, especially along purely artistic lines and much credit is due, to the excellent electrical equipment that has been perfected.

Every cinematographer who hopes for the greatest success in his work should understand electricity, and he must necessarily know the value of electrical light. Motion pictures are getting better photographically and much more emphasis is being placed upon the art of the pictures. The future has a lot in store in the line of electrical equipment and the development of artistic photography in motion pictures.

Portable Lighting Plant to Make Possible Photography of Night Scenes in Wilderness

Two 50 K.W. Motor Generators of New Type Will Supply Current for Sixty Lamps

THE most remote desert or mountain wilds soon will be as available for night photography as if constructed on an enclosed stage through use of a unique portable electric plant now under construction at Metro's West Coast studios.

The completed lighting plant, mounted on a specially built motor truck and furnished with power by a four hundred horsepower liberty motor, will be used by the company in the taking of night scenes that once were posssible only when reproduced on enclosed stages. Under the present plan, however, all the realism for which art directors have striven will be possible without the construction of the make-shifts that were once thought essential.

The new plant will be of sufficient power to light a village of respectable proportions and, when its power is concentrated in the sixty great lamps that may be used in conjunction with it, will flood a space with a brilliant white light so desirable for night photography. When completed it will be the largest portable electric generating plant ever constructed, according to Walter Gram, chief electrician for Metro, who is directing the construction.

The entire plant will be installed on an especially constructed five ton truck. The truck is equipped with compound transmission which gives it twenty-one speeds, thus making it possible to climb the steepest grades. It will carry two hundred and fifty gallons of gasoline to meet the requirements of the liberty motor which burns twenty-five gallons of gas an hour.

Two fifty kilowatt Westinghouse generators of the submarine type will be driven by the powerful motor to generate the electric power. This is the first time that a submarine type of generator has been utilized for commercial purposes. In the past, these generators have been used only for under water craft and dirigibles.

A steel frame has been built on the truck to hold the electric outfit set which will weigh six

Portable Generating Set

(*Continued from page* 2961)

thousand pounds. The truck is equipped with cushion wheels which eliminate all vibration. Another feature of the plant will be a portable bed installed in the frame. Here the man in charge of the truck will sleep while on location. The grade climbing ability of the truck was tested by going on a trip to Squirrel Inn, a resort located 9,000 feet above sea level in the San Bernardino mountains. A five ton load was carried on this climb. In low gear, the ratio of the transmission is 138 to 1, which means that the motor revolves 138 times while the wheel revolves but once. The average motor car is geared 4 to 1.

According to present plans this portable power plant will be ready for use in about three weeks. It will be used for the filming of the night scenes of "The Four Horsemen of the Apocalypse," which are to be taken near Los Angeles. In case of emergency, this portable power plant could be attached to the Metro generator room and supply electricity to the studio.

With the addition of this portable motor driven power plant and a motor generator outfit consisting of two 50 kilowatt generators mounted on a three-ton utility trailer, which is to be used where power lines are available, the Metro studio electrical equipment is the most complete of any studio in the world.

One of the features of the motor generator outfit is a folding tower which reaches forty feet into the air. This device will be used to carry power from feed wires, where such service is available.

M. P. Apparatus Co. Moves Office

The Motion Picture Apparatus Co., Inc. of 110 West 32nd street has just required the sole rights to the new upper stereospeed camera, which is the ultimate word in the high speed camera.

We understand in tests this apparatus has run 200 feet in seven seconds, that is over five hundred images per second.

The company, however, guarantees this camera to produce three hundred perfect images per second.

The new apparatus is really a combination of two cameras. One side of which takes the picture at the regular sixteen images per second. The other side can be run up as high as three hundred or more per second.

The camera is equipped with three matched lenses, one of which is used to view the picture all of the time during the progress of the work.

The field for such an instrument is large and varied especially in manufacturing and scientific field for analysis of motion.

Watch For This Man

WE have been requested by the Burke & James, Inc., of Chicago, to publish a notice calling attention to the fact that a man posing as a Mr. Warren J. Armstrong secured from them a Universal Camera, 200 foot capacity, complete with Dissolve, for which he gave a spurious draft.

The Camera number is 2604 and the lens number, 3050268.

According to reports he has registered at some hotels as J. J. Kumler and has given the impression that he was connected with the Smithsonian Institution of Washington in Volcanic Research Work.

He is described as 5 ft. 8 in. tall, of slender build with thin features. His hair which is black is parted in the middle and in all ways his appearance is such as to stamp him a gentleman.

If any of the readers happen in touch with this individual they will help the "game" by wiring or writing either this office or direct to Burke and James.

A $50 reward is offered for the return of the camera.

Paper on Exchange Fire Hazards

Mr. George A. Blair, sales manager, Motion Picture Film Department, Eastman Kodak Company, is the author of a paper to be read at the Dayton convention of the S. M. P. E., on the subject of "Reducing Fire Hazards in Film Exchanges." Some of the points to be discussed are:

1. General characteristics of motion picture film having a ntro-cellulose base.
2. Brief review of the events which led to the adoption of the present standards of protection and storage of motion picture film, including resume of the tests conducted by the National Fire Protection Association and the Eastman Kodak Company.
3. Work done by the motion picture film producers through the National Association of Motion Picture Industry, in co-operation with the Eastman Kodak Company, in bettering conditions in film exchanges throughout the country.
4. Results of the work to date and the situation as it now prevails.

M. P. Apparatus Co. Requires Camera Rights

An announcement recently received from Louis Desteney, Representative in the United States for the Belgium firm of L. Gevaert & Co., is to the effect that the Desteney offices will henceforth be located in the Hooven Bldg., 117 West 46th Street, New York City.

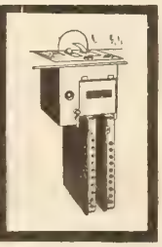
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Both actor and cameraman are shown turning on light presumably in a reading lamp. The "Monitor Control Station" on the set enables the Cameraman to synchronize the lights with the Actor's "business."

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News Musico-Musical Conference Rouses Country

Authorities in Every Division Send Greetings—Give Promise of Aid

ALTHOUGH the opportunity to sound out the real sentiment of the country at large on the musical-motion picture conference has not been fully opened, nevertheless there is no doubt of its certain success. There is no question of its live interest. In fact, from every city in the country have come letters of congratulation, of commendation, of support. In the correspondence are represented theatre owners, managers, conductors, producing directors, producers, directors, authors, composers, cue-sheets makers, newspaper editors, instrument manufacturers, music publishers, societies, etc.

Digest of the Comments

The conference is a necessity is the consensus of opinion.

There are live and valid reasons for the meeting.

The results of a conference which drew up decisions on any one of a score of problems would amply justify the effort.

The NEWS, they say, is to be commended upon for the step. Almost any time is as good as another, excepting the holiday season, but it is better to give you ample time for preparation.

Advance work in preparing all the objects, subjects, letters for discussion will save time and should be done before the date of the session.

So Far Decided

The conference will not be called until January—the second week in the year.

It will be open to all who desire to attend, but it is requested that you send notice of your intention to the News Music Department.

From week to week until the date of the meeting all information necessary to a full understanding will be carried in brief form in this department. Watch it and you'll miss nothing.

Things to Be Done

Send along your suggestion concerning the ways and means of carrying the conference to the most lasting and productive results. Remember that the purpose of the conference is to thrash out and settle all questions related to music and pictures —not pictures alone or music alone, but the two in combination. Remember the intention is to bring all the successful ideas of the past to the attention of all—to aim to eliminate the mistakes—to facilitate the development of musical numbers —to encourage the newly growing agencies—to make cue-sheets better—to make it easier to amalgamate the performance of orchestra or soloist with the picture, to discuss prologues, novelties, etc.

Do everything you can to bring the conference to the attention of all who ought to know of it. Send along word of it to your movie editor in the newspaper.

Remember that *you* are needed in the discussions. *Remember that you will get more out of the idea in proportion to the way you get into it.*

Heralding a Movie Conference

Karlton Hackett

in the Chicago Evening Post

THERE is no need at this day to discuss the importance of music in the movies since the public has long since decided the question. However, this is the age of combination and standardization, and it is evident that the powers that be in the motion picture world will have to take up the question and make some new rules. The pressure of the music department all over the country is becoming so great that some practical scheme will have to be worked out if everything is to move comfortably and to the reasonable satisfaction of all concerned.

A number of the principal figures in the business, including artists, producers, managers and orchestra conductors, are feeling the need of getting together for mutual benefit and protection. The old free-and-easy days, when anybody could rent a store, fit it up as a picture house for a few dollars, hire a professor to pound the box and make money, have gone, never to return. A successful movie thetare is now but one cog in a great machine and the necessary financial outlay is such as brings it within the realm of big business.

How much influence any combination can bring to bear on the subject is something of a question since the public has a way of deciding such matters for itself, sometimes refusing in the most disconcerting manner to be driven, but almost always quite willing to be led.

There are theatres where the music has attained to the importance of symphony orchestras, which have made their offerings so attractive as to divide the honors with the pictures. Naturally such theattres can exist only in large communities, but they have exerted an influence all along the line and made it altogether out of the question for the old-fashioned piano pounder to satisfy the public. Nevertheless, the capable pianist still has a place in the picture house which he can fill with remarkable power.

Better a good pianist or an organist than a mediocre orchestra. But there is no place in the movie houses for the academic musician with owl-eyed notions of educating the popular taste. There is an unlimited future in the motion picture business for the musician if he have the wit to understand what is wanted. The popular composer now finds here a great field. Some people still affect to roll up their eyes in horror over "rag," despite the fact that herein we have made a genuine contribution to music, and one indigenous to American soil. Jazz is, of course, one step lower down in the scale, with the black earth from which it sprung clinging to it, yet here again is a genuine creation which in course of time will make its influence felt in the symphony halls.

There has been a pretty nearly unbridgeable chasm between the music of the symphony hall and that of the people's affection. The best of music was so guarded in temples set apart that the great mass of the people had no opportunity to learn of its beauties. In the movie house there is a practical meeting ground. Here the people have shown a keen appetite for music, if only it were brought to them in attractive form. Greater use should be made of this melting pot.

If a conference is held of the powers that be, something ought to come of it that would be for the benefit of the public and the profit of the movie men. The people want music in the movies. There are a vast number of people capable of giving it to them. There ought to be some way of bringing them toether to their mutual benefit.

Wants Producers Included

Music Editor:

May I suggest that you include all producers and distributors as well, for in the last analysis, the exhibitor's problem is the

producer's and distributor's problem. I believe it is high time such a move were made, and an efficient, standardized music service be effected, so that our pictures may not be marred in their presentation by lack of appropriate musical setting.

I agree with you heartily that the cry of the industry today is for prologues with musical accompaniment. It might interest you to know that Equity Pictures was the first to include prologues in every press book, beginning with the very first Young production over a year ago, and that it has found a keen demand among exhibitors for these preludes. Going a step farther, Equity has recently officially affiliated with the New York Concert Bureau—the musical agency you so rightly praise—to supply first-run houses with the soloists and ensembles as a prelude to the picture.

I sincerely trust the conference will be a reality, and that it will have the co-operation of every member of the industry.—*J. I. Schnitzer, President Equity Pictures Corporation.*

Of course, Mr. Schnitzer, you're invited. So are all producers.—MUSIC EDITOR.

Further Letters About the Big Conference

Hugo Riesenfeld wrote a second letter, following his first brief comment last week:

Please accept my heartiest congratulations on the progress you are making toward bringing about a convention of the men most interested in motion picture music. If your latest announcement in the NEWS is any index of what you expect to accomplish it will have the hearty support of every person interested in improving the programs of American film houses, which, even as they are now, are the best in the world.

So much waits to be done in a field that is richer in promise for real music than any that had even been dreamed of before the arrival of the motion picture. At the Rivoli, Rialto and Criterion, we have been trying not only to please the public with our accompaniments to pictures and our incidental programs, but to create a taste for a knowledge of good music, which we can satisfy later. Each year has seen a steady progress toward better music. Numbers that we would not have dared to put on our programs three or four years ago are now played as a matter of course.

But it is not for my theatres that I am most interested in your proposed convention; it is for the smaller houses throughout the country and the millions who attend them. The good that can be accomplished by a combination of effort between producer and exhibitor is beyond estimation. If proper scores were prepared, scores that were as available to the house that has only one instrument as to the theatre with an orchestra of fifty musicians, if some thought were given to the music when the film is made, so that selections might be played for a minute or more instead of a few seconds, as we often have to do now; if, in a word, more attention were paid to the music that accompanies the film, we would have better music and, ultimately, the films would be benefited.

If there is anything I can do to help further your laudable work in this matter, please do not fail to call upon me.

Very sincerely,
HUGO RIESENFELD,
Managing Director, Rialto Theater.

Representing the entire musical world, C. M. Tremaine writes as follows:

Early next week I plan to send out to the trade papers an article about the motion picture project, and will be glad to invite the manufacturers to participate in the conference in the article.

My suggestions regarding the specific points in your last letter are:

1. The time you mention for the conference, the end of November or the beginning of December, coming in between Thanksgiving and Christmas, seems to me a pretty crowded time for most of the people who would attend the conference, and I am wondering whether early in January might not be better. That is a natural time to set new forces in motion. So far as I am concerned, or the people of the music industries, one time is as good as the other.

2. The conference ought not to last longer than two days. As I understand it, it is not the thought to map out detailed plans looking to immediate results, but rather to get fresh influences working, with developments to follow gradually.

3. The session I think should be held in some hotel rather than in any theatre.

4. Subjects to be discussed might include: How to put more emphasis on the musical part of the program, both in the outside advertising and with the audience present; improving the music in the smaller picture house, or how the motion picture theatre can serve to popularize good music in its community and so win more prestige; concerted action to make available more music adapted to the needs of the small orchestra; opportunities on the program for local musical talent in solo work; cooperation with local musical movements such as Music Memory Contests among the school children, Christmas Eve Caroling, Music Weeks, etc.

I shall continue to give the whole matter thought and as further ideas occur to me will be glad to pass them to you.

C. M. TREMAINE,
National Bureau of the Advancement of Music.

John C. Freund is active. He is editor of *Musical America,* the leading magazine of the musicians.

I would suggest the first week in December for the meeting. By that time the result of the elections will not only be known but will have been threshed out and explained and we shall have settled down to normal conditions again, so that we will have free minds to deal with.

As I suggested to you before, I think that there should be a meeting at a luncheon the latter part of the week when most newspaper men on the daily papers are fairly free, where we could thresh out the course of proceedings to be followed at the real meeting.

The duration of the conference will depend a great deal upon the matters which are brought up naturally. It should take place at 2 p.m. in the afternoon, as you won't find it possible to hold the people much after half past four or five. That has been my experience. If a good deal of interesting matter develops, it will probably mean an adjournment, which I would advise rather than finishing the conference at a later hour with half the members having left. It should not be held in a theatre but in one of the leading hotels and don't go to the Commodore—even Caruso couldn't stand that.

With regard to specific subjects and exhibits I would say that that would be a matter for discussion at the preliminary.

With regard to inviting the members of my staff to discuss the matter, I would suggest that be done after we have had the preliminary meeting.—John C. Freund—Editor, Musical America.

From those who are imposing the music tax:

Regarding the proposed Motion Picture Musical Conference, we are of the opinion that your plan is a meritorious one and should result in bringing about a cooperation between the author and composer and publishers of music, the musician, the theatre owner, and other industries affiliated with the general development of music.

We shall be pleased to appoint a committee of our members to attend the conference, so that the aims and purposes of this society will be clearly presented to those in attendance.—AMERICAN SOCIETY OF COMPOSERS, AUTHORS and PUBLISHERS.

From a leading agency for music in theatres:

I am more anxious to do anything to help bring the finest music into the Motion Picture theatres, and I think I may say, that I have done a great deal. A look at the list I am enclosing of artists who have honored me by asking me to book them in the motion picture theatres, will show that I think nothing too good for this style of entertainment. As a matter of fact I think it is doing more toward the education of the so called "masses" for an understanding and appreciation of really good music than anything I can think of at this moment.

I also am informed by my artists that the courtesy shown them by everyone connected with the management of the theatres where I have sent them, is equal to that shown the finest artists in the finest opera companies. In fact in my opinion, fortunate indeed is the artist whose voice qualifies them to sing in the theatres of the motion pictures. They must be very good indeed to please.

Your articles in the Motion Picture News are wonderful and may I tell you how much I enjoy reading them?—Mrs. A. K. Bendix—Bendix Music Bureau, 701 7th Avenue, N.Y.C.

Jules Daiber, prominent concert manager, writes:

"I have received your letter of September 7th, and you can count me in to join in the Motion Picture Musical Conference to be held sometime the beginning of November."

A number of prominent newspaper men have written. For instance:

I think that your plan is a splendid one, as there has really been a remarkable development in the musical part of picture presentation.

Despite the increase in the prominence of music in the picture houses within the past two or three years, I believe there is much opportunity for critical comment with a view to clarifying the conception of music's place in the film theatre, especially now. Still more important perhaps, would be some discussions of the proper synchronization of melody with the photoplay, and of the tiresome commonplaces which music directors are prone to fall into.—EDWIN SHALLERT, Music Editor, Los Angeles Times.

"I believe in music in the motion picture theatre and shall be glad to help in any way I can. What practical benefit I can give I do not know, but I am always willing to try. Here is something from an article I wrote after your announcement was made."*—KARLETON HACKETT, Music Editor, Chicago Evening Post.

*See reprint from Karleton Hackett's article in other column.

From a noted composer (of "The Robin Woman" and "Land of the Sky Blue Water"):

Dear Friend Isaacson:

I have no doubt that such a conference as you propose would be a fine thing for musicians and for the picture house. I am very much interested in getting together the big producers and the composers of the country. It will be but a short time till the various companies now using scores with music culled mostly from old stuff already in print (classics of course which will always be needed in the make-up of a good synchronized score) will go afield for brand new material and will come to the American composer for SPECIAL music. The matter of always using the older familiar things with the pictures will be exhausted after a while, it seems to me, and the fresh and specially written material will be called for. The independent companies are beginning this work, but the larger companies are as yet satisfied with a score made up of "things already in print." Perhaps you have seen the account of the music I am doing for the new Omar Khayyam picture.

CHARLES W. CADMAN,
Los Angeles, Calif.

Theatres Want Instruments Installed

Music Editor:

I am remodeling a theatre here and when completed will seat about 425. This is a town of about 8,000 people with two state schools, students numbering about 2,500. There are two other shows here, one about 400 seats, the other about 425. One has (————), large size, no one in particular to play it, don't keep the music up. Other has just installed a (————), $6,500. I hardly think he will have a regular man with it all the time.

At both schools, of course, they are used to good music and have Lyceum courses of the best talent in the country. So from that you can draw your own conclusion.

We are putting in every thing new and as I have been reading your articles with much interest in the NEWS, and think you are doing a great and much needed good, I would like your advice and assistance in selecting my music and my instrument.

The one already here seems to be to have too much volume for the biulding. Wouldn't a smaller size do better?

You see, in a town this size and seating capacity considered, I must be careful about costs, *still I must put in something good musically as I intend to follow your articles and make ours a musical theatre.*

Please send me your Musical Aids and other suggestions you are able to give.—GROVER S. CAMPBELL, Denton, Texas.

Music Editor:

I am thinking of installing an organ or photoplayer in a theatre with one thousand seats, perhaps there will be only 900,—what would you recommend? Out here in a country town we can't afford a three-manual organ, especially because I only have a short term lease on the house. I thought of installing a (————) organ because it could easily be moved when my lease expires should I lose the house.

Or would you recommend a (————) organ or a regular (————). Kindly advise me and it will be confidential. Let me know what you think of the (————) organ and just what you would install if you leased the house under these conditions. Thanking you for reply.—H. R. WEBER, The Orpheum theatre, Chambersburg, Pa.

That noted New York writer known familiarly as "Round the Town," S. Jay Kaufman, owner of "Theatre World" and famed critic, recently had the following to say and in his usual manner hit the nail right on the head.

MOVIES WITHOUT MUSIC

Seeing a film without music impressed upon us the great part music plays in the showing of a film. So much so that the best of films would more than likely be a failure. We had occasion to see a "big film" at a Broadway theatre, where it was accompanied by a first-class orchestra. Later on we saw the same film at a ten-cent movie and accompanied by an organ only. The result was terrible. You would not have thought it was the same thing at all. Music, and good music, is necessary to the showing of a film. Music can mar or make a film.

Leo Feist Commends "News Music"

I have read your article "An Alliance with the Music Makers" in a recent issue of Motion Picture News, and want to compliment you on the thorough manner in which you have gone into the subject, and also thank you for advancing a new idea for the furthering of the love of music in this country.

Music publishers are striving to give the public better music than ever before, they are spending fortunes each year to create a demand for this music, a demand which increases enormously with the opening of each theatre where music is a feature.

Motion pictures with good music are a fine type of entertainment and I believe with others that the music is fully as important as the picture. If the exhibitor will combine with his picture music which in addition to being good is also timely, I am sure his entertainment will be vastly improved. Timely tunes are the ones that the publisher has decided will suit the public taste, the ones that he is spending a fortune every year to popularize. If the picture exhibitor will join the publisher in his campaign of exploitation, if he will let his public know that the reigning song hits of the moment are first heard in his theatre, that they have been started on the way to world wide popularity by his theatre orchestra or singers, he will I believe attract larger audiences to his theatre and build up a reputation of being far ahead of the times in his particular field.

Co-operation between publisher and theatre owner can result in but one thing—success.—Leo Feist, President, Leo Feist, Inc.

Musical America, the leading musical journal, states editorially:

That the motion picture is doing its share for the development of music as well as finding a field for the musician, is attested in Washington by the fact that nearly $500,000 was expended on film music during the past year. This included salaries, instruments, scores, appointments for musical settings, etc. Something like 300 musicians were engaged to accompany the pictures. Competent directors are installed, seven handsome organs are now put in the largest theatres and orchestras ranging from ten to thirty men are giving the public excellent music. Even the smaller type of house finds it a paying proposition to advertise the augmenting of its musicians on Sundays. Tom Moore, Harry M. Crandall and Marcus Loew, who represent the biggest motion picture interests in Washington, place no limit on the money to be expended at the musical end of the films. Each of these men placed large libraries at the disposal of his orchestral directors, so that everything worth-while of old and new compositions is at their command. The uninformed might be surprised to see symphonies, concertos and grand opera scores in these collections; the works of Tchaikovsky, Debussy, Mendelssohn, Bach, MacDowell and hosts of others.

The artistic musician is entering more freely into this field. During the past year Washington has had a number of recruits from the Boston and Philadelphia Symphony orchestras, as well as some from Baltimore, New York and elsewhere. The salary is excellent and it is an all-year position at home. The variety, sudden changes and wide range of compositions develop the musician and test his mettle, while the changes, weekly and sometimes oftener, put the players on the plane of the stock company or of opera with a frequent change of bill.

Thomas J. Gannon is director at the Palace, and Comedio O. Vioni has an orchestra of 26 men at Crandall's Metropolitan. Loew's has Leon Brusiloff, Daniel Breeskin is at Moore's Rialto.

Big Chorus in Theatre

Mr. Isaacson:

"We have just done a most unusual thing for a moving picture theatre organization: we took the California Theatre Ensemble of forty people to San Diego and gave a series of concerts down there. Our announcements were fine and press notices excellent and we made a big hit. It was a wonderful advertising idea too, if we wanted to think of it as such, but we went over so well thep are anxious to have us in a return engagement for a week.

"Will enclose one of the programs, so you can get an idea of what we did. Mr. Charles Wakefield Cadman also made a personal appearance with us one evening. Am also sending you, under separate cover, a couple of our recent programs from the California. Am adding your name to our regular mailing list, as you might find something of interest occasionally."—*W. G. Stewart, Producing Director, California Theatre, Los Angeles, Calif.*

Wants Jazz Music

Music Editor:

"I am wondering, Mr. Isaacson, if you could help me with regard to keeping me posted with the newest numbers of Rags, Jazz Fox Trots, Blues, etc. We have a great difficulty on this side in getting anything up to date. I would be very glad to cable or forward in the usual way by post any sum you may spend on my behalf. —*Victor Sheridan, Associated Cinematograph Theatres, 75 Shaftesbury Avenue, London.*

Organist Seeks Position

Music Editor:

"I understand that you have an agency through which organists can get in touch with theatre managers. I would like to get a movie organ. Have played large two manual organs in church for twenty years. Can play both popular and standard music. I want to quit teaching, and church salaries are not enough without pupils to pay expenses. Besides, I am deeply interested in the movies. —*L. T. Benjamine, Algona, Iowa.*

Seattle Musician

Liborious Hauptmann, master pianist and leader of Clemmer's Augmented Orchestra, Seattle, is considered one of the greatest motion picture interpreters in the entire country. He is one of those rare combinations of artist performer and artist teacher. When only seventeen he was teacher in prominent music institutes in Vienna and later in the Academic of Music in Geneva, Switzerland. He appeared in many recitals in Europe and also concertized with Mme. Carreno.

He was born and educated in Vienna and is a college graduate as well as a graduate of the Vienna Conservatory of Music and master school of Piano Playing, completing his course and receiving his diploma under the personal instruction of Emil Sauer. He studied theory and harmony under Ludwig Crande and Richard Hemberger.

The Story of Carmen

(Continued from last week)

It is the square in Seville.

And now comes the toreador, Escamillo. All hail the conquering hero comes. Escamillo comes with Carmen leaning on his arm. She is dressed in her gayest, in a shawl of magnificent colors. He leans to her. "Escamillo," swears Carmen, "I love only thee." Escamillo goes into the arena, the orchestra plays. Out of the crowd comes Jose, pale, thin maddened. He calls Carmen aside and they are left alone.

Says Carmen: "You are here," "I am."

"So I was warned, and told fear for your life."

"I do not threaten you, Carmen. I love you. I come to plead with you. Let us go to a new life under the skies."

"Why ask me that, Jose? I cannot lie. I do not love you; all is ended."

"Carmen, I would save you. Come, come."

"I do not love you, I cannot love you. If I must die, so be it."

In the midst of the conversation is heard: "If thou lovest me you will be proud of me." "Love thee, shouts are heard in the arena acclaiming Escamillo, the victor.

At these shouts, Carmen rushes to enter the arena, but Jose stops her. "Let me pass, I say, let me pass."

"To him, to him the victor. No."

"Well, you fool, I love him, him—and you may kill me if you like. Strike here, or let me pass."

Jose stabs her and Escamillo rushes to her and throws himself upon her body.

The End

Now how is the opera to be presented. Naturally no theatre will give it in entirety and very few will be as ambitious as the Capitol theatre (New York) and the California theatre (Los Angeles). Those two give big bits.

Mos ttheatres will give overtures—medleys of the best airs—some even will venture some vocal numbers—say the Habanera, the Flower Song and Micaela's Aria.

How much more effective it will be when this is done to surround the music with my story printed in the program in whole or a part—or sentences flashed on the screen.

Audiences want to know what it's all about. If you use this sort of a plan they will understand. And if there is one thing which is more important than any other in music for pictures I would say:

Make the music mean all it can.
Don't leave the listeners in a quandry!

(Watch next week's issue for a continuation of this idea.)

"PRISONERS OF LOVE"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Sentimental Ballad), Levy

1—"Hindoo Hop" (An oddity), by Levy (3 minutes and 20 seconds), until—S: At screening.
2—"Ala Pare" (One-step), by Henry Verdun (1 minute and 50 seconds), until—T: "I'm thinking of men."
3—Theme (2 minutes and 15 seconds), until—T: "There is a deadly little."
4—Continue to action (1 minute and 20 seconds), until—T: "Don't blame him, blame."
5—"Appassionato" (Aria from Tshaikowsky's "Romeo and Juliet"), by Berge (2 minutes and 45 seconds), until—T: "Blanche had yet to learn."
6—Continue to action (40 seconds), until—T: "My mother trusts me."
7—"Dramatic Recitative" (For heavy dramatic situations), by Levy (4 minutes), until—T: "Blanche's mother was of."
8—Theme (2 minutes and 50 seconds), until—T: "If your mother is told."
9—"Queen of My Heart," by Baron (1 minute and 40 seconds), until—T: "Time sped and Blanche's."
10—"Twilight Fancies" (With ad. lib. effects of grind organ), by Fromel (3 minutes and 45 seconds), until—T: "In 'Frisco one of those."
11—"Spring Blossoms," by Castillo (1 minute and 30 seconds), until—T: "It is all very well for a."
12—"Tragic Theme," by Vely (4 minutes and 20 seconds), until—T: "Jim's life had been."
13—Theme (4 minutes and 35 seconds), until—T: "Primitive instincts." (Man is never needed).
14—"Moonlight Shadows," by Baron (2 minutes and 5 seconds), until—T: "Time soon proved to them."
15—"Cavatine" (Dramatic), by Bohm (2 minutes), until—S: Interior of cabaret.
16—"Coranado Land" (Valse Lente), by Leith (1 minute and 40 seconds), until—T: "It's Wesley Davis, our big."
17—"Bleeding Hearts" (A floral poem), by Levy (2 minutes and 30 seconds), until—T: "You have given me one year."
18—"Lento Allegro" (From Symphonette Suite), by Borch (1 minute and 50 seconds), until—S: Candle extinguished.
19—"Because You Say Good-Bye," by Levy (2 minutes and 45 seconds), until—T: "The next few weeks."
20—"Flirty Flirts" (Mel. Rubato), by Levy (2 minutes and 5 seconds), until—T: "In the months that followed."
21—Theme (2 minutes and 15 seconds), until—T: "The cold finger of Nemesis."
22—"Musical Thought," by Titlebaum (3 minutes and 35 seconds), until—T: "I am just dying to show."
23—"Dramatic Tension" (For strong tense emotional scenes), by Shepherd (3 minutes), until—T: "I have brought Blanche with."
24—"Pizzicato Misterioso" (For burglary and stealth), by Minot (2 minutes and 30 seconds), until—T: "I want you to know that."
25—"Kiss a Miss" (Valse chantee), by Baron (1 minute and 10 seconds), until—S: Close-up of bride.
26—"Dramatic Andante" (For suppressed emotions), by Borch (5 minutes), until—S: Blanche enters.
27—"Sorrow Theme" (For general use), by Roberts (2 minutes and 10 seconds), until—T: "Remember, you can make her."
28—Theme (1 minute), until—T: "And for a long time."

UNTIL THE END

"YOU NEVER CAN TELL"

(Realart)

Specially selected and compiled by M. Winkler
The Timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo d'Amour), Varley

1—Theme (2 minutes and 40 seconds), until—S: At screening.
2—"Humorous Drinking Song," by Roberts (50 seconds), until—T: "Perfectly willing to let."
3—"Kiss a Miss" (Valse chantee), by Baron (2 minutes and 15 seconds), until—T: "With a thousand dollars."
4—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 40 seconds), until—T: "No wonder Rowena."
5—Continue ff (45 seconds), until—T: "I lost a perfectly good."
6—"The Booster" (Trombone rag), by Lake (1 minute and 50 seconds), until—T: "On the night of the."
7—Theme (1 minute and 55 seconds), until—T: "Back on the job."
8—"Mamselle Caprice" (Parisian intermezzo), by Baron (4 minutes), until—T: "Come wiz me upstairs."
9—"Laughing Beauties" (Light moderato), by Berge (2 minutes and 40 seconds), until—T: "At the close of the."
10—"Adolescence" (Entr'Acte), by Collinge (3 minutes), until—T: "After a half hour of."
11—"Spring Blossoms," by Castillo (4 minutes and 45 seconds), until—T: "I think I'll take a sweep."
12—Theme (2 minutes and 10 seconds), until—T: "May I see you tomorrow?"
13—"A Musical Thought" (Dramatic moderato), by Titlebaum (2 minutes and 15 seconds), until—T: "Please don't follow me."
14—"Capricious Annette," by Borch (4 minutes and 45 seconds), until—T: "Next day, however, he took."
15—"Flirty Flirts" (Melodious rubato), by Levy (2 minutes and 50 seconds), until—T: "By the way, where do you?"
16—"Twilight Reverie," by Berge (2 minutes and 50 seconds), until—T: "It's only a short dash."
17—"Adagietto" (From symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: "After a day of anticipation."
18—Continue ff (50 seconds), until—T: "How dare you, you little."
19—"Chanson Melancolique," by Collinge (4 minutes and 5 seconds), until—T: "With her golden dreams."
20—Theme (2 minutes and 50 seconds), until—T: "Do you love me?"
21—"Mysterious Nights" (Valse dramatique), by Berge (2 minutes and 35 seconds), until—T: "On the night of the."
22—"Coronado Land" (Valse lente), by Leith (2 minutes and 50 seconds), until—T: "Mother, my little sweetheart."
23—Theme ff (3 minutes and 15 seconds), until—T: "I thought you would enjoy."
24—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 30 seconds), until—T: "All right, but I must phone."

UNTIL THE END.

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"THE FURNACE"

(Realart)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "The Roses That Die Bloom Again" (Sentimental Ballad), Levy

1—Theme (1 minute and 30 seconds), until—S: At screening.
2—Organ solo improvised to action. Wedding ceremony (2 minutes), until—T: "In a drab overcrowded."
3—"Voice of the Chimes" (Sacred Andante), by Luigini (4 minutes and 30 seconds), until—T: "Anthony's best friend."

NOTE: To be produced as organ solo with chime effects.

4—"When You and I Were Young Maggie" (old popular song) (40 seconds), until—T: "These weddin's is a."
5—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes and 30 seconds), until—T: "The wedding breakfast or."
6—"Aces High" (Aeroplane march), by Roberts (2 minutes and 50 seconds), until—T: "Most of the guests are."
7—"That Cat Step" (a new rhythm), by Breau & Henderson (3 minutes and 50 seconds), until—T: "Their destination is."
8—Theme (8 minutes and 30 seconds), until—T: "I feel stupidly tired."
9—"Frivolette" (Entr' Acte), by Baron (2 minutes), until—T: "After this Folly tru to."
10—"Dramatic Recitative" (for heavy dramatic situation), by Levy (3 minutes and 45 seconds), until—T: "Today the General is having."
11—"Budding Spring" (Moderato), by Platzman (2 minutes and 30 seconds), until T: "But, in spite of the."
12—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 20 seconds), until—T: "When suddenly out of an."
13—"Babillage" (Entr' Acte), by Castillo (2 minutes), until—T: "Dear old thing take me."
14—"Hindo Hop" (an oddity), by Levy (3 minutes and 5 seconds), until—T: "A few weeks later."
15—"Moorish Rose" (fox trot), by Baron (1 minute and 30 seconds), until—T: "There is only one way to."
16—Continue to action (1 minute and 5 seconds), until—T: "It's a surprise to find."
17—Theme (5 minutes and 30 seconds), until—T: "Breakfast the next morning."
18—Eccentric Comedy Theme, by Roberts (1 minute and 20 seconds), until—T: "You really mustn't miss."
19—"Adagietto" (from Symphonette Suite), by Berge (4 minutes), until—T: "On the day planned for."
20—"A Musical Thought" (Dramatic Andante Moderato), by Tittlebaum (3 minutes and 40 seconds), until—T: "The next day Keene wonders."
21—Dramatic Reproach, by Berge (2 minutes and 25 seconds), until—T: "After this Count Svenson."
22—"Love Theme," by Lee (3 minutes), until—T: "For days following."
23—Theme (4 minutes and 25 seconds), until—T: "Evening finds Keene awaiting."
24—"Half Reel Furioso," by Levy (4 minutes and 55 seconds), until—T: "After Anthony's departure."

NOTE: Begin pp tempo moderato then to section pp or ff.

25—"Slimy Viper," by Borch (4 minutes and 5 seconds), until—T: "Wait here I know."

NOTE: To action pp or ff.

26—Theme (3 minutes and 15 seconds), until—T: "As I am the one most."
27—"Serenade Romantique" (And. con moto), by Borch (2 minutes), until—T: "I'll go over to the Manor."
28—Theme ff (1 minut and 15 seconds), until—T: "On Board the 'City of Light.'"

THE END

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"EARTHBOUND"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Romusical Thought" (Andante Dramatic), Titlebaum

1—Theme (1 minute and 10 seconds), until—S: At screening.
2—Continue to action (3 minutes and 30 seconds), until—T: "In Jim Rittenshaw's office."
3—Theme (3 minutes and 25 seconds), until—T: "At the Rittenshaw home."
4—"Queen of My Heart" (Sentimental ballad), by Baron (2 minutes and 45 seconds), until—T: "The De Windt home where."
5—Theme (6 minutes and 5 seconds), until—T: "The love call."
6—"Dramatic Suspense," by Winkler (2 minutes and 50 seconds), until—T: "And dearie, if people."
7—"Cavatine" (Dramatic), by Bohm (4 minutes and 40 seconds), until—T: "No man has secrets from."
8—"Dramatic Recitative No. 2," by Levy (3 minutes and 15 seconds), until—T: "When Caroline misused love."
9—"Tragic Theme," by Vely (4 minutes and 5 seconds), until—T: "When Daisy used love wantonly."
10—"Andante Dramatico" (For dramatic emotion), by Borch (3 minutes), until—T: "When Jim's love turned."
11—"Andante Doloroso" (Depicting pathetic emotion), by Borch (4 minutes), until—S: Dick falls downstairs.
12—Theme (4 minutes and 10 seconds), until—T: "An earthbound presence."
13—"Dramatic Tension" (Moderato agitato, descriptive), by Borch (6 minutes and 35 seconds), until—T: "Spirit moves with the."
14—Organ solo improvise, "Nearer My God to Thee" (2 minutes and 25 seconds), until—T: "Seeking the way of the."
15—"Dreams of Devotion" (Sacred dramatic), by Langey (2 minutes and 50 seconds), until—T: "The impulse of the evil."
16—"Omnipotence" (Sacred dramatic), by Schubert (5 minutes and 25 seconds), until—S: Flashback to interior of cathedral.
17—Theme (2 minutes), until—T: "Your struggles with conscience."
18—"Twilight Reverie," by Berge (5 minutes and 10 seconds), until—T: "We know, fellows, we can."
19—"Poeme Symphonique" (And quasi adagio), by Borch (4 minutes and 50 seconds), until—T: "Within an hour I should have."
20—Theme ff (3 minutes and 20 seconds), until—T: "Take me home, Harvey."

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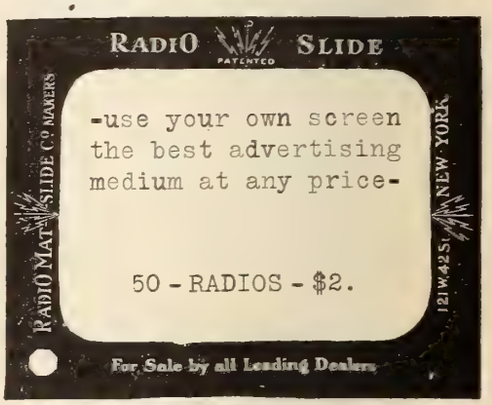
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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to June 5, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.

ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19
"Little entertaining value in this slight story."—M. P. News.
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business." "Only moderately entertaining. Billie Burke, who starred in it, was good. Returns fair."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19
"Bosworth's acting and graphic incidents make entertaining picture."—M. P. News.
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction" "A good picture with a novel and daring story. Played it one week to big business." "A splendid production to big business for three days." "Great business. Wonderful production." "An intensely gripping drama. Played it two days to extra big and big business."
Consensus—"Good picture, good puller."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—'Only average picture but drew fairly well."

BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17
"This love story has pictorial appeal."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge."

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.
Exhibitor Comment—"Fine picture, playing to big audiences." "They didn't quite 'get' this one. My audience like Westerns, but they were not quite sure that they were not being 'kidded' in this. The comedy went over, however, and was well received. Think Desmond very interesting and promising star if he sticks with one company long enough to become well known."
Consensus—"Good picture, good puller."

BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week." "Big box-office attraction, a good title, pleasing picture and a well liked star who shakes a good 'shimmy.'"
Consensus—"Average picture, average puller."

CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....JAN. 31
"Conventional story lifted through sumptuous production."—M. P. News.
Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."
Consensus—"Good picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"The public here is mad on the subject of Thomas Meighan, and have been eagerly awaiting his first starring picture. It's an excellent picture, and played to capacity business." "Star, picture and box-office returns all ditto, the word 'good.'" "Has met with much favor. Good money maker."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL.....OCT. 2
"Talky picture made from stage satire."—M. P. News.

COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....JUNE 12
"Curwood's story makes vivid and vital picture."—M. P. News.
Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business." "Pleased in an average way. Average business for three days."
Consensus—"Average picture, average puller."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....OCT. 2
"Has plenty of action and should please."—M. P. News.

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day." "Rather good melodrama; pretty good business." "A great picture. Exciting from start to finish. Had the house spellbound on opening night and did tremendous business all the following performances. Seldom is a picture so universally liked."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31
"Familiar formula makes fair picture for Mix."—M. P. News.
Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
Consensus—"Average picture, average puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....JULY 24
"Novel crook story suffers from development."—M. P. News.

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Exhibitors' Own Box Office Reports

(Continued from page 3069)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business." "Fair picture. The star is the drawing card." "Very poor picture, box-office receipts are terrible."
Consensus—"Good picture, good puller."

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day." "Picture pleasing. Star charming. Business good." "Although this is only an average picture, it went over big."
Consensus—"Average picture, average puller."

DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE.....JUNE 12
"Character development emphasized in interesting picture."—M. P. News.
Exhibitor Comment—"A good picture which played to a fair house but no overflow."

DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....JUNE 26
"Pickford acts as well as O. Henry writes."—M. P. News.
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "Very good; audience seemed to like it." "While this was a poor picture it drew about the usual business."
Consensus—"Average picture, average puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST.....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A good all around picture, well directed, with splendid locations and good action. Should please most audiences. One week to big business every day." "Excellent business." "They liked this one and it played three days to big business." "A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand." "Very good film. The public agrees, for business has been very good." "This picture was very well liked and had a successful run."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12
"Colorful production carries little entertainment value."—M. P. News.
Exhibitor Comment—"Very good to big business three days."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY.....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Doing tremendous business. Combination of Charles Ray, who is very popular around here, and the play which is well known seems to be enough reason for seeing this show." "Went over good and drew usual Ray audience. Business about average for week. Some disappointed who like star in boob parts." "Corking picture. They like it. Title a good one, even without association of Cohan's name. A change for Charles Ray and a good one." "Just fair picture. Good box office returns."
Consensus—"Good picture, good puller."

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH.....OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL....JULY 3
"Picture has many traits of the old time melo."—M. P. News
Exhibitor Comment—"An average feature to three days of average business." "They liked this one and it went well. One day to big business."
Consensus—"Average picture, avrage puller."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST. JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best." "Did exceptionally good business. Picture all that is claimed for it." "Good picture because audience picture, not too much love or too much display of villain." "Good picture, played to big business." "Extra business all week. Unusually fine picture." "Splendid, snappy picture and a first-class box office attraction. Packed house and lobby every night it was shown." "Strong melodrama. Its sensationalism draws big crowds."
Consensus—"Good picture, good puller."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST.....JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business." "Picture fairly good; business so-so."
Consensus—"Average picture, average puller."

GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 3
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run."

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....JULY 24
"Kerrigan has interesting detective story here."—M. P. News.

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON.....OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business."

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"Perhaps this is Miss Bennett's best effort. A good interesting story, well directed and splendidly acted by a good stock cast. Hairpins is the typical of pictures demanded today." "A pleasing picture to big business for three days." "Played it three days to average business." "A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH.....OCT. 2
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 9
"Civil war romance looks good as a picture."—M. P. News.

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET.....OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON...JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week." "This picture did not go very well in my house. Just an average production."
Consensus—"Good picture, good puller."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST.....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week."
Consensus—"Average picture, average puller."

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—The plot of the picture is good. Good receipts."

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST.....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26
Exhibitor Comment—"A good Harry Carey picture. One day to big business."

HUSBAND HUNTER, THE (FOX) EILEEN PERCY.....SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12
"Slight story carries few interesting moments."—M. P. News.

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PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IRON HEART, THE (FOX) MADLAINE TRAVERSE.....JUNE 12
"Conventional steel mill story does not convince."—M. P. News.

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business."
Consensus—"Good picture, good puller."

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST.....AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN.....OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM....JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.
Exhibitor Comment—"Fair picture with Farnum in a misplaced role. Fair box-office attraction." "Hot weather accounted for the poor business which accompanied this picture as feature was good." "An average picture which brought fair business."
Consensus—"Average picture, average puller."

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST.....SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation." "A competent star with a small cast in a well handled and interesting story. Pleasing to women. Average business one day." "Although this feature seemed to be average in production it played three days to big business."
Consensus—"Average picture, average puller."

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON.....SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Opened to medium business, which kept up steadily all week in face of rainy weather. The picture has nothing startling to recommend it, but seemed to have a strong pull with the patrons by reason of the popularity of the book." "Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST.....SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.
Exhibitor Comment—"This is excellent in spots—but there were only a few spots. Played it on the same program with the Pathe release 'Sherry' to big business for two days."

LAW OF THE YUKON, THE (REALART) SPECIAL CAST.....OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY.....JUNE 26
"Mild but pleasing picture with Ince's co-stars."—M. P. News.
Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days." "An average picture to average business for three days."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY.....OCT. 9
"Not above the average."—M. P. News.

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.

LITTLE CAFE, THE (PATHE) MAX LINDER.....JUNE 12
"A pleasing comedy with an amusing story."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH.....OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.

LITTLE WANDERER, THE (FOX) SHIRLEY MASON.....AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST.....SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Exotic picture that is so cleverly done as to get right under the skin. Opened to average business, but gained daily." "A beautiful picture produced with the attention to detail and artistic environment which has made Griffith famous. Played to splendid business for two weeks."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST.....SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM.....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons."

MADAM X (GOLDWYN) PAULINE FREDERICK.....OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"This is a fair picture, its only value being the fact that it was made before."

MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST....JUNE 26
"If you want a spectacular production, here it is."—M. P. News.

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.
Exhibitor Comment—"While this seems to be a big picture, its drawing power was very poor."

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....AUG. 14
"Probably Russell's best work to date."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE.....OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction."

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well."
Consensus—"Good picture, good puller."

MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.
Exhibitor Comment—"Good picture but brought about the average business."

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MISS HOBBS (REALART) WANDA HAWLEY.....JUNE 26
"Frail story with a single-track idea, presents Wanda Hawley as a star"—M. P. News.
Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."
Consensus—"Average picture, average puller."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all."
Consensus—"Average picture, average puller."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line." "Did good business on second week's run."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JULY 31
"Commonplace story has artistic settings."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.

NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAY 29
"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST.....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business."
"Only fair picture but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences."
Consensus—"Average picture, average puller."

NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....JUNE 19
"Trite story with interesting and dramatic moments."—M. P. News.

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY.....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns." "Good picture with fair patronage." "Fine mystery story. Well acted. Business good."
Consensus—"Good picture, good puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

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(*Continued from page 3071*)

OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....JUNE 26
"A good feature which should interest and excite."—M. P. News.
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"

OVER THE HILL TO THE POOR-HOUSE (FOX) SPECIAL CAST..OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....MAY 29
"Interesting despite slight story."—M. P. News.
Exhibitor Comment—"Good—big business one day."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds." "This is a good picture and well liked. Drew more than average crowds." "Good business. Usual Talmadge type. Rather clever."
Consensus—"Good picture, good puller."

PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY (JAN. 26).....JAN. 31
"Fantastic story of love and vengeance."—M. P. News.
Exhibitor Comment—"Average picture to average business three days."

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts."

PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.JULY 24
"Sentimental story has few interesting moments."—M. P. News.
Exhibitor Comment—"Played this one a week to big and average business. A good picture and they liked it." "One of the best pictures of the season." "Exceptionally pleasing to all, especially the women folks. Good business for one week." "Played it three days to big business. It pleased and they liked it." "An excellent production which drew well." "Good business. Pleasing picture."
Consensus—"Good picture, good puller."

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....JUNE 19
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."—M. P. News.
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."

RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT).....JUNE 26
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.

RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLAR).....JUNE 12
"Fantastic picture fails to meet expectations."—M. P. News.
Exhibitor Comment—"A fine picture which did good business during its two weeks' run." "Good—appeals to all who like excitement." "Very ordinary picture. Poor box office attraction."
Consensus—"Good picture, good puller."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
Exhibitor Comment—"Broke all house records on opening day, maintaining this standard during the week. House packed for every performance. The tremendous success of 'On With the Dance' seems to be a buarantee with patrons that they are not gambling on 'The Right to Love.' Interesting to biggest percentage of patrons." "Pleasing picture which did splendid business." "Big and costly production but not so much as entertainment. Drew well three days and fair last four." "An artistic production that packs the necessary punch. Fourth day of week and every promise of breaking all records. Universally liked and talked about." "So magnificent as to take the breath away. And still so unnatural that it fails to awaken any responsive chord in audience. Too much like acting and too little like life. People like picture in which they can insert their own personality in place of the characters in the play."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. P. News.
Exhibitor Comment—"Fatty Arbuckle does good work in 'The Round Up' and the reputation of the stage play helped advertise this picture and brought in more than average crowds at every matinee and evening."

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....JULY 3
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good." "Played this feature one week to better than summer business usually is."
Consensus—"Good picture, good puller."

SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....JUNE 19
"Scintillating comedy is a sure-fire hit."—M. P. News.
Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint." "A good picture to big business for three days." "This feature is great and certainly pulled in the crowds. My house was packed during its run."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....JULY 10
"A good production which should interest."—M. P. News.
Exhibitor Comment—"This picture was a riot and a fine box-office attraction." "Only average business. Cannibals do not appeal to women." "Monotonous stuff. Plainly evident most of it staged. Ran week to fair business."
Consensus—"Good picture, good puller."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....JULY 3
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days. "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunities for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business." "This picture pleased in an average way. It did big business for three days, however."
Consensus—"Good picture, good puller."

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at State Fair is believed to have affected business."

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction." "Great picture. Went big." "Good picture. The crowds apparently agree, for they certainly made the box office thermometer mount."
Consensus—"Good picture, good puller."

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT.....AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL.....OCT. 2
"Good production and acting save this one."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES.....AUG 14
"A familiar story in average western."—M. P. News.

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE.....AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.
Exhibitor Comment—"Nothing extra either in business or quality of picture."

SUDS (UNITED ARTISTS) MARY PICKFORD.....JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played to average ences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....JAN. 31
"Fairly interesting picture on a domestic theme."—M. P. News.
Exhibitor Comment—"Average picture to average business one week."

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value."

THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JUNE 12
"Warwick starred in average romantic drama."—M. P. News.
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."

Box Office Reports continued on page 3074

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"An Elephant's Nightmare"

(Sunshine Comedy—Fox—Two Reels)

THIS Sunshine seems to be a combination of all the points that have made these comedies popular. There are a troupe of chorus girls, lions, a well-trained monkey and an intelligent elephant and plenty of action taking place in elaborate sets. Jack Cooper is the leading comedian, but his place of honor is somewhat usurped by the elephant, who tosses the principals about, chases them upstairs and down, pushes his way through the walls into hotel bedrooms and ambles along Hollywood boulevards. The lions are less important. They merely show their teeth and growl at a baby who is left in the room with them. This scene will appear to an audience as too reckless to be funny. The monkey will win some laughs by a few clever tricks, the best of which is, rescuing a fair maiden from a toy mouse. The monk grabs the mouse by the tail and tosses him aside.

There are scenes in a hotel lobby with the wandering elephant creating chaos, that are very well done. Another burlesque of old-time melo-drama is worked in, but does not last long. Jack Cooper gets in some good work as does Larry Bowes.

Because it presents fifty-seven varieties of slapstick, has plenty of feminine beauty and has fast action, this comedy will make a hit. Vin Moore was the director.—*MATTHEW A. TAYLOR.*

"The Scarecrow"

(Buster Keaton Comedy—Metro)

SCORE another one for Buster Keaton! Collaborating with Eddie Kline in the fashioning and direction, the effort is capably done. "The Scarecrow" is not so funny as it is ingenious. A kitchen cabinet manufacturer or a real estate agent or an inventor of mechanical appliances which save hard work can glean a lot of information from Buster's one-room house which has all the modern conveniences—and then some. A bathtub doubles as a sofa and is converted by simply turning it over, letting the water run out into a duck pool behind the house. And the ducks and Buster use it to good advantage. The table utensils, such as the salt and pepper shakers, cream pitcher, ketchup bottle, sugar bowl, and eating implements are manipulated by ropes which hang from the ceiling. This is batting 1,000 per cent in digging up new tricks. The funniest contraption is the fake talking machine which is really a gas stove. Underneath the record is the grate and the compartment is the oven. There are so many inventions present that it is hard to enumerate them.

The comedy from this point is—well—not so good. Mostly a chase between Buster, a bulldog, a "hick" father and his flirtatious daughter. Keaton, in attempting to flee the ugly jaws of the canine, finds himself pitched through the funnel of a threshing machine. The "scarecrow" of the title finds its place when Buster poses as one in the old man's cornfield. All things considered the comedy is a live one. The new "business," the tomfoolery of the principals, and the speed which carries it—these are the values which bring it into the better class of slapsticks.—Length 2 Reels.—*LAURENCE REID.*

"Pathe Review—No. 72"

THE strips which compose this Pathe Review carry enough variety and novelty to make it an acceptable filler for any program. The different subjects cover a wide range, the first of them presenting a beautifully tinted background of Dinan, one of the famous cities of France. Its feudal castles and picturesque stream lend an atmosphere which is truly Old World. The ultra-rapid camera, still living up to its policy of slowing the action to eight times less than its normal speed, shows the "professor" juggling a tea-cup and saucer and spoon on his head.

Dr. Ditmars offers the first line of defense for science. If a new germ is discovered, the white mice are lugged out for experimenting purposes. A close-up shows them having a good time before being called to the supreme sacrifice. If you want to know what the national dance of Siam is—take it from this Review that it resembles the Egyptian. The reel winds up with the harvesting of green peas and presenting them fully canned for winter. It is an interesting shot to see the peas sorted, washed, and graded and cooked by machinery. The Review keeps to the same high standard of its forerunners. One Reel.—*LAURENCE REID.*

"The Poor Simp"

(Selznick—Five Reels)

ENTER Owen Moore in a mixture of farce and comedy-drama, somewhat crude in regard to the logic of its story and exceedingly funny in several incidents. The story is that of a young man who has fallen in love. It shows, in an exaggerated and humorous fashion, the depths of foolishness to which a sane young man can descend when in the above condition; his extreme mental anguish, and his mellow, self-pitying tendencies. "The Simp" is about to propose to his heart's desire, when a third party intrudes. The blinded lover mistakes his casual friendship with the girl for deep, mutual love, and wends his way to an underworld cafe to drown his sorrow. Then comes some good incident, action, and acting. The star becomes temporarily insane because of continual worry over his heart affairs and also because of a severe crack on the head. So the doctor decides to divert his mind. He "frames up" a gang to scare him to death by threatening his life. Here is more good comedy. He escapes the gang and squares himself with his sweetheart, who listens to his ravings and decides he is violently insane. The doctor finally explains and there is a happy ending.

There is even a touch of slapstick. Moore is hit on the head with a bottle, and blinks his eyes with a vapid expression before tumbling over. But it is funny, as is the incident of his drinking a bottle of water labeled "poison" and rushing to his bed to die comfortably. The star is best when acting in a dazed condition after the blow on the head. The cast is capable and the direction and detail quite faultless.

"The Poor Simp" is a whole lot funnier than it is silly, and should make a good program attraction.—*MATTHEW A. TAYLOR.*

For Advice on Your Music Problems Read the Music and Picture Departments of Motion Picture News.

These sections are gotten up for the purpose of aiding the exhibitor in the ever growing demand for better entertainment, and is another instance of the way—"The News Covers the Field."

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(Continued from page 3072)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

3 GOLD COINS (FOX) TOM MIX.....JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.

TOKIO SIREN, A (UNIVERSAL) TSURU AOKI.....JUNE 26
"Story with Japanese star lacking in punch."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."

TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE .....JUNE 12
"Mystery story well produced and thoroughly interesting."—M. P. News.

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL....JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCHARTED CHANNELS (ROBERTSON-COLE).....JUNE 26
"Theme is timely and H. B Warner puts it across."—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN .....JUNE 12
"Action and incident make colorful melodrama."—M. P. News.
Exhibitor Comment—"This one pleased. Played it one week to big business." "Exploitation put this picture over to good business."

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'"

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"Fair picture which drew ordinary business." "Drew big four days. Ray always popular here. Good picture." "An amusing picture which proved a good drawing card and was well liked by the many admirers of Charles Ray who attend this house. Did excellent business first part of week but was slowed up somewhat by the hot weather."
Consensus—"Good picture, good puller."

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN .....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well." "A very entertaining and interesting picture which brought more than usual business." "Interesting picture which brought good business."
Consensus—"Good picture, good puller."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"One hundred per cent entertainment. Story, cast, photography, direction, in fact every bit of it was just good stuff." "Audience liked popular star, Wallace Reid, in this picture. We played to big business for entire week." "Great picture. Drew large audiences." "Picture was excellent. Drew well all week. Exceptional crowds." "Extra big in every way. Everybody liked the picture and it held up for the entire week. Reid a great favorite." "Wallace Reid held and still holds the Sunday record for the greatest amount of business in one day. Receipts were $3,590 Sunday." "Picture fair with box office receipts ranking the same. The star constituted the highest drawing card." "Held feature over for second week to big business. We regard it as Wallace Reid's best picture." "One of the best Reid pictures and a better puller than 'Sick Abed.' Fans remarked on better appearance of star without feminine make-up and mannerisms revealed in 'Sick Abed.'"
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—"Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.
Exhibitor Comment—"Pearl White makes hit on her entry into feature field and picture did excellent business." "Not as good business as usual. Many people appeared to think it a serial."
Consensus—"Good picture, good puller."

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WITS vs. WITS (HALLMARK) MARGUERITE MARSH.....JUNE 12
"Too much mystery in confusing crook picture."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER .....JUNE 12
"Picture carries interest and a colorful personality."—M. P. News.
Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather." "Audience turned away first three days. Filled house remainder of week. One of the best attractions of the season." "Not considered good because too much rough stuff and audience disappointed with acting." "Weak story contains crackerjack four round prize fight. Good business. Women liked it."
Consensus—"Average picture, average puller."

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature."
Consensus—"Good picture, good puller."

WORLD OF FOLLY, A (FOX) VIVIAN RICH.....JUNE 26
"Hackneyed story fails to create interest."—M. P. News.

YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather." "An excellent picture to big business for one week." "Went big and played to good business for one week." "Drew well its entire run because of star, Norma Talmadge. She was not at her best. The story was only ordinary." "Drew fair patronage. On the whole, was not given favorable press criticism." "Good business; star the drawing card. A fairly good picture." "Stood them up for greater part of seven days run. Norma Talmadge real box office magnet for this house. Audience enjoyed picture." "Very good; two days to big and average business."
Consensus—"Good picture, good puller."

"Flashbacks" on Earlier Releases

"The Very Idea" (Metro)—"Audience didn't care much for this number. Average business one day."
"She Loves and Lies" (Select)—"Splendid comedy-drama enjoyed by all. Big business one day."
"A Fool and His Money" (Select)—"A slow draggy story up to last reel. Subject has some nice out-door scenes. Average business for one day."
"The Family Honor" (First National)—"Picture pleasing but has poor title. Poor business one day."
"Almost a Husband" (Goldwyn)—"Picture seemed to please and star well liked. Big business one day."
"Guilty of Love" (Paramount-Artcraft)—"An interesting Dalton picture. Star liked best in more active subjects. Average business one day."
"Rio Grande" (Pathe)—"A splendid production with some draggy moments. Big business one day."
"Just a Wife" (Republic)—"An excellent production with a logical story. Poor businss one day."
"Fighting Shepherdess" (First National)—"Not in a class with "In old Kentucky" but drew well. Big business one day."
"Simple Souls" (Pathe)—"Only fair picture. Star did not appeal to patrons. Average business one day."
"Invisible Divorce" (Selznick)—"Played it three days to average business. An average production."
"Heart of a Child" (Metro)—"Played it one week to poor business."
"Male and Female" (Paramount-Artcraft)—"An average picture to big business for three days."
"Virtuous Vamp" (First National)—"It interested. Three days to average business."
"Easy to Get" (Paramount-Artcraft)—"Three days to average business."
"The Orphan" (Fox)—"Played it three days to big business. It broke the Saturday's record."
"Pinch Hitter" (Paramount-Artcraft)—"A good picture to big business for three days."
"Belle of New York"—"Three days to average business."
"Right to Happiness" (Universal)—"They liked this one and it did big business for three days."
"Shore Acres" (Metro)—"Just an average production. Did average business for three days."
"The Cheater" (Metro)—"Pleased in an average way. Average business three days."
"Husbands and Wives" (Gaumont)—"A good picture to big business for three days."
"Woman in Room 13" (Goldwyn)—"An average production to big business for three days."
"Blind Husbands" (Universal)—"Very good. Three days to big business."
"Sage Brusher" (Hodkinson)—"Pleased and did big business three days."

"A Blue Ribbon Mutt"

(Century Comedy-Universal)

THERE is enough highfalutin comedy packed away in "A Blue Ribbon Mutt" to make up a dozen of its kind. A few dogs, a monkey, a parrot, and a genuinely funny comedian—these furnish the props which make the piece enjoyable. Universal once produced a comedy which was acted entirely by canines. This release runs it a good second because there are bits which are taken care of by the animals alone. Around a story of a "blue ribbon mutt" who is stolen off the bench by a bigger dog who substitutes himself so that his master may walk off with the money, revolves a series of new tricks and some old ones.

There isn't much continuity about it. But since it keeps moving there should be no grumbling from the observer. A few concrete culverts of huge size with Charles Dorety playing hide and seek through them in his effort to dodge his pursuers build a background of sure-fire incident. Another bit which should raise a chuckle is when the parrot jumps on the monkey's tail and proceeds to eat it. Dorety is funny without stressing his points. He doesn't work hard. There is no mugging. He has as keen a sense of burlesque as any comedian before the camera. A pair of crooks who work in unison in gesture and expression are also in the picture and they furnish some amusing moments. The dog stuff is good. "A Blue Ribbon Mutt" is snappy comedy all the way. Dorety and the hounds see to that.—Length 2 Reels.—*LAURENCE REID.*

"Brownie the Peace-Maker"

(Century Comedy—Two Reels—Universal)

WITH a farcical idea as a basis and several comedy situations, "Brownie the Peacemaker," starring that very intelligent dog of the same name, is somewhat different from ordinary slapsick. The director has avoided senseless rough and tumble action, despite the temptation of having a very large female, built along slapstick lines, for his heroine. Brownie, of course, is the main attraction. He is fully as clever as usual and in one scene, when he wakes a man sleeping at a lecture, he has an almost human expression. He also drives a tiny automobile to the rescue of the heroine with all the earnestness of a cup-racer.

The idea of transmigration of souls is used. The rotund lady, believing her husband dead, and seeing Brownie walk in with his hat on, decides that her spouse's soul has returned to earth in the body of the dog. So she holds a reception in honor of Brownie. The picture ends with the auto chase and downfall of the villain.

The action is kept up along comedy lines in fine style, and there are some good bits of business in a butcher shop. The comedy was well directed by Dan Taylor.—*J. T. DICKERSON.*

"The Fighting Kentuckians"

(Released Through Sterling Feature Pictures, Inc.—State Rights)

ALTHOUGH this feature has a splendid title, it is lacking in many ways when we compare it with our regular program pictures. It has a trite story, a weak cast and ordinary direction.

The scenes, which are mostly exteriors, show plenty of "shootings" and "killings" and bring to mind again the old melo-dramatic two reelers we used to witness in bygone days.

The plot of the story revives the Kentucky feud again, showing the hatred and jealousies of two powerful factions.

The heroine is in love with a young man who joins the colors and goes to France. The villain, a braggart, is drafted and, returning, brings the news of hero's death. Opportunity presenting itself, the braggart makes love to the girl and is about to win her when hero returns and rescues him from a dangerous plight.

The latter shows his gratitude by shooting his rescuer from ambush and then attacks him but is knocked senseless by the heroine. And thus the lovers are united. The cast includes Thornton Bastin, Ira Harrison, Tom Burroughs, Peter Raymond, Adel Kelly and Myra Brooks. Length 5 Reels.—*FRANK LEONARD.*

"The Politicians"

(Mutt and Jeff Cartoon--Fox--Two Reels)

This reel's greatest asset is the fact that it is timely in these campaign days. It contains nothing new, and merely shows the two pals going about electioneering for a candidate for mayor. Mutt has little success by legitimate means, so he steals the dog-catcher's wagon and lassos the passers-by with the idea of carrying them to the polls. The whole feminine population turns out for Jeff's support, however, and the little fellow is elected mayor.—*MATTHEW A. TAYLOR.*

"Bulletin 70"

(Produced by Bray Pictures for New York Central Railroad)

THIS three reeler was produced especially for the employes of the New York Central Railroad. Its principal aim is instruction in the proper methods of handling freight cars and trains and the terrible results that befall those who do not "obey orders."

The scenes are taken in and around the railroad yards, a pretty little story being interwoven showing how prosperity follows those who are always "on the job" and who save their money. —*FRANK LEONARD.*

"The Cloud"

(Post-Paramount—Scenic)

THIS nature study transports one through the sheer beauty of its tones and tints. Tranquil waters are seen reflected with the moon and cloud effects and the spectator hardly has time to feast his eyes upon this particular shot when another view is presented which is equally as enchanting. Cloud formations follow in rapid succession. Then a view of a shore line or the branches with the moon casting glamour with its silvery rays shining through them. The offering is a series of vivid impressions. It will be all the more appreciated if the exhibitor interprets it with such a melody as MacDowell's "To a Water Lily," or "To a Wild Rose." The latter selection was used at the New York Strand in addition to a solo number by a feminine voice. Thus the audience is placed in the proper atmosphere.—Length One Reel.—*LAURENCE REID.*

"Everybody's Sweetheart"

(Selznick Production, Featuring Olive Thomas)

PATRONS who have enjoyed Olive Thomas' work in the past will certainly like "Everybody's Sweetheart." It has a pleasing story, a good cast and is directed in a most interesting manner.

The story is of the comedy-drama variety and resembles somewhat the "Pollyanna" variety, although the star is not injured in any way.

Had Miss Thomas lived her great success would have been achieved in stories of this kind because in them she would have "played" herself.

Although she handles the dramatic moments in this production in a convincing manner, never over acting, it is in the comedy relief that she excells.

The writer witnessed the picture at a prominent Broadway house and was surprised at the amount of enjoyment the audience, especially the women folks got out of the comedy antics of Miss Thomas. It was spontaneous.

The star is seen as a poor orphan living in an orphanage where she meets her sweetheart John. When dissatisfaction arises among the inmates over the discharge of the matron and the domineering ways of a new comer, our hero and heroine become infected.

And when one of the old men decides to leave, they do not hesitate to join him. It is here that the comedy element starts, when Miss Thomas changes to boy's regalia.

The three travelers finally arrive at "The Generals" home where John proves to be the latter's grandson. Many pretty and touching scenes are introduced in the latter scenes.

The cast includes William Collier, Jr., Joseph Dowling, Aileen Manning, Martha Mattox, Hal Wilson and Bob Hick.—*FRANK LEONARD.*

"The Suitor"

(Two-Reel Comedy Featuring Larry Semon—Released by Vitagraph)

FOR unalloyed slapstick of the kind that made Sennett famous back in the early days of the oft quoted Triangle program, this two-reeler wins medals.

Fast action and novelty gags in which the cleverest kind of trick photography is used to advantage characterize the picture throughout.

Larry Semon as the star again apparently takes many chances of breaking his neck with his tumbling stunts and in this connection is ably supported by a good cast of "knockabout" comedians.

There is no story to the thing but none is needed. If they like low comedy this should please.—*J. S. DICKERSON.*

"Teacher's Pet"

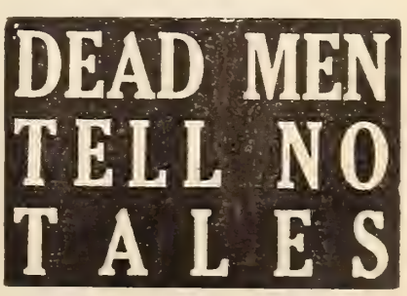
(Two-Reel Western Featuring Hoot Gibson—Universal)

HOOT GIBSON is again seen as the handsome westerner in this two-reeler and it is through his efforts that the picture reaches an above-the-average standard.

His personality seems to reach out and dominate every scene in which he appears and this together with some dangerous stunt riding, in which he rescues the heroine, adds to the picture's attraction.

The star is in love with a pretty school teacher but through the machinations of the villain is led through two reels of exciting scenes, before he accomplishes his object—the winning of the heroine.

The cast is a good one and the director has not failed to inject plenty of action into the story. Many beautiful scenic shots of the western country are shown.—*FRANK LEONARD.*



Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5
The Week End (Margarita Fisher).....6
A Live Wire Hick (William Russell).....5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
Bitter Fruit (Special Cast).....5
Before the White Man Came (Indian Cast).....5

"TEX" SERIES

Circumstantial Evidence (Glen White).....5
The Wall Street Mystery (Glen White).....5
The Unseen Witness (Glen White).....5
The Trail of the Cigarette (Glen White).....5
Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.
The Fatal Sign (Claire Anderson-Harry Carter); 15 Episodes.
Lightning Brice (Jack Hoxie-Anne Little).....15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath).....2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1
Sunbeam (Fatty Filbert-Bert Tracey).....2

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

The Magic Life (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon).....6
Woman Above Reproach (Florence Chase).....6
Evolution of Man (Special Cast).....6
Woman of Mystery (Cunard-Ford).....5
When Quackel Did Hyde (Charlie Joy).....5
Thirty Years Between (Vera Stewart).....5

HARRY CAREY TWO REELERS

Wanderer.....2
Sheriff's Dilemma.....2
Brothers.....2
His Desperate Deed.....2
Beyond All Law.....2
Tenderfoot's Money.....2

JOY COMEDIES

The Hoodoo Watch.....2
Three of a Kind.....2
Stone Quarry Romance.....2
Too Much Garlic.....2
Wampum Hunters.....2

C. B. C. FILM SALES

State Rights

The Victim.....6

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy Takes a Dancing Lesson.....1
Flat Hunting.....1
Andy Visits His Mama-in-Law.....1
Andy Plays Golf.....1
A Quiet Day at Home.....1
Andy on a Diet.....1
Andy's Wash Day.....1
Andy's Night Out.....1
Andy and Min at the Theatre.....1
Andy Visits the Osteopath.....1
Andy on Skates.....1
Andy's Mother-in-Law Pays Him a Visit.....1

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway.....1
Solitude.....1
Wanderlust.....1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1
Some More Samoa.....1
Old Budda's Maze.....1
One Drop Was Enough.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1
Horseshoe—Bridal Veil.....1
Forbidden Fanes.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray).....4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.)..6505
Oct. 24—A Full House (Bryant Washburn).....4200
Oct. 24—Held By the Enemy (Special Cast).....5526
Oct. 17—The City Sparrow (Ethel Clayton).....4618
Oct. 17—The Cradle of Courage (Wm. S. Hart)..4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.).5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle).....6417
Oct. 3—The Jail Bird (Ince. Prod.-Douglas MacLean).....4961
Oct. 3—Something to Think About (C. B. DeMille Prod.).....7000
Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh)..5267
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Humoresque (Cosmopolitan Production)..5987
Sept.—What's Your Hurry (Wallace Reid).....5040
Sept.—Lady Rose's Daughter (Elsie Ferguson)..4585
Sept.—The Village Sleuth (Charles Ray-Ince Prod.).....4082
Sept.—The Right to Love (George Fitzmaurice Prod.).....6661
Aug.—Hairpins (Enid Bennett).....4796

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Oct. 24—Rough House (Re-issue).....2

PARAMOUNT-SENNETT COMEDIES

Oct. 31—Movie Fans.....2
Oct. 17—My Goodness.....2
Oct. 3—His Youthful Fancy.....2
Aug. —Forty-five Minutes From Broadway (Chas. Ray).....

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits.....2
Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Oct. 17—Nature's Contrasts.....1
Oct. 24—Rubbering in Selangor.....1
Oct. 17—The Land of Pardons.....1
Oct. 10—With the Sultan of Perak.....1
Oct. 3—Mosell Memories.....1

PARAMOUNT-BURLINGHAM

Oct. 17—Winter Sports at St. Moritz.....
Sept. 19—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Oct. 10—The Cloud.....1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Oct. 31—Magazine Items—Frank Moser Cartoon....1
Oct. 24—Magazine Items—Pat Sullivan.....1
Oct. 17—Magazine Items—Earl Hurd Cartoon.....1
Oct. 10—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 3—Magazine Items—Frank Moser Cartoon....1
Sept. 26—The Art of Tanning.....1
Sept. 19—Dangerous Occupations.....1
Sept. 12—Milady's Wardrobe.....1
Sept. 5—Human Tides.....1
Aug. 29—Why Do They Do It?.....1
Aug. 22—The Unseen Land.....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....
Mar. 28—Cleaning Up (Al. St. John).....
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John)..

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married.....2
A Bedroom Scandal.....2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....
The City of Purple Dreams.....
Who Shall Take My Life?.....7
Zongar, the Dare Devil of Romance.....
The Natural Law.....
The Grain of Dust.....
The Lust of the Ages.....

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights.....1
Winning a Widow.....1
Will It Come to This.....1
He Got It.....1
Hot Dog.....1
School for Skirts.....1
The Painter.....1
Bone Dry Blues.....1

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....1
Artless Artie (Harry Fox).....1
Neptune's Stepdaughter (Gertrude Selby).....1
Breaking Into Society (Armstrong-White).....1
A Close Shave (Ben Turpin).....1

FIRST NATIONAL EXCHANGES

Dec. —Dangerous Business (Constance Talmadge).....
Dec. —The Woman in the House (Mildred Harris Chaplin).....
Nov. —Curiosity (Norma Talmadge).....
Nov. —The Devil's Garden (Lionel Barrymore).
Nov. —The Scoffer (Dwan Prod.).....
Nov. —Sowing the Wind (Anita Stewart).....
Nov. —Dinty (Marshall Neilan Prod.).....
Oct. —Old Dad (Mildred Harris Chaplin).....
Oct. —Twin Beds (De Havens).....
Oct. —Nomads of the North (James Oliver Curwood).....
Oct. —Peaceful Valley (Charles Ray).....
Oct. —Passion (Special Cast).....
Sept. —Good References (Constance Talmadge).
Sept. —Athalie (Sydney Franklin Prod.).....
Sept. —The Master Mind (Lionel Barrymore)..
Sept. —The Branded Woman (Norma Talmadge)
Sept. —The Kick in High Life (H. Lehrman)....
Sept. —Harriet the Piper (Anita Stewart).....
Sept. —Curtain (Katherine MacDonald).....
Sept. —The Heart of a Fool (Dwan).....
Aug. —What Women Love (Annette Kellermann)

Release Information continued on page 3078

"TRUMPET ISLAND"
(Vitagraph)

Spectacular Melodrama Is Rich in Action and Thrills

It doesn't take any great stretch of imagination to say that "Trumpet Island" is a spectacular melodrama which is modeled after a serial. In accepting it one must dismiss its improbabilities and look for entertainment in its fast-moving line of action—action which is punctuated with a series of highly colored thrills and bizarre incidents. Director Terriss certainly deserves credit in taking this Gouverneur Morris story and giving it a production which is marked with a clearly defined continuity. To read the synopsis in cold print the task looks well-nigh impossible. Yet here it is a picture which carries widely contrasted scenes and which holds the attention through compact sequences and the thrills and colorful backgrounds which accompany them.

It is a subject that might well have been told in twenty reels, yet Terriss has taken a flash here and there and compressed the action into feature length. The picture gets off to an excellent start and builds a deal of cumulative suspense before the lovers find ultimate happiness on the island far from civilization. It is melodramatic to the core, but it offers such a fascinating combination of thrills, convent life, society functions, jazz parties, aeroplane stunts and hair-breadth escapes that one hasn't time to hunt for flaws or recollect, that it is wildly improbable. The heroine is piloted through scenes of convent life into the mad whirl of society and eventually finds herself on a journey in the sky.

The aeroplane stunt is the big punch, for it shows the machine in an electric storm with the sudden dash to earth of the unwelcome bridegroom when lightning strikes. There is no let-down in any part of the action. Being an adventure story Terriss has developed it so that the high lights are ever dominant. The aeroplane stunt is a unique bit of camera work, even in this day when it behooves every director to fashion a story around exploits in the sky. The backgrounds are truly picturesque. There is enough variety in this offering to please every type of patron. One in search of daring action will find it in the jazz party; one who wants unadulterated thrills will find a plentiful assortment. Marguerite de la Motte, who enacts the part of the heroine, certainly has her hands full. It is her biggest part to date and she makes the most of it. Wallace MacDonald makes a vigorous hero. "Trumpet Island" has a kick in it like home-made brew. It provides a rattling good hour of entertainment. —Length, 7 reels.—*Laurence Reid.*

THE CAST

Eve de Merincourt.....Marguerite de la Motte
Richard Bedell.....Wallace MacDonald
Allen Marsh.....Hallam Cooley
Jacques de Merincourt.....Joseph Swickard
Henry Caron.....Arthur Hoyt
Hilda.....Marcelle Daly
Valinsky.....Percy Challenger

By Gouverneur Morris.
Scenario by Mr. and Mrs. George Randolph Chester.
Directed by Tom Terriss.

PRESS NOTICE—STORY

"Trumpet Island," the Vitagraph production of Gouverneur Morris' famous story of the same name, to be shown at the ———— theatre next ———— and ———— is a picture full of action and play of emotion and which pilots its characters through an intense series of melodramatic scenes and situations. Indeed, it may be called spectacular because of its thrilling episodes. The element of suspense is sustained through extraordinary plays of circumstances. The action takes Eve from the convent and thrusts her into a situation where duty to her father forces her into a hateful marriage.

She is determined to seek release by a leap from the clouds during the airplane ride which follows the wedding.

The accident in the storm clouds is picturized with startling vividness. "Trumpet Island" carries many such scenes for the plot is an adventurous one. Color incident, pictorial beauty which is revealed in the cabaret scenes, and other features mark this attractive offering which is directed by Tom Terriss. A cast headed by Marguerite de la Motte and Wallace MacDonald contributes a splendid interpretation.

PROGRAM READER

When "Trumpet Island" appears at the ———— theatre next ———— and ———— our patrons are certain to see one of the most graphic and colorful adventure stories that ever graced the screen. This is a Vitagraph production, adapted from Gouverneur Morris' story of the same name. It is a picture which is certain in its appeal, in its power to grip the spectator through the plentiful display of thrilling action. It is spectacular and carries the onlooker from one smashing situation to another with a rapidity which will keep him on the anxious seat. It is in a class by itself in point of scenic beauty, continued interest and dramatic climax. A cast headed by Marguerite de la Motte and Wallace MacDonald interpret the story. Tom Terriss directed.

SUGGESTIONS

Most every reader of popular fiction is acquainted with the name of Gouverneur Morris and what he stands for in the realm of literature. Make emphatic the point that his stories are always interesting. Bring out that "Trumpet Island" is as fascinating as anything he ever wrote. Mention that it is adapted by Mr. and Mrs. George Randolph Chester, both authors of distinction. Also play up Tom Terriss, the director, who has a number of high class productions to his credit. Exploit the picture as an exciting, adventurous romance which carries all the elements that build for popular appeal. Play up the scenic investiture. Mention the players. Bring out that the picture carries an aeroplane thrill which has never been equalled.

CATCH LINES

"Trumpet Island" is coming. The greatest adventure story of the year. Don't miss this offering of thrills, romance and fast-moving action.

"ONCE TO EVERY WOMAN"
(Holubar-Universal)

Absorbing Story, Well Produced and Acted

ONE expects much from Allen Holubar since he flashed across the film horizon with such excellent offerings as "The Heart of Humanity" and "The Right to Happiness." That he has duplicated these efforts is proof positive that he knows how to write stories and present them in terms of interesting screen drama. His "Once to Every Woman" may not be inspired in any sense, but he has so constructed it with the idea that situation and climax must be emphasized with full value placed upon the suspensive value, that there isn't a moment when it doesn't focus the attention. The theme is simplicity itself. It is woven around the curse of ambition and what it leads to in destroying a sense of humanity.

The central character is a country girl blessed with a remarkable voice and who is sponsored by a philanthropist that she may have an European education. Success comes to her in large measure and in her climb she suffers so from exaggerated ego that the folks back home are forgotten.

One instinctively feels that she must go through a purgatory of sorrows before she can regain her erstwhile faith and humanity. While the picture is primarily based upon character development, Mr. Holubar has given it drama by resorting to conflict. A hot-headed Italian admirer, disappointed at her inability to respond, stages a melodramatic scene which is the utmost in suspense. The heroine has climbed to the heights and is singing the stellar role in a new opera in New York when the crazed lover sends a bullet into her lungs and kills himself. And the world that bowed at her feet now has its turn to scoff.

This touch may be correct from the standpoint of adding an electrifying climax, but it doesn't convince. In the first place an artist wouldn't be forgotten so quickly. So with the populace looking elsewhere to fawn, the now voiceless girl returns to home and mother. Whether for the sake of creating a happy ending or emphasizing a note of pathos, Holubar has made the finale anti-climatic. The death-bed scene has its compensation only in giving the daughter her voice again—a voice she regains through faith. The picture is strongest in its human touches—its intimate details. Yet it carries a vigor and sweep in the dramatic scenes which is certainly caught by the spectator. Dorothy Phillips enacts the central figure with keen understanding, playing her part at all times with proper shading and feeling. The cast is entirely competent. The picture was made some time ago and was originally known as "Ambition." It certainly carries a box-office value.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Aurora Meredith.....Dorothy Phillips
Matthew Meredith.....William Ellingford
Mother Meredith.....Mrs. Margaret Mann
Patience Meredith.....Emily Chichester
Virginia Meredith.....Elinor Field
Phineas Scudder.....Robert Anderson
Mrs. Thorndyke.....Mary Wise
Jullantimo.....Rudolph Valentino
Mr. Chichester Jones.....Dan Crimmins
Mrs. Chichester Jones.....Rosa Gore
Duke of Devonshire.....Frank Elliot

By Allen Holubar.
Scenario by Olga Linek Scholl and Allen Holubar.
Directed by Allen Holubar.

PRESS NOTICE—STORY

Allen Holubar, the author and director of "Paid in Advance," and "The Heart of Humanity," has written and directed "Once To Every Woman," which will be presented at the ———— theatre next ———— with Dorothy Phillips as the star. Miss Phillips captivated audiences everywhere through her inspired performances in the above-mentioned subjects. And her portrayal in "Once To Every Woman" is such that it will earn her the highest praise. Mother love is the keynote of the theme and the picture shows the utter vanity of worldly ambition when not founded upon human affection.

Miss Phillips appears as a country girl, who because of her personality and voice is the pet of the family. An offer comes which will give her a musical education in Europe and she takes advantage of it. In fact she develops a case of exceptional ego, forgetting the humanity of her people. After many dramatic episodes she finally reaches the goal of her ambition—the creation of the star role in a new grand opera in New York. Then a tremendous shock causes the loss of her voice. Her new-found friends leave her. But she finds real happiness when she returns to her humble home. Allen Holubar has given the picture a fine production. Prominent in the star's support is Robert Anderson. The other players are entirely adequate.

PROGRAM READER

Allen Holubar, the author and director, and Dorothy Phillips, the star, who were responsible for such tremendous successes as "Paid in Advance," and "The Right to Happiness," form the same irresistible combination which spells a triumph for "Once To Every Woman," the Universal picture which comes to the ———— theatre next ————. Mr. Holubar has been called the Belasco of the screen and he again displays his rare artistry in the composition of his scenes and the manner in which he has developed his story. Miss Phillips has a role that permits her to exercise her skill and charm. The supporting cast includes Robert Anderson.

SUGGESTIONS

Here you have the combination of Allen Holubar and Dorothy Phillips as a feature angle to exploit. Play up their past successes, naming them. Bring out that Holubar is the author and director of "Once To Every Woman."—that he has written a vital story of a woman's ambition and how she was compelled to suffer before her soul was purged. She had lost humanity and simplicity. Play up Miss Phillips and tell that she is one of the faw real emotional actresses of the screen. Play up the title. Your strongest bet is the combination of names. All patrons who saw "Paid in Advance," "The Heart of Humanity," and "The Right to Happiness," will remember that the Holubar-Phillips combination cannot be excelled.

Advance Information on All Film Releases

(Continued from page 3076)

FOX FILM EXCHANGES

SPECIALS

Queen of Sheba (Special Cast)....8
Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Over the Hill to the Poorhouse (Special Cast)....7
My Lady's Dress (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

The Mountain Woman....6
The Tiger's Cub....6
The Thief....6

TOM MIX SERIES

Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

Chin Toy....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES

The Plunger....5
Number 17....5
From Now On....5

20TH CENTURY BRAND

Bim (Buck Jones)....5
The Eveless Eden (Eileen Percy)....5
The Rangers (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunser Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5

SERIALS

Bride 13 (Fifteen Episodes)....2

FOX NEWS

Twice a Week....1

SUNSHINE COMEDIES

An Elephant's Nightmare....2
Hold Me Tight....2
His Noisy Still....2
Pretty Lady....2
Chase Me....2

CLYDE COOK COMEDIES

Kiss Me Quick....2
The Huntsman....2

MUTT AND JEFF CARTOONS

The Hypnotist....½
The Papoose....½
On the Hip....½
Northwoods....½
Sheriock Hawkshaw & Co....½
All Stuck Up....½
A Hard Luck Santa Claus....½
Gum Shoe Work....½
Home Brew....½
The Medicine Man....½
Farm Efficiency....½
A Tight Rope Romance....½
League of Nations....½

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin)....6
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1
The Real Roosevelt....2
Satan on Earth....2
The Hand of Vengeance (Serial, ten two-reel episodes)....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Madame X (Pauline Frederick)....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore)....5290
What Happened to Rosa (Mabel Normand)....
Milestones (Special Cast)....5782
Honest Hutch (Goldwyn)....5349
His Own Law (Hobart Bosworth)....5947
The Branding Iron (Reginald Barker Prod.—Special Cast)....6569
Cupid the Cowpuncher (Will Rogers)....5
The Slim Princess (Mabel Normand)....5
Roads of Destiny (Pauline Frederick)....5
Jes' Call Me Jim (Will Rogers)....6
The Great Accident (Tom Moore)....6
Dollars and Sense (Madge Kennedy)....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy)....7

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar Camps Out....2
Edgar's Sunday Courtship....2
Edgar Takes the Cake....2
Edgar's Jona Day....2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards)....2
Aug. 15—His Wife's Husband (Flanagan and Edwards)....2
Aug. 1—The Road to Ruin (Flanagan and Edwards)..2
July 18—A Counter Plot (Buddy Post)....2
July 4—Mum's the Word (Buddy Post)....2
June 20—A Money Mixup (Buddy Post)....2

FORD EDUCATIONAL WEEKLY

Oct. 10—For the Future....1
Oct. 3—Between Friends....1
Sept. 26—In the Glory of the Past....1
Sept. 19—"Air" Istocracy (Bird Life)....1
Sept. 12—Having a Circus (Chicago Zoo)....1
Sept. 5—In for a Raise (Baking Powder)....1

GOLDWYN-BRAY PICTOGRAPHS

Aug. 29—This Wonderful World....1
Aug. 22—World's First Scientific Harness....1
Aug. 15—If You Could Shrink....1
Aug. 8—Eternal Nature....1
July 18—The Life History of the Pearl....1
July 11—Our Wonderful World (Tripoli)....1
July 4—Beating a Man at His Own Game....1

GOLDWYN-BRAY COMICS

Aug. 22—Shedding a Profiteer (Judge Rummy)....1
Aug. 15—A Fly Guy (Happy Hooligan)....1
Aug. 8—The Rotisserie Bros. (Judge Rummy)....1
Aug. 1—The Last Rose of Summer (Happy Hooligan)....1

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth....1
Speeding Through Dixie....1
Royal Ease....1
Colossus of Roads....1
The Spirit of the Birch....1
Suds....1
Precisely as Polly....1

HALL ROOM BOYS PHO. PLAYS

Sept. 2—All Balled Up....2
Aug. 19—Clever Clubs....2
Aug. 5—Some Champs....2
July 22—Wild, Wild Women....2
July 8—Stung Again....2
June 24—Back on the Farm....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's)....
Desert Gold (Zane Grey's)....

J. PARKER READ, JR., PRODUCTIONS

Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Louise Glaum)....

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....
The Bandbox (Doris Kenyon)....

ARTCO PRODUCTIONS

The Capitol (Leah Baird)....
Cynthia of the Minute (Leah Baird)....

ROBERT BRUNTON PRODS.

The Green Flame (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....
$30,000 (J. Warren Kerrigan)....
Live Sparks (J. Warren Kerrigan)....
The Lord Loves the Irish (J. Warren Kerrigan)....

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—The Lumber Jack....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

DAMFOOL TWINS COMEDIES

Dec. 1—Don't Never Marry....2
Nov. 15—Cedarbrook Farm....2

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison)....
Human Clay (Mollie King)....

JANS PICTURES CORP.

A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA

Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri)....5
Voices (Special Cast)....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES

A Burlesque on Carmen....4
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis)....6
She Wolf (Texas Guinan)....5
Heart of Texas (Tom Mix)....5
Window Opposite (Leah Baird)....7
Once to Every Man (Jack Sherrill)....6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Jan. 24—Big Game (Special Cast)....6
Jan. 17—The House in the Wall (Special Cast)....6
Jan. 10—Fine Feathers (Special Cast)....6
Jan. 3—Hearts Are Trumps (Special Cast)....6
Dec. 27—The Marriage of William Ashe (May Allison)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Cinderella's Twin (Viola Dana)....6
Nov. 29—The Four Horsemen of the Apocalypse (Special Cast)....6
Nov. 22—Someone in the House (Special Cast)....6
Nov. 15—Polly With a Past (Ina Claire)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Marriage of Mayfair (Special Cast)..6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 27—Clothes (Special Cast)....6
Sept. 13—The Prince of Redemption (Bert Lytell)...6
Sept. 1—The Hope (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS

Jan. 10—The God of His Fathers (Special Cast)....6
Dec. 6—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)..6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova)....6
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7
The Brat (Nazimova)....7
The Red Lantern (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

Release Information continued on page 3080

"FORBIDDEN VALLEY"
(Blackton-Pathe)

An Exciting Story Concerning a Kentucky Feud

KENTUCKY life, especially mountain life, with its well known feuds, seems to have its ever enticing appeal to many of our present day authors, principally when they are seeking for atmosphere in which to develop stories with strong heart interest, thrills and dramatic moments.

The latest to enter the field is Randolph Lewis, author of "Forbidden Valley." In writing this story Mr. Lewis has been careful in the development of his plot, swinging away from the old paths which lead to so many killings and disclosing a rather new angle.

Hence we have to be satisfied with two shootings which occur in the first reel and around which the author has built his scenario.

In a peculiar way a half wit is made the central character and it is his "doings" which influence the story. His hatred and jealousy of the hero, who is a surveyor, gives him opportunity to play many dastardly tricks.

Many times the half wit is seen with gun in hand ready to pull the trigger on his rival. When courage fails him he unearths the stump of a tree and hurls it down a steep embankment nearly causing his enemy's death.

Then like the devil himself he resorts to cunning when his object is unattained, inveigling the heroine and her grandfather into the plot. And so successful is he in the art of deception that the young girl takes up her gun, enters the woods and shoots her lover. She does not kill him, however, and the picture attains the happy ending.

J. Stuart Blackton has carefully produced the feature, May McAvoy and Bruce Gordon being likable in the principal roles. William Dunn plays the villain to perfection.

Although the picture could have been developed along stronger lines, it has a good punch and should hold its own on any program.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Morning Glory.....Marion Stewart / May McAvoy
Jack Winslow.....Bruce Gordon
Dave.....Wm. R. Dunn
Ben Lee.....Charles Kent
Dominie Jones.....Warren Chandler
Aunt Endor.....Nellie Anderson
Sentimental Joe.....Gene Layman
Cal Mitchell.....Emil Fink
His Son.....Harry Kiefer

Story by Randolph Lewis.
Directed by J. Stuart Blackton.
Photographed by W. S. Adams.

PRESS NOTICE—STORY

J. Stuart Blackton's latest production, "Forbidden Valley" with May McAvoy and Bruce Gordon in the principal roles, will appear at the ———— theatre on ———— of next ————.

The story is by Randolph Lewis, who is known as one of our best modern authors. Mr. Lewis has gone to the Kentucky mountains for locale in this feature and has drawn a picture of the life of these people with a trueness that should interest and excite wherever it is shown.

In the Kentucky hills lived old Ben Lee, his granddaughter Morning Glory and Dave, a half-wit, who was Ben's devoted handy man. Ben and Glory were the last of the Lees, their family having been reduced by their enemies, the Mitchells.

The feud has wiped out all the Mitchells, except one. He had been adopted when a child and taken away from the mountains, that he might never know his crimson heritage.

Jack Winslow, a government surveyor comes to the Valley and falls in love with Morning Glory. Dave becomes jealous and through artful deception inveigles the girl and her grandfather into a plot to kill the young surveyor.

The heroine picks up her gun and shoots her lover but her shot does not prove fatal. In the end the wounded hero comes to his remorseful sweetheart, making a very touching climax.

The picture is well produced, has a splendid cast and shows some beautiful views of the rugged scenery.

PROGRAM READER

If you care for stories with strong dramatic moments, thrills, suspense and plenty of heart interest, do not fail to see J. Stuart Blackton's production "Forbidden Valley," which will appear at this theatre on ———— with May McAvoy and Bruce Gordon as stars.

Randolph Lewis, who has written many interesting stories for the screen is the author and he has injected a "punch" into this feature that takes it away from the usual variety of productions which have dealt with the same plot.

Kentucky mountain life is featured with its deadly feuds as a basis. The central figure is a half-wit whose dastardly tricks are bound to excite any audience, especially when he takes advantage of a situation and through artfulness succeeds in getting the heroine to shoot her lover. The shot does not prove fatal and it is a touching moment indeed when the wounded hero meets his remorseful sweetheart.

The picture is well directed, shows some beautiful scenes of the rugged country and has a splendid cast.

SUGGESTIONS

Although this picture isn't a world beater by any means, it has a well produced, interesting story and should hold your patrons in their seats throughout.

Doubtless you have seen many pictures with the Kentucky feud element used as a basic plot.

Some of them have been entirely too dramatic, the authors' ideas principally being a development of a series of shootings throughout. In this feature a half-wit is relied upon to furnish most of the excitement.

The name of J. Stuart Blackton and the author, Randolph Lewis, together with the stars and a good cast should furnish you with good exploitation values. And don't forget the name of William Dunn who plays the half-wit.

"PASSION'S PLAYGROUND"
(First National)

An Artificial Story Holds It Back

KATHERINE MACDONALD is as pleasing to the eye as heretofore in this production, but she has been given a story, adapted from the novel by C. N. and M. A. Williamson that is too artificial to be thoroughly entertaining. It has been well directed and with the popular star and a good supporting cast it will give average entertainment.

The story hinges about the similarity of names of two girls, and it is upon this "trick" premise that all the drama flows. This, and the fact that the end becomes quite obvious after a time creates an irritable feeling.

The star plays Mary Grant, a convent girl, who runs away to Monte Carlo, where she starts gambling. Here she meets Prince Vanno and falls in love with him, and he with her. The Prince's brother has married another Mary Grant, who has a shady past and the inevitable misunderstandings result. The climax is a rescue of the heroine Mary from the clutches of a gang of crooks by the Prince.

The sub-titles at times tend to be too laborious and stilted. But the foreign atmosphere is very faithfully kept up throughout, thanks to J. M. Barry who directed. The star is thoroughly satisfactory at all times. She is supported by Morman Kerry as the Prince, who is quite capable, while others in the cast are Nell Graig as the other Mary and Rudolph de Valentine as her husband. Edwin Stevens and Virginia Ainsworth, who play the crooks, get over some good comedy bits.

Despite the good atmosphere and the cast, "Passion's Playground" has a plot so patently "cooked-up" for the occasion, that it is only good for average entertainment. The star is especially good in her emotional scenes.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Mary Grant.....Katherine MacDonald
Prince Vanno Della Robbia.....Norman Kerry
Marie Grant.....Nell Craig
Lord Dauntry.....Edwin Stevens
Lady Dauntry.....Virginia Ainsworth
Prince Angelo Robbia.....Rudolphe Valentine
Dodo Wardropp.....Alice Wilson
James Hanaford.....Howard Gaye
Idina Bland.....Fanny Ferrari
Molly Maxwell.....Sylvia Jocelyn
Cure of Roquebrune.....Walt Whitman

From the book by C. N. and A. M. Williamson.
Directed by J. A. Barry.

PRESS NOTICE—STORY

Katherine MacDonald, who has won for herself the title "the most beautiful woman on the screen," will play the stellar role in "Passion's Playground," which will be the attraction at the ———— theatre on ————. This photoplay is an adaptation of the book, "The Guests of Hercules," a novel by C. M. and A. N. Williamson, which won high favor when it was first published.

"Passion's Playground" is said to give Miss MacDonald the most fascinating role of her screen career. She plays the part of Mary Grant, the daughter of a gambling father and a runaway mother. With such ancestry it is no wonder that she flees from her convent home, and with her small inheritance, proceeded to "break the bank" at Monte Carlo. From this point on the action centers about this beautiful, unknown girl and her adventures in the playground of Europe. Princes fall in love with her, gamblers fear her, and all admire her.

The picture works up to a thrilling and exciting climax. It is expected that there will be no vacant seats at the ———— during the run.

PROGRAM READER

Where is the most romantic spot on the earth? Where is it that there is romance every moment and spice and adventure every minute? What is that city of thrills and adventure that has a thousand suicides to her dishonor and the same number of quickly-made millionaires? Monte Carlo is the answer, and Monte Carlo is the playground of the world—the Mecca of gamblers from the four corners of the earth. It is in Monte Carlo that the story of "Passion's Playground" is laid. "Passion's Playground," which will be the feature attraction at this theatre on ————, stars the lovely Katherine MacDonald. It is adapted from the novel "The Guests of Hercules," by C. N. and A. M. Williamson, and it is a story of gay Monte Carlo, with its sins and its happiness. It will be shown at the ———— theatre for ———— days. When you see it, decide whether you agree with some of the foremost picture critics. They have called Katherine MacDonald "the American beauty," and "the most beautiful woman on the screen."

SUGGESTIONS

The star and the story are the two best bets on this one. Katherine MacDonald has won a high reputation for her beauty. Do not forget her title as "the American beauty." "The Guests of Hercules" should be mentioned for it will certainly draw some patronage. Book store tie-ups are possible and should be profitable. Lobby photographs of the star should help. Create the Monte Carlo atmosphere as much as possible in your catch lines.

CATCH LINES

Have you seen Mary Grant, the girl who broke the bank at Monte Carlo?

Katherine MacDonald, the most beautiful woman on the screen, in a thrilling drama laid in the playground of the world—Monte Carlo.

The most beautiful woman on the screen in the most thrilling drama of the year.

DEAD MEN TELL NO TALES

Advance Information on All Film Releases

(Continued from page 3078)

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

The Fighting Kentuckians (Special Cast) Sterling Features
Out of the Dust (Apex Film Co.)
The Crimson Cross (Special Cast) The Franck Corp.
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.
The White Rider (Joe Moore-Eileen Sedgwick) Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co.
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.
The Heart of a Woman (Jack Richardson-Mignon Anderson) Peerless Pictures Co.
For the Freedom of Ireland (Creation Films).....5
Neal Hart Productions (Independent Film Assn.)...
Headin' Home (Babe Ruth) Kessel and Baumann...
Urban Popular Classics (Kineto Company of America) .....300 feet

COMEDIES

Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4
The Aero-Nut (Al St. John) Warner Bros.....

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
Alma Where Do You Live (MacTammany-Larkin)..6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Oct. 24—Half a Chance (Mahlon Hamilton).....7
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6
Aug. 1—One Hour Before Dawn (H. B. Warner)..5
July 4—A Broadway Cowboy (Wm. Desmond)....5

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Oct. 9—Ninth, The Perilous Path.....2
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory.....2
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2
June 20—Fifth, The Black Hand Bag.....2
June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Oct. 24—When the Wind Blows (Snub Pollard)....
Oct. 10—Fellow Citizens (Snub Pollard).....1
Oct. 3—June Madness (Vanity Fair Maids) 1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1
Aug. 15—Run 'Em Ragged (Snub Pollard).....1

ROLIN TWO REELERS

Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6
Apr. 11—The Blood Barrier (Breamer-Gordon).....6
Feb. 15—Respectable by Proxy (Breamer-Gordon)...6
Jan. 4—My Husband's Other Wife (Breamer-Gordon) 6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Rose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb)..5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS

Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2
What Next? 2
Going Straight 2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2
A Moonshine Feud.....2
The White Squaw.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2
Convict's Happy Bride.....2
Squirrel Time 2

WILLIAM FRANEY COMEDIES

Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1
Snitch 1
Moonshiner 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess 1
Lake Chelan 1

MILBURN MORANTI COMEDIES

Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2
Barber Shop Gossip.....2
Jealousy 2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1
Perils of the Beach.....1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2
The Champeen 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SPECIALS

Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5

Release Information continued on page 3082

"BLACKMAIL"
(Metro)

Viola Dana Gives Color to Familiar Story

PATRONS who look in on this latest release of Viola Dana's will be reminded of its familiar design. The formula of the heroine who, raised in a life of crime, blocks the blackmailing tactics of one of her kind, and finds regeneration through the influence of love has often been done. Usually it gets over because of the wealth of sympathy extended to the downtrodden character regardless of the fact that the protagonist may revel in his or her life of crime. After a slow start, "Blackmail" picks up speed and finishes with plenty of strength, though there are lapses toward the conclusion which are a trifle draggy. Certain scenes are held too long. Which seems to be a fault with Metro directors.

One may be safe in saying that whatever interest the picture carries is centered in the dynamic personality of the star. She is the daughter of a successful criminal who, when he shuffles off, warns her to play the game as he played it. She is determined to blackmail a young millionaire out of his money, but her scheme fails through the designs of a certain lawyer. From this point the picture becomes wholly obvious. One knows in advance that it will be a battle of "give and take" between them with the girl losing ground through her lack of resourcefulness. Her former pal comes on the scene to blackmail her for going straight. The lawyer, whom she has married, sets a trap in which she unwittingly falls. But she emerges with flying colors. The huge sum of money is there to be taken, but Flossie falters through love for the man who trusted her.

The action doesn't present any highly colorful melodramatic scenes. For the most part it travels in a single groove. It is to Miss Dana's credit that she interprets the heroine with so much animation. Certainly the excuse is there to give it a sob sister version, with much emphasis placed upon the ethics of right and wrong, and character development and what not. The star finds regeneration through coming into contact with the only decent influence of her life. Not through preaching advice. Technically the picture is not above the average. The lightings are often harsh and the sets are—well just sets. Wyndham Standing makes an interesting figure of the lawyer. "Blackmail" is an average entertainment which pleases after a fashion.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Flossie Golden ..... Viola Dana
Harry Golden, her father ..... Alfred Allen
Richard Harding ..... Wyndham Standing
Larry ..... Edward Cecil
Lena ..... Florence Turner
James Venable ..... Jack Roi
Mrs. Venable ..... Lydia Knott
Police Inspector ..... Fred Kelcey

By Lucia Chamberlain.
Scenario by A. S. Le Vino.
Directed by Dallas Fitzgerald.
Photographed by John Arnold.

PRESS NOTICE—STORY

Viola Dana, the dainty and piquant Metro star, will appear at the ———— theatre beginning ———— in her latest photoplay entitled, "Blackmail." This is a crook story which carries an adventurous line of action and offers the spectator the utmost in suspense. It is quite a departure from the star's previous pictures, which is occasion to say that it provides her a chance to display her versatility. Miss Dana enacts the part of Flossie Golden, the daughter of a clever criminal—a criminal who is adept in avoiding arrest. A time comes when he is caught and Flossie is forced upon her own resources.

It happens that she meets a young man with a tremendous bank account and she is fully determined to blackmail him out of a goodly share of his fortune. But his lawyer comes to the rescue and frustrates her plan. Therefore Flossie is eager to revenge herself with him. But she falls in love—a love which is reciprocated. Thus through his influence the girl is regenerated. This picture in the mere telling does not do justice to its wealth of melodramatic incident and the charming by-play which expresses the action. Suffice to say that it is a worthy picture for Miss Dana's vital and vibrant personality. Wyndham Standing plays opposite and contributes a pleasing performance.

PROGRAM READER

That piquant and dainty star of Metro productions, Viola Dana, will make her appearance on the ———— screen next ———— and ———— in what is considered one of the most fascinating pictures of her career. The offering is entitled "Blackmail" and is adapted by A. S. Le Vino from Lucia Chamberlain's Saturday Evening Post story of the same name. The action pilots the star through a series of exciting and adventurous scenes with full emphasis laid upon the romantic element. While a different type of picture from "A Chorus Girl's Romance," it is a fitting companion piece to that excellent contribution. How the heroine is regenerated through love is told in five reels of most fascinating sequences. Wyndham Standing is the leading man.

SUGGESTIONS

Tell that this is a fitting companion picture to "A Chorus Girl's Romance," even though it is entirely different in theme and characterization. Mention that no star has had such a test of versatility as Viola Dana and that she has displayed time and again that she is a very capable actress. Play up the fact that this picture is a crook melodrama which revolves around a girl raised in crime, but who is determined to go straight through the influence of love. Mention that Wyndham Standing is in the cast. Many of your patrons are familiar with his work and enjoy it.

CATCH LINES

See the fascinating melodrama, "Blackmail," with the piquant and dainty Metro star, Viola Dana, in one of her most colorful characterizations.

Did she resolve to go straight when she met the attractive lawyer who intended to sue her for blackmail? See Viola Dana in the clever crook comedy-drama, "Blackmail."

"SWEET LAVENDER"
(Realart)

Ideal Vehicle for Star, Though It Lacks Substance

MARY MILES MINTER has become so accustomed to playing a certain type of character that the stories which carry it can be termed "vehicles" and not go wrong. "Sweet Lavender," an adaptation of Pinero's play of the same name, is strictly made to order in that it permits the star to express her charm and personality in a part with which she has long been identified. Again she is the adopted waif who radiates sunshine and brings good out of evil through her faith in humanity. Yet through five reels the play never gets beneath the surface, probably because of the arbitrary action. The characters and several scenes are so firmly planted that it never extracts any sympathy. This despite the fact that the young lovers are kept apart because of their widely separated stations in life.

Yet "Sweet Lavender" has something in its favor that was absent in many of its forerunners and that it is its note of dramatic conflict. But in revealing this note the story hearkens back to a time when it was the popular thing to distinguish between aristocracy and poverty. The heroine's father is also the guardian of her fiance, though he is unaware of the relationship. He had married far below his station and taunted his wife about it. She afterward left him and died in childbirth, the infant being adopted by a sister, who was careful to hide the news from the father. The picture depends for its action upon the efforts of the adopted mother and guardian to keep their charges apart.

When these scenes are shifted about for the sake of contrast, the incidents depict certain high jinks carried on by the undergraduates, of which the hero is a member. Finally heroine is packed off to boarding school and the climax comes when, in an attempt to reach the neighboring college town, where her beloved is supposed to be ill with small-pox, she falters by the wayside though rescued by her father, who repairs the injury by acknowledging his relationship and consenting to the marriage of the children. This climax is obviously planted and so fails to convince. The heroine has left the house at night in a pouring rainstorm, though the subsequent scene shows her miles distant—the sun shining radiantly and her clothes clean and dry. The good points of the picture are found in the appealing charm of the star and the comedy relief furnished by Theodore Roberts in the part of an absent-minded professor. Certain intimate touches compensate for the arbitrary action.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lavender ..... Mary Miles Minter
Dotty Briscoe ..... Sylvia Ashton
Mr. Driscce ..... J. M. Dumont
Billy Driscoe ..... Starke Patteson
Horace Weatherburn ..... Milton Sills
Clem Hale ..... Harold Goodwin
Ruth Holt ..... Jane Keckley
Prof. Phenyl ..... Theodore Roberts
Minnie ..... Flora Hollister

By Sir Arthur Wing Pinero.
Scenario by Beulah Marie Dix.
Directed by Paul Powell.
Photographed by William Marshall.

PRESS NOTICE—STORY

"Sweet Lavender," the Realart picture which comes to the ———— theatre next ———— with Mary Miles Minter, is an adaptation by Beulah Marie Dix of Sir Arthur Wing Pinero's play of the same name. On the stage it has had a long and honorable career. The reason for this may be found in the gentle humanity and genial humor of the play. As "Lavender" Miss Minter is given fresh opportunities to demonstrate her versatility. There is plenty of humor in the part of the girl who helps her foster-mother in the conduct of the college boarding house.

With Clem Hale she has a beautiful romance, almost wrecked when his stepfather forbids the match. It can be imagined what happens when the stern father finds that the girl he feels "beneath his stepson is really his own daughter. "Sweet Lavender" abounds in simple, homely scenes. Realart has preserved the full, wholesome character of the play and it certainly makes an ideal choice for Mary Miles Minter. Prominent in her company are Theodore Roberts, Milton Sills, J. M. Dumont, Sylvia Ashton and Harold Goodwin. Paul Powell directed the picture.

PROGRAM READER

With Mary Miles Minter as the star, supported by a cast of exceptional players, such as Theodore Roberts, Harold Goodwin, Sylvia Ashton, Milton Sills, and J. M. Dumont, Realart will present at the ———— theatre next ———— a film version of Sir Arthur Wing Pinero's celebrated play, "Sweet Lavender." Upon the stage this subject has appeared in all English-speaking countries. It is a play filled with gentle humanity and homely humor. The producers have spared no pains to make "Sweet Lavender" a worth-while offering. Paul Powell, the director, will be remembered as the man in charge of Mary Pickford's production of "Pollyanna," while Beulah Marie Dix, who made the adaptation, has been successful with a multitude of photoplays.

SUGGESTIONS

The fact that this is an adaptation of Sir Arthur Wing Pinero's celebrated play should be taken advantage of in exploitation. Bring forth that it has appeared in the four quarters of the globe upon the stage. Emphasize that it tells a story of sweet simplicity, gentle humanity, homely humor and charming sentiment. Tell that it makes an ideal choice for Mary Miles Minter. Feature the star and bring forth that she has as big a following as any actress on the screen. Feature the other members of the cast. Milton Sills and Theodore Roberts are well known to your patrons. You might decorate your lobby and interior in lavender. Artificial flowers of lavender color would help a great deal toward atmosphere.

Advance Information on All Film Releases

(Continued from page 3080)

Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....5
Fickle Women.....5

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Marriage Pit (Frank Mayo).....5
Sundown Slim (Harry Carey).....5
Pink Tights (Gladys Walton).....5
Once a Plumber (Lyons-Moran).....5
The Secret Gift (Special Cast).....5
Hitchin' Posts (Frank Mayo).....5
In Folly's Trail (Carmel Myers).....5
Blue Streak McCoy (Harry Carey).....5
Under Northern Lights (Special Cast).....5
La La Lucille (Lyons-Moran).....5

JEWEL PRODUCTIONS, INC.

Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Third, The Perilous Leap.....2
Second, The Span of Life.....2
First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2
Second, Thrown Overboard.....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Eighteenth, Silver Linings.....2
Seventeenth, Beasts of the Jungle.....2
Sixteenth, Beneath the Sea.....2
Fifteenth, the Great Pendulum.....2
Fourteenth, Walls of Doom.....2
Thirteenth, Spears of Death.....2
Twelfth, An Evil Plot.....2
Eleventh, A Race to Scotland.....2
Tenth, When London Sleeps.....2

CENTURY COMEDIES

Should Tailors Trifle.....2
Loose Lions (Anderson-Lamont).....2
A Shot-Gun Wedding (Sweet-Sterling).....2
His Master's Breath (Century Dog).....2
Love and Gasoline (Henley-Keaton).....2
The Profiteering Blues (Sterling-Lambert).....2
You Tell 'Em, Lions, I Roar (Century Lions).....2
A Movie Hero (Adams-Fortune).....2
Brownie, the Peace Maker (Brownie).....2

STAR COMEDIES

Over the Garden Wall (Allen-May).....1
Where Is My Dog (Harry Mann).....1
Bill's Wife (Wilson-Gerber).....1
The Belle and the Bill (Bartine Burkette).....1
Rings and Things (Hill-Burns).....1
Fix It For Me (Bartine Burkette).....1
Her Night Out (Burkette-Howard).....1
Who's Crazy Now (Burkette-Howard).....1
The Nuisance (Burkette-Howard).....1
Cutting Out His Vacation (Burkette-Howard).....1
Ringing Hill Belle (Burkette-Howard).....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

Some Shooter (Hoot Gibson).....2
One Law for All (Hoot Gibson).....2
The Grinning Granger.....2
A Gamblin' Fool (Hoot Gibson).....2
The Big Catch (Hoot Gibson).....2
The Honor of the Range (Maloney-Neilson).....2
The Champion Liar (Hoot Gibson).....2
The Lone Ranger (Maloney-Busch).....2
Blazing the Way (James B. Warner).....2
A Smilin' Kid (Hoot Gibson).....2
The Smoke Signal (James Warner).....2

THE MOON RIDERS

(Featuring Art Accord)

Eighteenth, Clearing Skies.....2
Seventeenth, Rushing Waters.....2
Sixteenth, The Flaming Peril (Art Accord).....2
Fifteenth, The Hour of Torture.....2
Fourteenth, Unmasked.....2
Thirteenth, The House of Doom.....2
Twelfth, The Pit of Fire.....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Voice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

JIMMY AUBREY COMEDIES

The Back Yard.....2

HARRY T. MOREY PICTURES

The Gauntlet.....5
The Sea Rider.....5
The Flaming Clue.....5
The Birth of a Soul.....5

VITAGRAPH SPECIALS

Dead Men Tell No Tales (Tom Terress') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman)....2

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Morino.)

Fifteenth, The Accounting.....2
Fourteenth, The Veil's Secret.....2
Thirteenth, The Sinister Stroke.....2
Twelfth, A Climax of Hate.....2
Eleventh, The Smoke of Doom.....2
Tenth, A Demon's Device.....2
Ninth, The Slide for Life.....2
Eighth, The Span of Death.....2
Seventh, Human Targets.....2
Sixth, The Fiery Furnace.....2
Fifth, The Well of Despair.....2
Fourth, Trapped in Mid-Air.....2
Third, The Sea Demon.....2
Second, The Quicksand.....2
First, The Menace.....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....2
Fourteenth, The Fatal Escape.....2
Thirteenth, A Woman's Grit.....2
Twelfth, Human Bait.....2
Eleventh, The Tank's Secret.....2
Tenth, A Fanatic's Revenge.....2
Ninth, An Inch from Doom.....2
Eighth, Hemmed In.....2
Seventh, Hindoo Hate.....2
Sixth, Springing the Trap.....2
Fifth, Hands of Horror.....2
Fourth, The Fatal Choice.....2
Third, Plucked from Peril.....2
Second, The Murder Mood.....2
First, The Evil Spell.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa).....6

ALICE BRADY FEATURES

Maternity.....5
The Trap.....5
A Woman Alone.....5
Darkest Russia.....5
The Dancer's Peril.....5
A Gilded Cage.....5
La Boheme.....5
The Rack.....5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats.....5
Self-Made Widow.....5
The Hungry Heart.....5

ROBERT WARWICK FEATURES

Man of the Hour.....5
Stolen Voice.....5
Friday the 13th.....5
Human Driftwood.....5
The Man Who Forgot.....5
Family Honor.....5
Face in the Moonlight.....5
All Man.....5
A Girl's Folly.....5
Sudden Riches.....5
False Friends.....5

"MADAME PEACOCK"
(Nazimova-Metro)

Picture Looks Artificial Through Poor Direction and Acting

THERE hasn't been the best co-operation in making this picture a "better than average" production. Whatever merits it possessed in its original "satevepost" version have been eliminated in its screen translation, so much so that one only recognizes its several faults. The author has written a story of the theatre in which the central character, in her mad passion for applause, lives to satiate it on and off the stage. This is a colorful drawing and as far as making it vivid and vital Nazimova succeeds. But she fails entirely in giving it a convincing quality. The star is responsible for the adaptation. In being the chief cook and bottle washer she has taken upon herself too great a burden. This may be a close adaptation or it may not, but one thing is certain, the characterization is faulty and the plot never leaves its single-track groove.

Scenes that are meant to be serious loom up as artificial or miss their mark entirely. Principally because the star and director have failed to catch the psychology of the character. In fact the interpretation almost borders upon burlesque and this effect is heightened through bad lighting. And there are times when the scenes are held too long, with the result that the action stops. There is scarcely a situation that rings true. Particularly faulty is the first night at the theatre, when the star is forced to play "second fiddle" to a minor figure. The scene shows the latter at a sewing machine and the leading critic starts a stampede in her favor after marking down notes on his cuff.

Nazimova, in making the adaptation, has awarded herself the acting opportunities, with the result the picture suffers from lack of contrasts. The figure of the playwright looks like a fledgling out of high school and he registers constant sadness over the star's flights of temperament. Nazimova enacts a dual role here, playing the title part and the lesser figure who usurps her place. Only in the interpretation of the latter does she reveal any of her talent for pantomime. The picture appears to be badly cut in places, for certain incidents are not unietd. There is no warmth about the title character. Nor can any sympathy be expressed for it. And because the full value is lost it doesn't hold the interest. Doubtless the star will draw them in, but they are apt to be disappointed.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jane Goring }
Gloria Cromwell } ..... Nazimova
Robert McNaughton ..... George Probert
Rudolph Cleeburg ..... John Stepping
Lewis ..... William Orlamond
Thorne ..... Rex Cherryman
Harrison Burke ..... Albert Cody
Character Lady ..... Gertrude Claire
Mrs. Goring ..... Mrs. Woodthorpe

By Rita Weiman.
Scenario by Nazimova.
Directed by Ray C. Smallwood.
Photographed by Rudolph Bergquist.

PRESS NOTICE—STORY

Nazimova, who is considered the supreme artist of the screen, is coming to the ———— theatre next ———— in "Madame Peacock," an adaptation by the star herself of a story by Rita Weiman. This picture takes the actress through scenes which call for a deal of emotional stress. She is compelled to enact the arduous task of a dual role and her histrionic capabilities are taxed to the utmost. Yet she is artist enough to make her performance appear like the merest child's play. The story concerns an actress who is so wrapped up in her art and her position on the stage that her life is guided by an exaggerated ego.

She has played the peacock lady for so long that she finds herself playing it off the stage. The gist of the idea is to present the fate of too much adulation and success. For a time comes when the actress is forced to bow acknowledgement to a less publicized member of her profession. Not until then is Jane Goring able to see the humanity of everyday life. Intimate details of life behind the footlights are caught by the director and brought to the spectator's attention. There is plenty of dramatic conflict here. Nazimova has surrounded herself with capable players. The direction is adequate.

PROGRAM READER

She strutted and posed in the character of "Madame Peacock." The whole world paid her homage. She was the idol of the stage. Little did she care for the envy of the less fortunate. Applause was food to her. But a time came when the gods smiled coldly. Her day of power was ended. She had to give way to another. What was lost in tributes was compensated in the thought that she had found herself. See Nazimova, the incomparable star, in one of her most fascinating pictures. "Madame Peacock" is by Rita Weiman and offers the actress a role which tests her emotional capabilities. And she gives a performance which is rich in vitality and color. It is a picture of intimate life behind the footlights. Next ———— at the ————.

SUGGESTIONS

Just tell them that Nazimova is coming to the ———— and you will be certain of a healthy patronage. Emphasize, however, that the star appears in a new role—something entirely different from her previous assignments. Tell that the story is an adaptation of Rita Weiman's Saturday Evening Post story and that Nazimova scenarioized it. Make use of the title. Bill the picture as an interesting drama of a fascinating personality. Tell that it is a story of the theatre. Most patrons react to such stories. Play up the star's name, featuring her past successes. Bring out that the star enacts a dual role.

CATCH LINES

See the incomparable Nazimova in "Madame Peacock," a picture of the theatre. The magnetic star is at her best.

"THE TIGER'S CUB"
(Fox)

Pearl White Makes Thoroughly Interesting Alaskan Picture

PEARL WHITE certainly shows off her accomplishments as a finished screen actress in this production. It is she, together with Director Charles Giblyn, who make "Tiger's Cub" better than an average drama of Alaska and turn it into a gripping picture. The story, which is from the novel by George Goodchild, furnishes good action and tense situations that make suitable screen material, but in its denouement—when the principal characters are being brought safely out of their troubles—it is necessary to call upon a very unexpected and unsatisfying "repentant-on-his-deathbed" confession to clarify the atmosphere.

Pearl White plays an Alaskan girl—the supposed daughter of an unscrupulous character. She is introduced in a toboganning scene. It may be questioned whether Alaskan girls find such great pleasure in winter sports. We can't imagine a light-house keeper going rowing for exercise. But anyway, the star makes a hit in the very beginning by tumbling off the toboggan and shaking the snow out of her golden locks. Thus it is throughout. In the lighter moments and the romantic scenes, she is vivacious and pleasantly coquettish, and in the climax she is effectively dramatic.

The story is laid in the snowy North. "Tiger" (the star's father) and his pal cheat a man out of his mine at the gambling table and murder him. It is called suicide and the two make their getaway. Slark, the second of the murderers, insists upon marrying :: the Cub," and the star, fearing that her mother will suffer, complies. Then comes a thrilling, well acted, but somewhat frank, climax when Slark takes his bride to his cabin. The hero, a son of the man who has been robbed and murdered, comes to the rescue, and a woman who has been previously wronged by Slark ends that gentleman's career with a revolver. "The Tiger," who is discovered, by the cooked-up confession, to be no father to the star, is marched off to jail.

There are some unusually beautiful exteriors, and the stretches of unbroken snow create a real Alaskan atmosphere. Thomas Carrigan, J. Thornton Baston and Frank Evans are capable supports.—Length, 6 reels. —*Matthew A. Taylor.*

THE CAST

Tiger's Cub ..... Pearl White
David Summers ..... Thomas Carrigan
Bill Clark ..... J. Thornton Baston
Lone Wolf ..... John Davidson
Tiger ..... Frank Evans
Colonel Summers ..... John Woodford
Hilda ..... Ruby Hoffman
Father Jerome ..... Albert Tavernier

Story by George Goodchild.
Scenario by Paul H. Sloane.
Direction by Charles Giblyn.
Photography by Joseph Ruttenberg.

PRESS NOTICE—STORY

Screendom's greatest idol, Pearl White, will be the attraction at the ———— theatre on ———— in her second feature production, "Tiger's Cub." Miss White first won renown as a serial actress. It was in "The Exploits of Elaine" and the "Perils of Pauline" that she gained thousands of admirers. Today, the mere mention of her name is enough to attract crowds to any theatre in the land.

Miss White has deserted serials and is now making feature productions. Her first was "The White Moll," and "Tiger's Cub," which follows this, is a gripping story of Alaska, filled with action and crammed with romance. Through it runs the spirit of that land of the Far North, a spirit of endless adventure. The story is from the pen of George Goodchild and Charles Giblyn directed.

The stretches of unbroken snow shown in the picture carry one into the depths of white Alaska, and form a fitting background for this story of primitive men and primitive passions. The supporting cast includes Thomas Carrigan, who plays opposite the star, J. Thornton Baston, John Davidson and Frank Evans. "Tiger's Cub" will be shown for ———— days.

PROGRAM READER

Pearl White, undoubtedly one of the greatest stars of the picture world, will be the attraction at this theatre on ————, in "Tiger's Cub," her second feature production. Miss White won her fame in the world-famous serials in which she first appeared. In "The White Moll," her first feature production, she showed herself to be a real dramatic actress, and she has followed this up with "Tiger's Cub," a gripping story of Alaska, which gives her a role that suits her admirably. The story is from the pen of George Goodchild and is one of the most thrilling variety. It deals with a young girl born and brought up in Alaska, the daughter of an unscrupulous gambler. Around her Fate weaves a net that seems to cut her off forever from love and happiness. The picture works up to a sweeping climax and eventual unraveling of the circumstances. "Tiger's Cub" is a feature you will regret having missed, if you do not see it on ————.

SUGGESTIONS

There are few stars better known than Pearl White, and this gives you the cue for your exploitation. If you have not run "The White Moll" you can use a teaser campaign of this style, "Did you know—Pearl White is back in feature productions?" "Tiger's Cub" was published as a novel and library circulation statistics can tell you its popularity in your particular section. Southern exhibitors can create the "snowy" atmosphere by lobby and stage decorations. This would be impractical in the North at the present season. Thomas Carrigan is worth a share of your copy.

CATCH LINES

Pearl White, the most beloved of all screen actresses, in a thrilling drama of the North.

Ice-bound Alaska sometimes breeds the hottest passions of hate, revenge and jealousy. "Tiger's Cub" is the most gripping drama of the year, with the most attractive star of all time.

"LOVE'S FLAME"
(Fidelity Pictures Company)

Story Has Distinctive Appeal

LEWIS REEVES HARRISON has written an interesting story in "Love's Flame," and one that should make an impression on any audience wherever it is played.

Although it contains no startling moments and ends abruptly, its interesting qualities lie in the fact that the plot is rather novel, with a few unexpected twists introduced to make the spectator set up and take notice.

The stars, Thomas Carrigan and Vivienne Osborne, not only play their roles in a thoroughly convincing manner, but add a sort of color to the picture, for they are splendid types of the characters they portray.

Discretion was also used in selecting the supporting cast, the members of which are splendid actors, typical in their roles.

Reginald Barlow stands out in the character of the father, giving a faithful performance.

Carl Gregory also lends his hand as director, building his scenes to striking climaxes.

The locale of the story is laid in France and shows the love of an American officer for a French girl. Although he discovers that there is a young child in the house and that his sweetheat has two suitors, he remains faithful, winning her in the end over her father's objection. The child proves to be her sister's.

This picture has a happy combination and a distinctive appeal.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Capt. Donald Clay.....Thomas J. Carrigan
Adele De Ronsard.....Vivienne Osborne
Mathilde.....Cora Williams
Maurice.....Alexis Rene
St. Gaudens.....J. Albert Hal
M. Brisson.....Albert Roccardi
Mme. Julie.....Marcelle Carroll
M. De Ronsard.....Major Reginald Barlow
The Mayor.....J. P. Laffey

Story by Louis Reeves Harrison.
Directed by Carl Gregory.

PRESS NOTICE—STORY

"Love's Flame," with the well known stars, Thomas Carrigan and Vivienne Osborne, will be the attraction at the ———— theatre on ———— of next ————.

The story which is one of unusual development is by Louis Reeves Harrison, and shows the manner in which a beautiful young French girl solves the marriage problem.

She is loved by three officers, two of whom are Frenchmen and the other an American. It is during the world war period and an awkward moment arrives when the lovers discover that there is a young child in the home of the girl they love.

Suspicion seizes the minds of the French officers and they walk away in silence. The American remained and said, "I believe in you."

Her choice was made—body and soul and she gave herself to the American to have and to hold—but then the American had to fight to clear her name and restore the child to the absent mother for whose love it was yearning.

And then he had to fight parental objection, for her father, an officer of the old school, had set his face against the match.

Our heroine realizing that her father's uncompromising attitude will rob her life of its greatest experience, makes a determined stand and with her sister's aid succeeds in winning over the father.

The picture is well produced with a strong supporting cast.

PROGRAM READER

Louis Reeves Harrison has written a story in "Love's Flame," which will appear at this theatre on ———— of ————, that should make its appeal to every patron of this house.

The story has a strong theme, has plenty of love interest and heart interest and is directed in such a way that one cannot help but become intensely absorbed as the tale unfolds.

Capt. Clay, an American aviator, becomes enamored of a beautiful French girl. There is an awkward moment when he discovers that there is a young child in the house, a moment made more awkward by the appearance of not one but two of Adele's former suitors.

Believing that there is some scandal in the young girl's life the Frenchmen walk away in silence. The American remains and says, "I believe in you."

Her choice is made—she gives herself body and soul to the American. But then the American has to fight to clear her good name and restore the child to the absent mother for whose love it was yearning.

And then he had to fight parental objection, for her father, an officer of the old school, had set his face against the match.

See "Love's Flame" with Thomas Carrigan and Vivienne Osborne in the leading roles. It will interest you.

SUGGESTIONS

When you book this picture play up the stars as strongly as you can. Give them all the publicity you can get for they can stand it.

Also mention that the story is from the pen of Louis Reeves Harrison, a well known newspaper man, and run a synopsis of it in your town papers, for it certainly will interest.

Although the locale of this story is laid in France during the late war, it has nothing to do with "battles" and is a purely interestingly developed love story with enough incident injected to make it hold its own on any program.

And do not forget to play up the cast for they are splendid actors and typical in their roles. Special mention should be given to Reginald Barlow in the character of the father.

CATCH LINES

She had three lovers, two were Frenchmen and the other an American. Whom did she choose and why? See "Love's Flame."

How did the young French girl overcome her father's objection to the American officer? See "Love's Flame" with Thomas Carrigan and Vivienne Osborne in the principal roles.

There was a child in the house and it caused two of her lovers to doubt her honor. Whose child was it? See "Love's Flame."

"WANTED AT HEADQUARTERS"
(Universal)

Clever Night Scenes Provide the Interest Here

A SERIES of clever night scenes depicting the plotting of a group of criminals in their endeavor to hold up a train carrying gold provide moments of interest in this rather ordinary story. One sees flashes of locomotive headlights, the engineer silhouetted against the reflection, the tracks and switches and movements of the bandits, and the combination of these effects is certainly sure in its suspensive value. Not so much can be said for the introductory scenes nor the concluding ones. In fact the early sequences are rather confusing and this faulty continuity continues after the actual robbery itself. The robbers linger on the scene and credulity is stretched when a truckman is employed to lug the loot away, disguised as chemicals.

Why couldn't this character be identified with the bandits? Certainly they wouldn't be so naive as to employ a stranger. The action presents a good deal of a puzzle and the motive of the heroine, the master mind of the group, is never explained. Nor the reason why she should be double-crossed. The picture is based upon the formula of a girl destined to go straight because of sentimental feeling and the fact that she hasn't been trusted by her cohorts. The director has failed to catch the psychology of the characterization. Arbitrary planting of scenes destroy any convincing quality it might have possessed. The heroine is in the employ of a gold magnate and her scheme is to decipher the code of the moneyed train which will arrive on a certain schedule.

Disjointed scenes after the plot is revealed eliminate the suspense until the night photography is flashed. The picture stops dead after the robbery. One sees a series of arguments and fights between the bandits who are seemingly waiting for the police to come and capture them. The actors who interpret the bad men are not dressed correctly for the undertaking. One or two appear as if ready to take a canter through a park. There are several slips in the story which might be due to cutting. But the heroine reforms through the trust of an amateur detective. Eva Novak is attractive as the heroine, and L. C. Shumway gives the most convincing performance. George Chesebro plays with too much enthusiasm. A little editing here and there would make this a clever crook story. However, the camera work will carry it by.—Length, 5 reels.—*Lawrence Reid.*

THE CAST

Kate Westhanger.....Eva Novak
Moya Flanbaugh.....Agnes Emerson
Michael Pretherson.....L. C. Shumway
Geo. Flanbaugh.....William Marion
Ralph Sapson.....Lloyd Sedgwick
Col. Westhanger.....Howard Davis
Tommy Carter.....George Chesebro

By Edgar Wallace.
Scenario by Wallace Clifton.
Directed by Stuart Paton.
Photographed by Harold Janes.

PRESS NOTICE—STORY

"Wanted at Headquarters" is the name of the Universal feature which comes to the ———— theatre next ———— starring Eva Novak, a star, heretofore identified with comedy-dramas. This offering is a crook melodrama which is marked by clever photography. Particularly effective are the night scenes which depict the criminals executing their plans for robbing the gold train. The heroine, Kate Westhanger, is the secretary to the financier who is expecting a gold shipment on a certain day. The arrival of this train and the details of the shipment are sent to him by code, but Kate being the master mind of the outfit, sees to it that the code is deciphered. And plans are made ready for the robbery.

The train is speeding on in the night and the reflection of the searchlights, the glare on the tracks and the figures silhouetted in the dark—these are scenes which build the utmost in suspense. The robbers are foiled by the resourceful girl, who feeling that she has been double-crossed by them and deeply in love with a young man who is as honorable as she is dishonest, determines to go straight. The picture presents a number of tense situations with the element of suspense being dominant in all of them. Miss Novak makes an attractive figure of the heroine and plays with a sure and effective touch.

PROGRAM READER

What would you do if you were wanted at headquarters? Would you evade the law and run away or would you stand your ground? This is the problem that confronted Eva Novak in the fascinating crook melodrama, "Wanted at Headquarters," which comes to the ———— next ———— and ————. She was the head of a band of desperate criminals who were determined to rob a gold train. They were all wanted at headquarters—even Eva. But the authorities could gather no evidence against them. Until——. But this remains for you to discover. You will see a most intersting picture—one that carries some splendid thrills.

SUGGESTIONS

This title is a winner and should be exploited in every way possible. Teasers and door-knob hangers with the title printed across them would excite curiosity. You might get out some twenty-four sheets for billboards with the title on them and nothing else. This will excite attention also, for people will wonder who is the criminal amongst them. Or whether the flash is for the job of catching some well known crook. Play up that it is an exciting crook melodrama which carries some wonderful night photography. Make use of Eva Novak's name. Tell that she is equally at home in melodrama as she is in comedies or farces. Feature stills of her. Bring out that she is a sister of Jane Novak.

CATCH LINES

She was wanted at headquarters, but she possessed a master mind and avoided arrest. How did she do it? By falling in love with a detective or evading the law? See Eva Novak in "Wanted at Headquarters."

"CURTAIN"
(First National)

Lifelike Story Suffers from Mechanical Development

HERE is a story of the theatre which retains its lifelike quality even with an uninspired and mechanical development. Written by Rita Weiman, it carries for its central idea the pattern of the successful stage star who gives up her profession for a domestic life only to return to it after she has suffered disillusionment. This is a sure-fire theme and the figures of the story are recognizably real, but they have been so mechanically treated that most of the situations miss their mark. It is such a simple story that Director Young may be excused in elaborating the introductory reels. Once over the planting of the characters and the frequent scenes of dinner parties, he has told it in a straightforward manner. Where he seems to have erred is in not giving it an adequate punch.

Surely one expected more from the climax when the philandering husband returns home to discover that his wife has returned to the stage. One anticipated a stormy scene between them, but it was dismissed with three pointless subtitles. She tells him, "The time is past when you can tell me how to conduct myself." He replies, "If that's your idea, I'll arrange a divorce and keep the boy." And she retorts with, "I'll get the divorce and keep the boy." The philanderer walks out of the dressing room while the love-sick playwright finds a chance to renew his affection.

The picture relies entirely upon padded interludes to keep it going. Close-ups of banquets, horses, stables and dress rehearsals occupy a good deal of the action. These same shots are really the highlights of the offering, since the dramatic moments have been subordinated. The heroine, whose name is in electric lights, might have displayed some of the spark which made her a star. But the figure is interpreted in an indifferent manner by Katherine MacDonald. Her beauty, however, is always compelling. The title editor puts words into her mouth which are flowery in the extreme. In fact much of this picture's shortcomings can be attributed to the captions. James Young is best with his atmosphere and technical details. His action doesn't carry much vitality, though it is arranged with a good continuity of scenes. Charles Richman returns to the screen after a long absence and plays his part effectively.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Nancy Bradshaw.....Katherine MacDonald
Jerry Coghlan.....E. B. Tilton
Ted Dorn, the author.....Earl Whitlock
Dick Cunningham.....Charles Richman
Lilla Grant.....Florence Deshon

By Rita Weiman.
Scenario by James Young.
Directed by James Young.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Curtain," an adaptation of Rita Weiman's Saturday Evening Post story of the same name, with Katherine MacDonald as the star. This is a story of the theatre—a story of an actress who gives up her profession for a domestic life but who returns to the footlights when disillusionment casts its shadow in her heart. The role of Nancy Bradshaw permits the beautiful star the utmost expression—a role of which she is quick to take advantage. Nancy's name is in electric lights and Dick Cunningham, a man about town, is one of those who worships at her shrine. He is so convincing in his effort to win her that she readily consents to be his wife.

Three years of happy married life are her reward, until a time comes when her husband practices his old philandering game. Yet she trusts him implicitly until the evidence is overwhelming that he has violated the marriage vows. So she returns to the stage and stardom, finding ultimate happiness with the playwright who has never ceased to love her. The picture releases several dramatic scenes and colorful incidents and is appropriately staged. Miss MacDonald's company includes the dependable Charles Richman, who returns to the screen after a long absence. James Young directed.

PROGRAM READER

A story of the theatre—of an actress who had everything to live for behind the footlights. Fame was hers and fortune, too. She was a star. Yet she gave up these assets for domestic life. This is the sum and substance of "Curtain," the First National picture which comes to this theatre next ———— with the beautiful and talented Katherine MacDonald as the star. Rita Weiman wrote the story which originally appeared in the pages of the Saturday Evening Post, while James Young, one of the leading directors of the day, staged the offering. Does the actress find happiness away from the footlights? Does she return? These questions are answered for you in this absorbing story of the theatre. Be sure to see it.

SUGGESTIONS

Here you have a story of the theatre—a story which is always fascinating. It is life-like in every particular. So you might give an inkling of what it is about. Bring forth that Rita Weiman is one of the leading playwrights and authors of the day. Tell that the story originally appeared in the Saturday Evening Post. Play up Katherine MacDonald. She is acknowledged to be one of the most beautiful actresses of the screen, if not the most beautiful. Use stills of her and if you employ an artist be sure to have him draw a likeness for your frames. Play up that Charles Richman returns to the screen after a long absence. Bring out that it is a human, intimate drama of the theatre. The title is a winner and should come in for some special exploitation.

CATCH LINES

See "Curtain," a fascinating story of the theatre. See the most beautiful star of the screen, Katherine MacDonald, in a gripping, human drama.

Was it final "curtain" for her when she gave up the footlights for a domestic life? See Katherine MacDonald in her greatest picture.

"THE LEOPARD WOMAN"

Melodramatic Romance Adapted from Adventure Story

"THE LEOPARD WOMAN" as published in the Saturday Evening Post was a stirring story of adventure, woven about a graphic description of the native tribes of the African Congo district, their habits and customs and possessed a considerable historic value.

The picture is an episodic and rather commonplace melodramatic romance in spite of the commendable effort to make the production truly big from a technical angle and to obtain the atmosphere of the country which Mr. White so vividly described in his novel.

The basic idea of the yarn has been retained, but the real climax, the race to the far distant native tribe whose friendship was so much desired by both England and Germany is almost lost sight of in depicting the romantic scenes between House Peters and Miss Glaum.

The picture can not fail to impress with its attention to detail, but there are few sequences, just two to be exact, which register as drama. The mystery part of the story is gone. The hunting episodes that were no small part of the original are pretty tame affairs. None of the unique native types of the book have been transferred to the screen with any sort of individuality.

Two things, however, do stand out even above the production part of the feature. Both Miss Glaum and Mr. Peters are dominant figures in their respective roles and are responsible for many scenes that may be called interesting.

The principal fault of the picture lies in the story. In an attempt to condense it and also give the star a major role, much that was of actual value has been left out. Also much that made Mr. White's story so interesting was not good screen material.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Madame—The Leopard Woman.....Louise Glaum
John Culbertson.....House Peters
(Miss Glaum, supported by Mr. Peters, heads a cast numbering more than 300, even the principal members of which are too numerous to mention.)
Directed by Wesley Ruggles from a story by Stewart Edward White. Supervised by J. Parker Read, Jr.

PRESS NOTICE—STORY

"The Leopard Woman," one of the most exciting serial stories ever published in The Saturday Evening Post, by Stewart Edward White, has been adapted to motion pictures with Louise Glaum in the title role and House Peters playing opposite in a part equally as prominent, will be the attraction at the ———— theatre for a ———— days' engagement beginning ————.

The story of "The Leopard Woman" is the colorful tale of a race into the African Congo country by Miss Glaum and Mr. Peters, each representing a European country who desired the friendship of a far distant native tribe and the romance which develops on the trip between the two people who were enemies when they started.

The atmosphere of the Congo district with its unique negro characters has been faithfully reproduced and from a production standpoint alone the offering is one of the big film events of the year.

Miss Glaum as the leading character, in the diplomatic service of a country at odds with England, has a role which fits her like a glove while House Peters as the English sportsman and big game hunter, is quite as dominating a figure. The picture is unique in that after the opening sequences only two white persons are in the cast all the rest playing colored roles.

PROGRAM READER

Louise Glaum and House Peters are dominant figures in the screen adaptation of Stewart Edward White's great story of adventure, "The Leopard Woman," which comes to this theatre for a ———— days' engagement beginning ————.

"The Leopard Woman" is the story of two people, a renowned big game hunter, House Peters, and a diplomatic agent, Miss Glaum, of another European country, who start on a mission in opposition to each other; into the heart of the great African desert to make friends with a far distant native tribe.

It is a great story of romance and adventure with much that is colorful and dramatic presented in the ever changing sequences before the end is reached. Miss Glaum has a role for which she is eminently fitted and Mr. Peters as the sportsman is equally as well cast. A large cast playing the roles of the natives are used in many scenes that are of such magnitude that the picture really deserves to be classified as a spectacle.

"The Leopard Woman" was a Saturday Evening Post story of unusual worth and has thrilled millions in fiction form. As a photoplay it retains all its real dramatic worth and is offered as a super-special production that should interest all those who like strong stories of adventure and romances of the unique type.

SUGGESTIONS

The box office angle of this production is the star's fame, with House Peters a close second and the fame of the novel. Next comes the magnitude of the production viewed from a technical angle. Ballyhoo stunts with "black boys" are also good stuff. Lobby displays similar to those used for "Shipwrecked Among the Cannibals" are suitable. Cut-outs of the star and stills showing the big scenes of the picture will get attention. For newspaper displays use good scene cuts, preferably those with plenty of action.

CATCH LINES

Stewart Edward White's greatest novel enacted in a way that will be a revelation. Louise Glaum in a role of unexcelled dramatic power; supporting her House Peters and a cast of players numbering half a thousand.

A story of darkest Africa, in which Miss Glaum plays the role of a mysterious woman who journeys into the desert at the command of the European government of whose secret service she was a member. Romance, intrigue, adventure and the atmosphere of the Congo artistically and effectively combined.

DEAD MEN TELL NO TALES

"VOICES"
(Victor Kremer-State Rights)

Crude Production of Familiar Story

IF "Voices" brings them into the theatre expecting another "Earthbound," and they will surely be disappointed. For the spiritualistic element plays only a negligible part in the production. It consists merely of the voice of a dead mother which comes to warn her son to protect his sister, and it takes the place of coincidence in bringing relief to the suffering heroine. The remainder of the picture is simply crude melodrama revolving about the dangers that befall an innocent little country girl when she comes to the big city to study music. She is lured into vicious society, and, after the impression has been given that she has been wronged, disappears. Then her brother learns of her danger through his mother's voice and sets out to find and revenge her. He punishes the roue by stealing his daughter. The girl is rescued by her lover from an underground dungeon where she has been brought by a gang of thugs in the hope of ransom.

Thus are the motives scattered at random and it is only in the end when the reason for everything is explained. Great credulity is demanded to be satisfied with this explanation. The sub-titles, in their efforts to be flowery, are pedantic, and a misspelled word is inexcusable. The cast is not above the average and no particular player stands out. There are supposed to be some elaborate society scenes showing the frolics of the "dry bathers." These are only mildly attractive.

"Voices" will certainly not appeal to a high class audience. The tale of the wicked city and the unsophisticated country lass must be very well done and artistically done to really impress in these days. The exaggeration of the millionaire villain, for instance, with his scantily clad black servants is far away from truth. These faults, however, will appeal to a certain class who want to see their millionaire villains painted in true movie style, and their heroine terribly abused.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

John Vance ..... Corliss Giles
Mary Vance ..... Diana Allen
Tom ..... Gilbert Rooney
Justin Lord ..... Henry Sedley
Marion ..... Gladys Coburn
Frank Mears ..... Harold Foshay

Story and direction by Chester DeVonde.

PRESS NOTICE—STORY

"Voices," which will be the feature attraction at the ———— theatre on ————, is a motion picture that has already aroused considerable discussion. For it is a story built upon the absorbing theme of spiritism. Although it does not present any arguments for or against the cause, it will create interest among the patrons of the ———— theatre. It is satisfied with presenting the facts —the return of the dead to counsel their loved ones and to guide them on the correct road to happiness and contentment.

"Voices" is not a ghost story. It is an unusually interesting drama which hinges upon the return to earth of a dead mother in order to aid her children. The greater part of the picture is laid in New York city, where a country girl comes to take up the study of art and pit herself against the City, so reluctant to grant success. She learns, however, it is not always philanthropy that prompts men to aid her in her struggle for her ambition. Her brother hears the voice of his dead mother, urging him to go to her aid. From this point the dramatic situations come thick and fast, all leading up to a sweeping and thrilling climax.

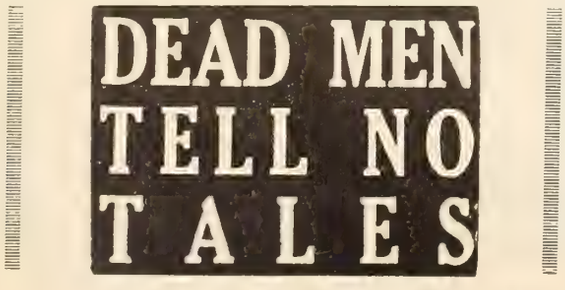
The story and direction are the work of Chester DeVonde, and the all star cast includes Corliss Giles, Diana Allen, Gilbert Rooney and Henry Sedley.

PROGRAM READER

Is it possible that the dead return? Would a mother cease to love and protect her children when death overtakes her? Or would she, if it were possible, send her voice back to earth to warn them of their dangers, to comfort them in their sorrows, and to aid them to fulfill their ambitions? It is about this absorbing question that the photoplay "Voices" has been built. "Voices" will be shown at this theatre on ————. Although it deals with the question of spiritism, it is in no way an improbable ghost story. Instead, it is a gripping drama of life in New York City, filled with startling situations and developed in such a way that it is bound to hold the attention of the audience. The cast includes many well known film players among whom are Diana Allen, Gilbert Rooney, Henry Sedley and Corliss Giles. Both direction and story are the work of Chester DeVonde. It will be shown at the ———— theatre for ———— days.

SUGGESTIONS

The title offers the best exploitation angle that this picture possesses. Numerous teaser ads. are possible from the title, which is really a teaser in itself. Although the spiritualistic theme is only secondary in the production, you can say that it is a story of the return of the dead, and one which also does not call upon impossible supernaturalism to supply its drama.



"GOOD REFERENCES"
(First National)

Star's Popularity May Get It By

GOOD picture material must be scarce indeed when a star of Constance Talmadge's standing and a producer of Mr. Schenck's experience and reputation must needs use that of which "Good References" is builded.

"Good References" is a series of incidents, few of them at all original and many of them illogical and improbable when used as they have been in this, that present little of drama and less of comedy. The picture can hardly be termed a vehicle since Miss Talmadge is not given much opportunity for a display of her little tricks in acting that have been the foundation of her success. Her role is of even of less importance than that of Vincent Coleman.

However, the star looks nice in a one piece bathing suit, the technical part of the production is excellent in every way, a very good cast has been secured in her support even down to the bits, one of which is played by George Faucett, who doesn't get his name on the program and maybe the admirers of Constance, who are legion will be satisfied. If they are, take off your hat to her for she didn't have much to work with when she made "Good References."

The picture tells what happened to Mary Wayne, who got a job as social secretary to William Marshall, college cutup, whom his aunt is trying to educate into a lounge lizard. At the end of five reels William decides that Mary is the only girl, something that has been apparent from the beginning and the inference is they live happy ever after.

Ned Sparks, who could get some comedy out of a undertaker role, provides a few laughs. Constance wears a lot of nice clothes in some scenes and the abbreviated bathing suit we mentioned in others, looking charming, either with or without.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Mary Wayne ..... Constance Talmadge
William Marshall ..... Vincent Coleman
Peter Stearns ..... Ned Sparks
Miss Caroline Marshall ..... Nellie P. Spaulding
Nell Norcross ..... Mona Liza
Kid Whaley ..... Mathew L. Betts
The Bishop ..... Arnold Lucy
The Landlady ..... Dorothy Walters

Directed by R. William Neil. Author not credited.

PRESS NOTICE—STORY

Pretty Constance Talmadge, the ingenue of them all, sister Norma's most dangerous rival in popularity, is to be presented in a new comedy drama, "Good References," at the ———— theatre, beginning ————.

Miss Talmadge is cast as the social secretary to a young New York aristocrat whom an aunt is trying to educate into a member of the social set, when that individual prefers prize fights and poker parties.

She doesn't succeed in making "Bill" a lounge lizard, but she does get a lifelong job with him as a wife and the match is one of true love on both sides to say nothing of aunty who had great plans for preserving and adding to the family name, but finally comes to think so much of Constance that she approves the match.

There isn't so much tense drama in "Good References" unless the scenes where "Bill" punches a prizefighter for not being nice to Constance are considered such, but there is plenty of the kind of comedy that the admirers of Miss Talmadge prefer lots of nice clothes, including a one-piece bathing suit that will interest both the feminine and male sexes and many pretty scenes of all descriptions

The cast in support of the star is unusually capable and includes Ned Sparks in a good role.

PROGRAM READER

Another Constance Talmadge vehicle under the title of "Good References" will be the attraction at the ———— theatre for a ———— days' engagement beginning ————.

Miss Talmadge is cast in the role of a girl, forced to earn her own living when her father dies and who secures a position as social secretary for a young man, who prefers prize fights and poker parties to the life of a lounge lizard.

She doesn't make "Bill" take to social life and thereby, according to rich aunty's idea uphold and add to the family name, but she does grab off a job as "Bill's" wife, the match being love at first sight on both sides.

Even aunty who had other ideas at first is converted and approves of the "Mary."

In support of the star are such well known players as Vincent Coleman, Ned Sparks, George Faucett and others of equal importance.

Miss Talmadge wears some nice clothes, including a one-piece bathing suit that will appeal to the male as well as the feminine sex and the picture is unusually attractive in its stage settings and scenic locations.

SUGGESTIONS

Bill the star, calling attention to her popularity, other recent pictures that have pleased, giving some attention to the title which is attractive, then give a little outline of the plot, enough to get over the idea that Constance was selected to make a social lion out of a young man who preferred the company of prizefighters with mention of the romance that followed. Use plenty of stills of the star both in your lobby and in framing your newspaper displays. Give the supporting members of the cast some of your space, especially Ned Sparks, Vincent Coleman and George Faucett. This is not a good subject for prologue or lobby display and we would confine our advertising to the newspapers and bill boards. The good title makes the latter well worth while.

CATCH LINES

"Oh What a Girl Was Mary." She undertook to make a lounge lizard out of a chap who preferred prize fights and poker parties and lost her job as a social secretary. But she got another and better one. Wife to the man who liked to call himself a "roughneck" and be democratic rather than go in for pink tea parties just to uphold the family name.

In this Constance is a social secretary. A social secretary who wears, not large bone ribbed spectacles but a one-piece bathing suit. Yes, she lost the social secretary job but she got another one. Guess what? You win.

"THE MARRIAGE PIT"
(Universal)

Interesting Story of Big Business and Feminine Pride

FRANK MAYO'S latest picture makes fair entertainment throughout. He has been given a highly suitable role—a powerful, forceful, Wall street broker, who finds it easier to fight his way to the heights of business success than to win access into a woman's heart.

The production is not entirely a one-part production and upon the shoulders of Lillian Tucker falls a goodly bit of responsibility. She plays the wife, who marries Richard Strong because of the wishes of her parents. She is proud, however, and believes that she is above him socially. This is the one thing that does not ring true. There are sub-titles talking about "cast"—a something that is really not so paramount in American life as the picture would lead one to believe.

Strong (Mayo) of dominating personality refuses to allow her to leave his home, but, caring for her happiness, plans to set her free, provided that the man she really loves should meet with his approval. The man in question is the over-immaculate Ray Ripley, who of course is discovered to be already married. The young wife finally admits that she has been too proud and there is a happy ending.

The Wall street atmosphere has not been overdone, although they do talk of a million dollars without blinking an eye. There is not physical action, but the attention is held fairly well without it.

The supporting cast give a very good account of themselves. Besides those already mentioned, Dagmar Godowsky gives a commendable performance as the very Frenchy actress. Lillian Tucker and Frederick Vroom, both old-timers, are satisfactory in their smaller parts.

"The Marriage Pit" is built upon no very new material, nor is it particularly gripping, but it gives its star a fine part, and with smooth continuity and good incident, it will interest.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Richard Strong	Frank Mayo
Elinor Rossiter	Lillian Tucker
Charles Dalton	Ray Ripley
Edwin Rossiter	Frederick Vroom
Tim Marsh	Hal Wilson
Zoldene	Dagmar Godowsky
Mrs. Rossiter	Belle Stoddard Johnson
Daniel Brewster	Boyd Irwin
Fiske	Robert Dunbar
Billings	Judson Vernon
Gordon	Will Herford

Story by Frederick Isham.
Scenario by Wallace Clifton.
Directed by Frederic A. Thomson.

PRESS NOTICE—STORY

"The Marriage Pit," which will be the attraction at the ———— theatre on ————, is a story of Wall street brokers and a girl. Richard Strong, a part played by the popular Frank Mayo, "comes out of the West" and wins success in the great financial center of New York. Money he attains, but what he longs for most—the love of pretty Elinor Rossiter, is denied him. Through his sheer strength of will and masterful personality, he wins the girl's hand, but not her heart. Admitting that he is a failure in the marriage game, he is about to give her her freedom, when the feminine pride gives way to something more noble and more truly feminine—the love of a wife for her husband.

The cast in "The Marriage Pit" is an especially capable one. Lillian Tucker supports the star who has been hailed as giving his finest performance in this feature. Certainly it is a role that suits him perfectly. Others in the cast are Ray Ripley, Frederick Vroom and Dagmar Godowsky. Frederic Thomson directed the production.

PROGRAM READER

Another especially well liked star of filmdom, Frank Mayo, has the starring role in "The Marriage Pit" which will be the attraction at the ———— on ————. "The Marriage Pit" is a story of Wall street. Mayo plays Richard Strong, a young man who has risen to prominence in the financial world. But as a lover he has failed ignominiously.

Romance and the thrills of big business make up the greater part of the production. It makes a thoroughly interesting picture and one that you will never regret having seen. In the supporting cast are such favorites as Dagmar Godowsky, Ray Ripley and Lillian Tucker.

SUGGESTIONS

Appeal to the Frank Mayo following as strongly as possible. Insist that it gives him one of the best roels of his career. Work up the Wall street atmosphere and develop the romance that surrounds "big business." You can get a teaser campaign out of the title, such as "do not fall—into 'The Marriage Pit.' You will not, of course, if you see it in time." Another one would be "Success in business means failure in love. Thus it was in 'The Marriage Pit.'"

CATCH LINES

A story of a big man who played the big game of business and won. Then he played the big game of love and—almost lost.

Frank Mayo in one of the most attractive roles of his career. A story of Wall street and a woman's pride.

The greatest mistake in life is not to admit a mistake. It took Elinor Rossiter a long time to realize this. See "The Marriage Pit."

"YOU NEVER CAN TELL"
(Realart)

A Real Success from Every Angle

YOU can tell 'em that "You Never Can Tell" is about the best thing in light comedy to come through this season, also a perfect starring vehicle for Bebe Daniels, and still preserve your reputation for veracity.

True it is that if the producers had stuck consistently to sequences having to do with the plot, the picture would have lasted about two reels, but then the offering would not have been half as entertaining, for it is the semi-humorous incident, some of it plain "hokum," that is sandwiched about a sort of a modern Cinderella idea which lifts the picture out of the every-day class.

Author, star, director and supporting cast have all contributed in making the production what it is, a real hit. Bebe has a role which fits her like a glove, but she is not entitled to any greater credit than are Jack Mulhall, Harold Goodwin, Neely Edwards and a little girl who played the other check room girl role who doesn't get her name on the program. "You Never Can Tell" is virtually what every picture should be, an all star production, and this praise goes double for author, continuity writers and director. Such a display of intelligence as has been evidenced all around deserves recognition.

The story of "You Never Can Tell" concerns principally the love affair of Rowena Patricia Jones, a check room girl in a Metropolitan hotel, who would like to and does marry money, although she thinks she is getting a taxicab chauffeur. This not so new idea is given some good twists and every sequence provides its share of entertainment and a full measure of laughs.

The picture has exploitation opportunities galore, one of the biggest being a fashion show staged the same way as one used in the film, which by the way is not dragged in by the ears, but is an important part of the continuity.

The exhibitor who doesn't grab this picture is letting a golden opportunity slide by.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Rowena Patricia Jones	Bebe Daniels
Prince	Jack Mulhall
William Vaughn	Edward Martindel
Mrs. William Vaughn	Helen Dunbar
Jimmy Flannery	Harold Goodwin
Mysterious Sport	Neely Edwards
M. Brian	Leo White
Mrs. Jones	Mrs. Harry Davenport
Mr. Jones	Graham Petit

From a Saturday Evening Post story by Grace Lovell Bryan.
Scenario by Tom Geraghty and Helmar Walton Bergman.
Directed by Chester Franklin.

PRESS NOTICE—STORY

Bebe Daniels, whom everyone will remember as the dashing beauty who used to romp about in Harold Lloyd's comedies, a great idea from a Saturday Evening Post story and a fine cast of supporting players among whom are Harold Goodwin, who has been Mary Pickford's leading man, Jack Mulhall and Neely Edwards, are all responsible for the best comedy hit of the season in Realart's "You Never Can Tell," Miss Daniels' first starring vehicle.

The story of "You Never Can Tell" is about Rowena Patricia Jones, a check room girl in a big New York hotel who would like to marry a rich husband and does while all the time thinking she is getting hitched up to a chauffeur. It is another demonstration that clothes make the man or rather a man and a woman this time, for it is the fine feathers of a French he-dressmaker which gives Rowena her start toward a home and a husband on Fifth Av.

"You Never Can Tell" is just entertainment but it is as fine an example of intelligently produced photoplay entertainment as has ever been presented to the public. If you like pictures that are honestly funny, clean, wholesome and different then see "You Never Can Tell," at the ———— theatre for a ———— days' engagement beginning ————.

PROGRAM READER

Bebe Daniels, our old time favorite with Harold Lloyd, is now a full-fledged star and is to be offered in her first starring vehicle, "You Never Can Tell," at this theatre beginning ————.

In "You Never Can Tell" it is agreed that Miss Daniels has one of the most entertaining pictures of the season, one which ranks with "23½ Hours' Leave" in originality and real clean fun.

The star is cast as the check room girl of a New York hotel with whom a rich young chap falls in love but who masquerades as a taxicab driver during his wooing of the beautiful but poverty stricken Rowena Patricia Jones, guardian of his hat and gloves.

It is a sort of a modern Cinderella tale is "You Never Can Tell" but it has twists and surprises and much clean comedy and Bebe Daniels has a part which fits her like a glove. Also the production is one which might well be termed all star.

There is Harold Dunbar, formerly Mary Pickford's leading man, Jack Mulhall, Neely Edwards and a half dozen others of recognized ability.

SUGGESTIONS

If you play this picture in the near future, by all means use it for a fashion show tie-up, going to the scenes of the picture itself for your style of presentation. Bill Miss Daniels big, the story and the supporting cast, especially Jack Mulhall and Harold Dunbar. Call attention to the fact that it is Bebe's first starring vehicle and mention the Saturday Evening Post story from which it was adapted. Personal guarantee as to entertainment qualities are not to be overlooked if you go in for this sort of thing.

CATCH LINES

A story of a girl named Jones who wanted to marry money enough so she wouldn't have to worry about how the rent was going to be paid.

About Rowena Patricia Jones, who presided at the check room and longed for a home on Fifth Av.

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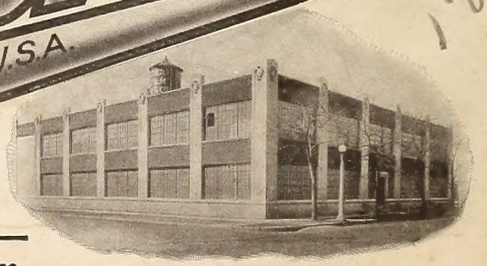
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